

SRI DASAM GRANTH SAHIB

(Original in Punjabi
&
Roman with English Translation)

Volume - Four

Gurbachan Singh Makin
Management Consultant

Published by : Lahore Book Shop
2, Lajpat Rai Market, Ludhiana

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Acknowledgement

The job of translating Dasam Granth Sahib in English, along with the original in Gurmukhi (Punjabi) along with the roman script for non-punjabi readers is not appreciated in some circles for certain reasons. But this job was entrusted to me by Baba Virsa Singh Ji of Gobind Sadan in 2002, and completed by me in 2005. Some how the work remained unpublished due to the sudden death of Baba Virsa Singh Ji. So I am totally indebted to Gobind Sadan for the work.

2. Since the work was lying incomplete for almost ten years, I thought of publishing this work based on an English version of the Punjabi version by Dr. Rattan Singh Jaggi & Mrs. Gursharan Kaur Jaggi with their blessings. Of course the Roman Script of the original was not in the original concept, which has been added now for obvious reasons.

3 Some people have reservations about the portions of the Granth dealing with "Pakhiyan Charitar", but Baba Virsa Singh Ji always believed that this portion is completely dealt with by Guru Gobind Singh Ji and I am equally convinced with it. Different views have been expressed by different people. So I owe my gratitude to Dr. Rattan Singh Jaggi & Mrs. Gursharan Kaur Jaggi for this publication.

4. I am also indebted to Major Karnail Singh of Sector 34, Chandigarh who has been of great help to me and had always given me moral support in my efforts, as President of Gurdwara Sri Guru Tegh Bahadur, Sector 34, Chandigarh.

G.S. Makin

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Introduction

The original granth, called Vidya Sagar, weighing about nine maunds, including the poetry of Guru Gobind Singh Ji and other learned poets, seems to have been destroyed in the devastating currents of Sarsa Reviulet while the Guru abandoned the Fort of Anandpur Sahib in 1704 and headed for Chamkaur Sahib alongwith 40 Sikhs only.

Then the first attempt to collect and combine the various remnants of different poetic versions of the Guru remaining safe with certain Sikh followers was made by Bhai Mani Singh, the first Sikh Granthi of Darbar Sahib, Amritsar in the form of a Pothi. About 50 years later on Bhai Deep Singh, Bhai Sukha Singh and some others made similar attempts to publish a version of Dasam Granth. Out of all these versions the most important are Bhai Mani Singh Beer, Topkhana Patiala Wali Beer (Moti Bagh Gurdwara) and Sri Patna Sahib Wali Beer. All these versions differ briefly in their contents due to various reasons. In 1897 Gurmat Pracharak Sabha Amritsar collected about 32 versions of this Granth. The various Banis (Poetic versions) constitute the Dasam Granth as follows :-

i) Jaap, ii) Akal Ustat, iii) Bachittar Natak, iv) Chandi Charitar-I, v) Chandi Charitar-II, vi) Vaar Sri Bhagouti Ji Ki (Vaar Durga), vii) Gyan Prabodh, viii) Choubis Avtar, ix) Other Avtars (Brahma, Rudar), x) Shabad Hazarai, xi) Swaiyyas, xii) Khalsa Mehma, xiii) Shastra Naam Mala, xiv) Charitar Pakhiyan and xv) Zafar Nama & (Haqaitan). In this report Giani Sardul Singh had clarified all the doubts about its authenticity. Then in 1902 Bhai Bishan Singh (of Sangrur) confirmed its author as Guru Gobind Singh based on certain facts and reasoning. Then in 1950 Dr. Trilochan Singh also confirmed 'Dasam Granth' as authored by the Guru himself.

Now in 1999 on the inauguration of 300th Birth Anniversary of Khalsa, Dr. Rattan Singh Jaggi and Dr. Gursharan Kaur Jaggi, under the patronage of Baba Virsa Singh Ji (Gobind Sadan) have published a Punjabi version of the Granth in five volumes.

The present publication of 'Dasam Granth' including the roman version of the Original Text' is an attempt to present it in English for the benefit of English Readers. This version is based on an English version of the text given by Dr. R.S. Jaggi (with his blessings and goodwill).

No individual is capable of commenting on the greatness and life of Guru Gobind Singh Ji, (Sahib-e-Kamal) and personally I feel, this effort and attempt to publish a part of his literacy poetic writings in the form of Dasam Granth in English prose is to understand his greatness and mission in life. I have no ability or capacity to mention even about his various facets of life, like war-fare, creation of Khalsa, challenging the mighty Emperor Aurangzeb and fighting against Mughal oppression, sacrifice of the whole family (father, four sons and mother), what to talk of his literary achievements.

I could only give my opinion that the style of poetic versions in Dasam Granth in the form of various Chhands in 'Brij' alongwith Arabic and Persian vocabulary proves the point that the author of this Granth could be none other than Guru Gobind Singh himself.

Though Sri Guru Granth Sahib was annointed (appointed) as the living Guru of the Sikhs by Guru Gobind Singh Ji, after him, Dasam Granth deserves the same respect as a literary achievement of the great Guru.

G.S.Makin

1585/34D

Chandigarh

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Foreword

Bhai Gurbachan Singh is a well known scholar who has written an exegesis of the entire Sri Guru Granth Sahib in Scholastic English with great dedication and devotion. He spent ten long years to accomplish this remarkable task. Besides, he has written a book in Punjabi. 'Amrit Boond Suhaavani' which contains meanings and explanation of all the 'Pause Verses' in the Sikh scripture (Rahao Cantos).

Three years ago, another idea came into his mind that he should prepare an English annotation of the 'Banis' of Sri Guru Gobind Singh Ji, which is not available in the market. In this series, the first volume prepared by him is in your hands. It contains the original text in Panjabi and Roman transliteration (on the left) page followed by their translation into English (on the right). It will prove to be very useful to the English knowing readers.

A Gursikh reads or recites five "Nitnem Banis" in the morning and two in the evening without fail. These include three 'Banis' (compositions) of the Tenth Guru Sahib: 1. Jaap Sahib, 2. Swaiyyas Patshahi Dasvin 3. Kabio Vach Benati Choupaiee (Patshahi Dasvin). In the present time, some misguided and mistaken scholars create misconceptions about these 'Banis' (compositions). While administering 'amrit', a sikh is instructed to read/recite these 'Banis' (compositions) regularly. The command of the 'Panj Piaras' (Five Beloved ones) is the Guru's command, which we must obey humbly; controversy about them is uncalled for. The entire 'Jaap Sahib' composition is uttered in praise of the Timeless Lord. In the very first stanza Guru Sahib says:

That Lord is immovable or eternal Being. He has neither any mark nor sign, not form, nor complexion, nor caste, nor clan. He is self illumined and this glory is very intense and powerful. His

name is indescribable.

Therefore, I am describing his attributive names.

‘who can describe all thy Names? Only men of good sense mention Thy attributive Names.’

In ‘Jaap Sahib’, we find words exactly parallel and synonomous to those in the ‘mool mantra’ (fundamental chant) from ‘Ek Onkar’ to ‘Gurprasaad’ recorded at the beginning of Sri Guru Granth Sahib:

Similarity between Jap Ji and Jaap Sahib is given below:-

Jap Ji	Jaap Sahib
Ek Onkar	ek hai anek hai
Satnaam	Sadavang saroopai
Karta Purkh	Kariang, Sarbung karta, Samstul, Nivarai
Nir Bhou	Nirbhai Abheet
Nir Vair	Namo rag roopai, Na Satrai, Namitrai
Akal Moorat	Namastang akalai Nirbhoot, Rooprung
Ajooni	Ajai, Ajanmai
Saibhung	Sarab bisar rachio Garan Bhanjanhar
Gur Prasad	Tav Prasad

It is therefore, clear that the tenth Guru’s composition ‘Jaap Sahib’ conforms to the ‘bani’ (Guru’s utterance) enshrined in Sri Guru Granth Sahib.

The ‘Chaupai Patshahee Daswin’ contains the following stanza :
(Takoe kar pahan unmanat)

Rank fools contemplate the Lord by making His idol holy,
For they cannot fathom this mystery,

Shiva as Eternal Lord they call,
But recognize not his secret at all (16)

Guru Sahib openly rejects idol worship and the worshippers of Lord Shiva. People have no knowledge and understanding of the Transcendent Lord God. They worship stone idols. They worship Lord Shiva as if he were transcendent God Himself. Who else but the Tenth Guru could administer such a warning?

In the 'swaiyyas Patshahi Daswin' have been sung the laudations of the timeless one God. We have been cautioned about the so-called dera-heads, holy men and braham-gyanis. The hollowness of the various methods of practicing Divine Name (meditation) have been exposed. We have been for-bidden to do idol worship. Only the method of practicing God's loving devotion has been prescribed for meeting and attaining God.

In the light of the facts stated above, it is absolutely clear that any controversy about these 'Bani's (compositions) is uncalled for. By annotating these compositions in English, Bhai Sahib Gurbachan Singh Ji has made a commenable effort. English-knowing readers, who do not know Panjabi, will be immensely benefitted. In spite of indifferent health and old age, with the Guru's grace, he is continuing to serve Gurmat literature even today. I pray to the Satguru to grant him good health and greater spiritual strength so that he may continue to render maximum service to Gurmat literature through his writings.

Sardara Singh
Editor, Gurbani Chanan
Monthly Magazine
S.A.S. Nagar (Mohali), Punjab.

Other Publications by the Author

1. Philosophy of Sikh Gurus.
2. The four Pillars of Sikhism
3. The Eternal Bliss
4. The Universal Message of Guru Granth Sahib (in four volumes)
5. Zafarnamah
6. The Essence of Sri Guru Granth Sahib (in 5 vols.)
7. Amrit Boond Suhavani (Punjabi)
8. I am proud to be a Sikh.



ੴ

ਸਤਿਗੁਰ

ਪ੍ਰਸਾਦਿ

ੴ ਸ੍ਰੀ ਵਾਹਿਗੁਰੂ ਜੀ ਕੀ ਫਤਹਿ
 ਸ੍ਰੀ ਭਗੋਤੀ ਏ ਨਮ
 ਅਬ ਪਖਯਾਨ ਚਹਿਤੁ ਲਿਖਯਤੇ
 ਪਾਤਿਸਾਹੀ ੧੦ । ਭੁਜੰਗ ਛੰਦ । ਤਪਸਾਦਿ
 ਤੁਹੀ ਖੜਗਧਾਰਾ ਤੁਹੀ ਬਾਢਵਾਰੀ । ਤੁਹੀ ਤੀਰ ਤਰਵਾਰ ਕਾਤੀ ਕਟਾਰੀ ।
 ਹਲਬੀ ਜੁਨਬੀ ਮਗਰਬੀ ਤੁਹੀ ਹੈ । ਨਿਹਾਰੈ ਜਹਾ ਆਪੁ ਠਾਢੀ ਵਹੀ ਹੈ । ੧ ।

ik Onkar Vahe Guru ji ki Fateh
 Sri Bhogouti aie num
 Ath Pakhyaan Charitar Likhyate
 Paatshahi 10, Bhujang Chand, Tavprasad
 tuhi Khadagdhara tuhai baadhvaari. tuhi teer tarvaar kaati katari.
 halbi junbi magrabi tuhi hai. niharo jaha aap thaadhi vahi hai. (1)

ਤੁਹੀ ਜੋਗ ਮਾਯਾ ਤੁਸੀ ਬਾਕਬਾਨੀ । ਤੁਹੀ ਆਪੁ ਰੂਪਾ ਤੁਹੀ ਸ੍ਰੀ ਭਵਾਨੀ ।
 ਤੁਹੀ ਬਿਸਨ ਤੂ ਬ੍ਰਹਮ ਤੂ ਰੁਦ੍ਰ ਰਾਜੈ । ਤੁਹੀ ਬਿਸੁ ਮਾਤਾ ਸਦਾ ਜੈ ਬਿਰਾਜੈ ।
 tuhi jog maya tusai bakhani. tuhi aap roopa tuhai Sri Bhawani.
 tuhi bisan tu braham tu rudar rajee. tuhibisav mata sada jae birajaie. (2)

ਤੁਹੀ ਦੇਵ ਤੂ ਦੈਤ ਤੈ ਜਛੁ ਉਪਾਏ । ਤੁਹੀ ਤੁਰਕ ਹਿੰਦੂ ਜਗਤ ਮੈ ਬਨਾਏ ।
 ਤੁਹੀ ਪੰਥ ਹੈ ਅਵਤਾਰੀ ਸਿਸਟਿ ਮਾਰੀ । ਤੁਹੀ ਬਕਤ ਤੇ ਬ੍ਰਹਮ ਬਾਦੋ ਬਕਾਰੀ ।
 tuhi dev tu daiet te jacch upaye. tuhi turak hindu jagat mae banaye.
 tuhi panth haiv avtari srishti mahi. tuhi barkat tai braham bado bakahai. (3)

ਤੁਹੀ ਬਿਕਤ ਰੂਪਾ ਤੁਹੀ ਚਾਰ ਨੈਨਾ । ਤੁਹੀ ਰੂਪ ਬਾਲਾ ਤੁਹੀ ਬਕ ਬੈਨਾ ।
 ਤੁਹੀ ਬਕ ਤੇ ਬੇਦ ਚਾਰੋ ਉਚਾਰੇ । ਤੁਮੀ ਸੰਭ ਨੈਸੰਬ ਦਾਨੈ ਸੰਘਾਰੇ । ੪ ।
 tuhi bikrat roopa tuhai charu naina. tuhi roop bala tuhai bakar baina.
 tuhi bakar tai beid charo ucharai. tuhi sumbh naisumbh daano sangharai. (4)

ਜਗੈ ਜੰਗ ਤੇ ਸੌ ਭਜੈ ਭੂਪ ਭਾਰੀ । ਬਧੇ ਛਾਡਿ ਬਾਨਾ ਕਡੀ ਬਾਡਵਾਰੀ ।
 ਤੂ ਨਰਸਿੰਘ ਹੈ ਕੈ ਹਿਰਾਨਾਛ ਮਾਰਯੋ । ਤੁਮੀ ਦਾਤ ਪੈ ਭੂਮਿ ਕੋ ਭਾਰ ਧਾਰਯੋ । ੫ ।
 jagea jung to so bhajae bhoop bhari. bade chaad bana kadhi baadvvari.
 tu narsingh haiv ke hiranachh maryo. tumi daad pae bhoomi ko bhaar dhariyo. (5)

ਤੁਮੀ ਰਾਮ ਹੈ ਕੈ ਹਠੀ ਦੈਤ ਘਾਯੋ । ਤੁਮੀ ਕ੍ਰਿਸਨ ਹੈ ਕੰਸ ਕੇਸੀ ਖਪਾਯੋ ।
 ਤੁਹੀ ਜਲਪਾ ਕਾਲਕਾ ਕੈ ਬਖਾਨੀ । ਤੁਹੀ ਚੌਦਹੁ ਲੋਕ ਕੀ ਰਾਜਧਾਨੀ । ੬ ।
 tumi raam haiv ke hatthi daiet ghaayo. tumi krisan haiv kans kesi khapayo.
 tuhi jalpa kalka kai bakhani. tuhi chodhuun lok ki rajdhani. (6)

**Ik Onkar (The One Lord Supreme)
Victory to the Lord-Creator.
Now I start writing Pakhian Charitar.
Patshahi 10. Bhujang Chhand.
Through Thy Grace**

(O goddess !) O Great Power You are the razor edge of the Sword, and you are the killer Sword. You alone are the arrow, sword, scissor, bayonet, hasbi, Janbi, magarbi (etc the armour of the area). Wherever I look around I find you standing there always. (1)

You alone are the hood winking power, the goddess of education, with a strong beautiful body, and You are goddess Bhawani. You alone are an embodiment of Shiva, Vishnu, and Brahma (gods) prevailing around. You alone are established as the worldly mother, in the form of a protector. (2)

You have created the gods, demons, demi gods, Turks, and Hindus in the world. You alone have appeared in the various worldly religious (various paths) forms in the creation. You have also created those engaged in the squables and discussions of various approaches to (God) the supreme power. (3)

You are appearing in a deadly horrible looking goddess as well as with the most beautiful looking features. You alone are depicted in the form of a child or with ruthless tongue. You alone have delivered from the mouth the four Veda s and You have killed the terrible demons namely Shumbh and Nishumbh. (4)

You alone present the horrible scenes of war, where great warriors and kings take part. You kill the armies of warriors by shooting arrows or unsheathing the Sword. You had killed Harnakush in the form of Narsingh (half lion and half human body). You had lifted the total load (weight) of Earth with Your teeth in the incarnation of Varah. (5)

You had killed the obstinate Ravana in the (incarnation) form of Ram, and destroyed (the villains) kans and kansi in the form of Krishna. You are remembered with the names of goddess Kalika or Jalpa. You alone are known as the central figure (Capital) of the fourteen regions-Continents. (worlds of creation). (6)

ਤੁਹੀ ਕਾਲ ਕੀ ਰਾਤਿ ਹੈ ਕੈ ਬਿਹਾਰੈ । ਤੁਹੀ ਆਦਿ ਉਪਾਵੈ ਤੁਹੀ ਅੰਤ ਮਾਰੈ ।
 ਤੁਹੀ ਰਾਜ ਰਾਜੇਸ਼ਵਰੀ ਕੈ ਬਖਾਨੀ । ਤੁਹੀ ਚੋਦਹੂੰ ਲੋਕ ਕੀ ਆਪ ਰਾਨੀ । ੭ ।
 tuhi kaal ki ratri haiy kae biharee. tuhi adi upavai tuhi ant marae.
 tuhi raaj rajesvari kai bakhani. tuhi chodhuun lok ki-aap rani. (7)

ਤੁਮੈ ਲੋਗ ਉਗ੍ਰਾ ਅਤਿਉਗ੍ਰਾ ਬਖਾਨੈ । ਤੁਮੈ ਅਦ੍ਰਾਜਾ ਬਯਾਸ ਬਾਨੀ ਪਛਾਨੈ ।
 ਤੁਮੀ ਸੇਸ ਆਪੁ ਸੇਜਾ ਬਨਾਈ । ਤੁਹੀ ਕੇਸਰ ਬਾਹਨੀ ਕੈ ਕਹਾਨੀ । ੮ ।
 tumai log ugra atiugra bakhanai. tumai adraja bayaas baani pachanai.
 tumi seas ki aap seja banayi. tuhi kesar bahni kae kahayi. (8)

ਤੁਤੋ ਸਾਰ ਕੂਟਾਨ ਕਿਰਿ ਕੈ ਸੁਹਾਯੋ । ਤੁਹੀ ਚੰਡ ਐ ਮੁੰਡ ਦਾਨੋ ਖਪਾਯੋ ।
 ਤੁਹੀ ਰਕਤ ਬੀਜਾਰਿ ਸੋ ਜੁਧ ਕੀਨੋ । ਤੁਮੀ ਹਾਥ ਦੈ ਰਾਖਿ ਦੇਵੇ ਸੁ ਲੀਨੋ । ੯ ।
 tuto saar kutaan kar kai suhaio. tuhi chand aie mund daano khapiyo.
 tuhi rakat beejari so judh keeno. tuhi haath dai rakhi devai su leeno. (9)

ਤੁਮੀ ਮਹਿਕ ਦਾਨੋ ਬਡੇ ਕੋਪਿ ਘਾਯੋ । ਤੁ ਧ੍ਰੁਮਾਛ ਜਾਲਾਛ ਕੀ ਸੋ ਜਰਾਯੋ ।
 ਤੁਮੀ ਕੈਚ ਬਕਤਾਪਨੇ ਤੇ ਉਚਾਰਯੋ । ਬਿਡਾਲਾਛ ਐ ਚਿਛੁਰਾਛਸ ਬਿਡਾਰਯੋ । ੧੦ ।
 tuhi mahik dano badai kopi ghaeyo. tu dhrumach javalach ki so jariyo.
 tuhi kaech bakartapne te uchariyo. bidlaach aie chichurachhas bidariyo. (10)

ਤੁਮੀ ਡਹ ਡਹ ਕੈ ਡਵਰ ਕੋ ਬਜਾਯੋ । ਤੁਹੀ ਕਹ ਕਹ ਕੈ ਹਸਿ ਜੁਧ ਪਾਯੋ ।
 ਤੁਹੀ ਅਸਟ ਅਸਟ ਹਾਥ ਮੈ ਅਸਤੁ ਧਾਰੇ । ਅਜੈ ਜੈ ਕਿਤੇ ਕੇਸ ਹੂੰ ਤੇ ਪਛਾਰੇ । ੧੧ ।
 tumi deh deh kai davar ko bajaiyo. tuhi keh keh kai hassi judhu paiyo.
 tuhi asat asat hath mai astar dhare. ajaie je kiteai kes hoon tai pachare. (11)

ਜਯੰਤੀ ਤੁਹੀ ਮੰਗਲਾ ਰੂਪ ਕਾਲੀ । ਕਪਾਲਿਨਿ ਤੁਹੀ ਹੈ ਤੁਹੀ ਭਦ੍ਰਕਾਲੀ ।
 ਦੁਗਾ ਤੁ ਛਿਮਾ ਤੁ ਸਿਵਾ ਰੂਪ ਤੋਰੇ । ਤੁ ਧਾਤੀ ਸਾਹਾ ਨਮਸਕਾਰ ਮੋਰੇ । ੧੨ ।
 Jayanti tuhi mangla roop kali. kapalini tuhi hai tuhi bhadarkali.
 Durga tu cheema tu Siva roop tero. tu patri savaha namaskar morai. (12)

ਤੁਹੀ ਪ੍ਰਾਤ ਸੰਧਯਾ ਅਰੁਨ ਬਸਤੁ ਧਾਰੇ । ਤੁਮ ਧਯਾਨ ਮੈ ਸੁਕਲ ਅੰਬਰ ਸੁ ਧਾਰੇ ।
 ਤੁਹੀ ਪੀਤ ਬਾਨਾ ਸਯੰਕਾਲ ਧਾਰਯੋ । ਸਭੈ ਸਾਧੂਅਨ ਕੋ ਮਹਾ ਮੋਹ ਟਾਰਯੋ । ੧੩ ।
 tuhi prat sandhya arun bastar dharai. tum dhyan mai sukal ambar so dharai.
 tuhi peet baana sayankal dhariyo. sabhai sadhuan ko maha moh tariyo. (13)

ਤੁਹੀ ਆਪ ਕੋ ਰਕਤ ਦੰਤਾ ਕਹੈ ਹੈ । ਤੁਹੀ ਬਿਪ੍ਰ ਚਿੰਤਾਨ ਹੂੰ ਕੋ ਚਬੈ ਹੈ ।
 ਤੁਹੀ ਨੰਦ ਕੇ ਧਾਸ ਮੈ ਐਤਰੈਗੀ । ਤੁ ਸਾਕੰ ਭਰੀ ਸਾਕ ਸੋ ਤਨ ਭਰੈਗੀ । ੧੪ ।
 tuhi aap ko rakat danta kahai hai. tuhi bipar chintan hoon ko chabo hai.
 tuhi nand ke dham mein aotregi. tuhi sakan bhari sank so tun bharegi. (14)

You alone appear as the god of death, and You alone are responsible for the creation and then the destruction of the world (creation). You are depicted as the power of the kings, being the queen (empress) of all the fourteen regions. (7)

People refer to You alone as the angry power or Ugra. Then You are also referred to as Parbati and Vyas-Bani (words of Bias). You have made Yourself as the Resting place of Sheshnag, and You are known to be riding the lion as well (for your transportation). (8)

In your hands, you are holding the killer armour (Iron) for destruction, and had killed the demons Chund and Mund, and had waged a war against the enemy Rakat-beej. You had saved the honour of gods with your protective hand on their shoulders. (9)

You had killed the demon Mehkhasur by getting enraged extensively and had burnt the Dharmuachh and javalachh. You had uttered with your mouth baktrapano (the saviour words) and had destroyed Bidalachh & chichurachhas. (10)

You have played the drrum with the noise of deh, deh and have waged a war laughingly by uttering keh, keh ; and have carried eight armours (arms) in eight hands, and have won over the unconquerable warriors, and have smashed them by holding the enemy with their hair. (11)

You alone are the goddess Jayanti, mangla, kali, kapali, bhadarkali and the enchanting beauty. You are Durga, Chhima and the personification of Shiva as well. You are Dhatri and Swaha as well. My Salutations to You. (12)

You alone are Usha and Sandhia, the wearer of red armour. (arms). Then we meditate on You, where You are wearing whole apparels. (clothes). Then You are also wearing Yellow garbs in the form of Trikal, and the power to eliminate/eradicate the great worldly love (affection) of the Sadhus (saints). (13)

You call yourself the one with red teeth, and the eliminator of various fears of brahmins. You alone took birth in the house of Nand as Krishna Incarnation, with overflowing power and Strength, thus giving strength to others as well. (14)

ਤੁ ਬੋਧਾ ਤੁਹੀ ਮਛ ਕੋ ਰੂਪ ਕੈ ਹੈ । ਤੁਹੀ ਕਛ ਹੈ ਹੈ ਸਮੁੰਦਰਿ ਮਥੈ ਹੈ ।
 ਤੁਹੀ ਆਪੁ ਦਿਜ ਰਾਮ ਕੋ ਰੂਪ ਧਾਰਿ ਹੈ । ਨਿਛਤਾ ਪ੍ਰਿਥੀ ਬਾਰ ਇਕੀਸ ਕਰਿ ਹੈ । ੧੫ ।
 tu bodha tuhi machh ko roop kai hai. tuhi kachh haiv hai samundrih mathae hai.
 tuhi apu dij ram ko roop dhari hai. nichatra prithi bar ikees kari hai. (15)

ਤੁਹੀ ਆਪ ਕੋ ਨਿਹਕਲੰਕੀ ਬਨੈ ਹੈ । ਸਭੈ ਹੀ ਮਲੇਛਾਨ ਕੋ ਨਾਸ ਕੈ ਹੈ ।
 ਮਾਇਯਾ ਜਾਨ ਚੇਰੇ ਮਯਾ ਮੋਹਿ ਕੀਜੈ । ਚਹੈ ਚਿਤ ਮੈ ਵਹੈ ਮੋਹਿ ਦੀਜੈ । ੧੬ ।
 tuhi aap ko nihkalaanki banae hai. sabhai hi malechhar ko naas kai hai.
 maaiya jaan chere maya mohe keejiai. chahon chit mein vahe mohi dijai. (16)

ਸਵੈਯਾ

ਮੁੰਡ ਕੀ ਮਾਲ ਦਿਸਾਨ ਕੇ ਅੰਬਰ ਬਾਮ ਕਰਿਯੋ ਗਲ ਮੈ ਅਸਿ ਭਾਰੋ ।
 ਲੋਚਨ ਲਾਲ ਕਰਾਲ ਦਿਪੈ ਦੋਉ ਭਾਲ ਬਿਰਾਜਤ ਹੈ ਅਨਿਯਾਰੋ ।
 ਛੂਟੇ ਹੈ ਬਾਲ ਮਹਾ ਬਿਕਰਾਲ ਬਿਸਾਲ ਲਮੈ ਰਦ ਪੀਤਿ ਓਜਯਾਰੋ ।
 ਛਾਡਤ ਜਾਲ ਲਏ ਕਰ ਬਯਾਲ ਸੁ ਕਾਲ ਸਦਾ ਪੀਤਪਾਲ ਤਿਹਾਰੋ । ੧੭ ।

Swaiyya

mund ki maal disan kai ambar baam kario gal mai asi bharo
 lochan lal karal dipai doyu bhaal birajat hai aniyaro.
 chhutai hai bhaal maha bikral bisaal lasai rud panti ujyarro.
 chhadat javal lai kar bayaal'su kaal sada patipal tiharo. (17)

ਭਾਨ ਸੇ ਤੇਜ ਭਯਾਨਕ ਭੂਤਜ ਭੂਧਰ ਸੇ ਜਿਨ ਕੇ ਤਨ ਡਾਰੇ ।
 ਭਾਰੀ ਗੁਮਾਨ ਭਰੇ ਮਨ ਭੀਤਰ ਭਾਰ ਪਰੇ ਨਹਿ ਸੀ ਪਗ ਧਾਰੇ ।
 ਭਾਲਕ ਜਯੋ ਭਭਕੈ ਬਿਨੁ ਭੈਰਨ ਭਰਵ ਭੇਰਿ ਬਜਾਇ ਨਗਾਰੈ ।
 ਤੇ ਭਟ ਟੂਮਿ ਗਿਰੈ ਰਨ ਭੂਮਿ ਭਵਾਨੀ ਜੂ ਕੇ ਭਲਕਾਨ ਕੇ ਮਾਰੇ । ੧੮ ।
 bhaan se tej bhayanak bhootaj bhoodur se jin kai tan darou.
 bhari gumaan bharai man bheetar bhar parai nahi si pag dharai.
 bhalak jaio babhkai bin behraan bharav bheri bajai nagarai.
 te bhaat jhum girai run bhoomi bhavani jo ko bhalkan kai marai. (18)

ਓਟ ਕਰੀ ਨਹਿ ਕੋਟਿ ਭੁਜਾਨ ਕੀ ਚੋਟ ਪਰੇ ਰਨ ਕੋਟਿ ਸੰਘਾਰੇ ।
 ਕੋਟਨ ਮੇ ਜਿਨ ਕੇ ਤਨ ਰਾਜਿਤ ਬਾਸਵ ਸੈ ਕਬਹੂੰ ਨਹਿ ਹਾਰੇ ।
 ਰੋਸ ਭਰੇ ਨ ਫਿਰੇ ਰਨ ਤੇ ਤਨ ਬੋਟਿਨ ਲੈ ਨਭ ਗੀਧ ਪਧਾਰੇ ।
 ਤੇ ਨ੍ਰਿਪ ਘੂਮਿ ਗਿਰੈ ਰਨ ਭੂਮਿ ਸੁ ਕਾਲੀ ਕੇ ਕੋਪ ਕ੍ਰਿਪਾਨ ਕੇ ਮਾਰੇ । ੧੯ ।
 ot kari nahi koti bhujaan ki choat parai run koti sangharai.
 kotan me jin kai tan raajit basav so kabhun nahi harai.
 ros bharai na phirai run te tun botin lai nubh geedh padharai.
 te nrip ghumai girai run bhoomi su kali kai kop kirpan kai marai. (19)

You had appeared as Incarnation of Bandh, as well as the incarnation of Machh. You had churned the Ocean in the Incarnation of Kachh. You had appeared in the form of a Brahman as Paras Ram and finished the Kashatriyas from the face of the Earth twenty-one times. (15)

You will appear as Nehkalanki Incarnation and finish all the malechhas (villains). O Mother ! Pray, bless me your benediction by considering me as your slave. (Sewak) and grant me the favour which I am longing for, in my heart. (16)

Swaiyya

The (goddess) had worn a necklace of skulls, various robes of all the directions (meaning naked), with a heavy sword (hanging) on her left side. Both her dreadful eyes were shining brilliantly, which were looking glamorous like sharpened arrows on her forehead. Her dreadful looking tresses of hair were loosely flowing (dishevelled) while the cluster of white teeth was shining brightly. The snakes in her hands were spitting fire. (O goddess !) The Lord (Timeless god of death) was always forever your sustainer (looking after your upbringing). (17)

The demons, with the magnificent luster like that of the 'Sun' were having (huge) bulky bodies like the mountains. They were filled with great haughtiness (pride) in their minds, so that they could not keep themselves balanced on the ground (full of egoistic tendencies, brooking none else equal in strength to themselves). They were (roaring) gurgling loudly like the bears and were moving around in the battlefield fearlessly with the beating of drums or kettledrums. Such great warriors were seen reeling and falling on the ground with the striking of arrows shot by the goddess Bhavani. (18)

Those warriors, who had not sought any body's help even after being struck by millions of powerful arms (warriors) and had killed many (enemy) warriors in the battlefield, whose stout bodies were looking glorious like great forts and had not been defeated by (god) Indra even, who were furious with rage and never turned their backs from the battle front, even though their (wounded) limbs were being taken away by the vultures into the skies, such great warriors had been struck down by the sword of (goddess) Kali and were lying helpless fallen on the ground. (19)

ਅੰਜਨ ਸੇ ਤਨ ਉਗ ਉਦਾਯੁਧ ਧੂਮਰੀ ਧੂਰਿ ਭਰੇ ਗਰਬੀਲੇ ।
 ਚੌਪਿ ਚੜੇ ਚਹੂੰ ਓਰਨ ਤੇ ਚਿਤ ਭੀਤਰਿ ਚੌਪਿ ਚਿਰੇ ਚਟਕੀਲੇ ।
 ਧਾਵਤ ਤੇ ਧੁਰਵਾ ਸੇ ਦਸੋ ਦਿਸਿ ਤੇ ਝਟ ਦੈ ਪਟਕੈ ਬਿਕਟੀਲੇ ।
 ਰੌਰ ਪਰੇ ਰਨ ਰਾਜਿਵ ਲੋਚਨ ਰੋਸ ਭਰੇ ਰਨ ਸਿੰਘ ਰਜੀਲੇ । ੨੦ ।

anjaan se tan ugar udhaiyudh dhoori bhare garbelai.
 choupi chadai chahun oran tai chit bheetar choupi chirai chatkelai.
 dhavat tai dhurva sai dason dissi te jhut dai putkai bikteelai.
 rair parai run raajiv lochan ros bharaai run singhrajeelai. (20)

ਕੋਟਿਨ ਕੋਟ ਮੈ ਚੋਟ ਪਰੀ ਨਹਿ ਓਟ ਕਰੀ ਭਏ ਅੰਗ ਨ ਢੀਲੇ ।
 ਜੇ ਨਿਪਟੇ ਅਕਟੇ ਭਟ ਤੇ ਚਟ ਦੈ ਛਿਤ ਪੈ ਪਟਕੈ ਗਰਬੀਲੇ ।
 ਜੇ ਨ ਹਟੇ ਬਿਕਟੇ ਭਟ ਕਾਹੂ ਸੈ ਤੇ ਚਟ ਦੈ ਚਟਕੇ ਚਟਕੀਲੇ ।
 ਗੌਰ ਪਰੇ ਰਨ ਰਾਜਿਵ ਲੋਚਨ ਰੋਸ ਭਰੇ ਰਨ ਸਿੰਘ ਰਜੀਲੇ । ੨੧ ।

kotin kott mai chot pari nahi oat kari bhaie ang na deelhai.
 je niptai aktai bhat tai chat dai chhit pai patkai garbeelai.
 je na hatai biktai bhaat kahu se tai chat dai chatkeelai.
 goar parai run rajeev lochan lochan ross bharaai run singhrajeelai. (21)

ਧੂਮਰੀ ਧੂਰਿ ਭਰੇ ਧੂਸਰੇ ਤਨ ਧਾਏ ਨਿਸਾਚਰ ਲੋਹ ਕਟੀਲੇ ।
 ਮੋਚਕ ਪੰਬਨ ਮੇ ਜਿਨ ਕੇ ਤਨ ਕੈਚ ਸਜੇ ਮਦਮਤ ਜਟੀਲੇ ।
 ਰਾਮ ਭਨੈ ਅਤਿ ਹੀ ਰਿਸਿ ਸੋ ਜਗ ਨਾਇਕ ਮੈ ਰਨ ਠਾਟ ਠਟੀਲੇ ।
 ਤੇ ਝਟ ਦੈ ਪਟਕੇ ਛਿਤ ਪੈ ਰਨ ਰੌਰ ਪਰੇ ਰਨ ਸਿੰਘ ਰਜੀਲੇ । ੨੨ ।

dhoomri dhoori bharaai bhoomrai tan paie nisachar loh katilai.
 mochak paban mai jin kai tan kaich sajai mudmat jatilai.
 ram bhanai ati hi risi so jug naiek mein ran thaata thatilai.
 tai jhut dai paatkai chhit pai ran roar dharai ran singh rajilai. (22)

ਬਾਜਤ ਡੰਕ ਅਤੰਕ ਸਮੈ ਲਖਿ ਦਾਨਵ ਬੰਕ ਬਡੇ ਗਰਬੀਲੇ ।
 ਛੁਟਤ ਬਾਨ ਕਮਾਨਨ ਕੇ ਤਨ ਕੈ ਨ ਭਏ ਤਿਨ ਕੇ ਤਨ ਢੀਲੇ ।
 ਤੋ ਜਗ ਮਾਤ ਚਿਤੈ ਚਪਿ ਕੈ ਚਟਿ ਦੈ ਛਿਤ ਪੈ ਚਟਕੇ ਚਟਕੀਲੇ ।
 ਰੌਰ ਪਰੇ ਰਨ ਰਾਜਿਵ ਲੋਚਨ ਰੋਸ ਭਰੇ ਰਨ ਸਿੰਘ ਰਜੀਲੇ । ੨੩ ।

bajat dunk antank samai lakhi danav bunk badaai garbeelai.
 chhutata baan kamanan kai tan kai na bhaie tin ke tan dhile.
 te jug maat chitai chapi kai chaati dai chit pai chatkai chatkeelai.
 roar parai ran raajiv lochan ros bharaai ran singh rajilai. (23)

The stout warrior like bodies of such proud men with their horrible armour portending above, were now covered with smoke-like dust. Such gallant warriors, full of confidence and pride had advanced from all the four sides, being desperate. Such invincible warriors had landed from all the ten directions like a dust storm while they were dashed onto the ground (by Kali). The goddess with lotus-like beautiful eyes with a tumult rising in the battlefield was looking glamorous in her wrathfulness (astride) a lion. (20)

Even being wounded badly, some warriors did not take the support of anyone, without resorting to any relaxation, whereas the indivisible and arrogant warriors were thrown on the ground without any loss of time. The warriors, who could not be driven away from the battlefield by anyone were dashed to the ground in no time. With lot of tumultuous noise rising from the battle front the goddess with lotus-like eyes was looking glorious along with an infuriated lion in the battlefield. (21)

Many demons, with bodies laden with smoke like dust, who could cut into pieces even iron (frames) then launched an attack. Some warriors with bodies like mountains (black) with tufts of hair and protected with coats of mail were fully intoxicated. The poet Siam has stated that these demons were making overtures to wage a war against the master of the Universe even, being furious with rage. Then the (Lord) goddess had dashed them all with a jerk (onto the ground) in the battlefield. With the hue and cry being raised in the battlefield, the lion was looking glamorous. (22)

In those dreadful times on seeing the various arrogant and invincible demons the drums started beating and the arrows started pouring (being shot) from the bows, but they remained unnerved. Then the mother goddess, being annoyed, destroyed them in no time, throwing them down on the ground. On the rising of a tumultuous noise in the battlefield, the lotus-eyed goddess was roaming around gloriously along with the infuriated lion. (23)

ਜੰਗ ਜਗੇ ਰਨ ਰੰਗ ਸਮੈ ਅਰਿਧੰਗ ਕਰੇ ਭਟ ਕੋਟਿ ਦੁਸੀਲੇ ।
 ਰੁੰਡਨ ਮੁੰਡ ਬਿਖਾਰ ਘਨੇ ਹਰ ਕੈ ਪਹਿਰਾਵਤ ਹਾਰ ਛੁਬੀਲੇ ।
 ਧਾਵਤ ਹੈ ਜਿਤਹੀ ਤਿਤਹੀ ਅਰਿ ਭਾਜਿ ਚਲੇ ਕਿਤਹੀ ਕਰਿ ਹੀਲੇ ।
 ਰੌਰ ਪਰੇ ਰਨ ਰਾਜਿਵ ਲੋਚਨ ਰੋਸ ਭਰੇ ਰਨ ਸਿੰਘ ਰਜੀਲੇ । ੨੪ ।

jung jagai ran raang samai samai aridhung karai bhut koti dusilai.
 rundan mund bikhar ghanaai hur kai pehiravat har chhabilai.
 dhavat hai jithi tithi ari bhaaji chalai kithai karai hileai.
 roar parai rajiv lochan roas bharai ran singh rajeelai. (24)

ਸੁੰਭ ਨਿਸੁੰਭ ਤੇ ਆਦਿਕ ਸੂਰ ਸਭੇ ਉਮਡੇ ਕਰਿ ਕੋਪ ਅਖੰਡਾ ।
 ਕੈਚ ਕ੍ਰਿਪਾਨ ਕਮਾਨਨ ਬਾਨ ਕਸੇ ਕਰ ਧੋਪ ਫਰੀ ਅਰੁ ਖੰਡਾ ।
 ਖੰਡ ਭਟੇ ਜੁ ਅਖੰਡਨ ਤੇ ਨਹਿ ਜੀਤਿ ਫਿਰੇ ਬਸੁਧਾ ਨਵ ਖੰਡਾ ।
 ਤੇ ਜੁਤ ਕੋਪ ਗਿਰੇਬਨਿ ਓਪ ਕ੍ਰਿਪਾਨ ਕੇ ਕੀਨੇ ਕੀਏ ਕਟਿ ਖੰਡਾ । ੨੫ ।
 sumbh nisumbh tai aadik sur sabhai umdaai kari kop akhanda.
 kaich kirpan kamanan baan kasai kur dhop phari aru khanda.
 khand bhaie ju akhandal tai nahi jeetai firai basudha nav khanda.
 tai joot kop giraibaan oop kirpan kai keenai kiye kaati khanda. (25)

ਤੋਟਕ ਛੰਦ

ਜਬ ਹੀ ਕਰ ਲਾਲ ਕ੍ਰਿਪਾਨ ਗਹੀ । ਨਹਿ ਮੋ ਤੇ ਪ੍ਰਭਾ ਤਿਹ ਜਾਤ ਕਹੀ ।
 ਤਿਹ ਤੇਜੁ ਲਖੇ ਭਟ ਯੈ ਭਟਕੇ । ਮਨੋ ਸੂਰ ਚੜ੍ਹਯੋ ਉਡ ਸੇ ਸਟਕੇ । ੨੬ ।

Totak Chhand

jub hi kar laal kirpan gahai nahi mo tai prabha the jaat kahai.
 teh tej lakhai bhat jo bhatkai. maano sur chariou udd se satkai. (26)

ਕ੍ਰਪਿ ਕਾਲਿ ਕ੍ਰਿਪਾਨ ਕਰੀ ਗਹਿ ਕੈ । ਦਲ ਦੈਤਨ ਬੀਚ ਪਰੀ ਕਹਿ ਕੈ ।
 ਘਟਿਕਾ ਇਕ ਬੀਚ ਸਭੋ ਹਨਿਹੈ । ਤੁਮ ਤੇ ਨਹਿ ਏਕ ਬਲੀ ਗਨਿਹੈ । ੨੭ ।
 kupi kaali kirpan karung gahi kai. dul daitan beech dhjarai kahi hai.
 ghaatika ik beech sabhai hanihai. tum te nahi ek bali ganihai. (27)

ਸਵੈਯਾ

ਮੰਦਲ ਤੁਰ ਮਿਦੰਗ ਮੁਚੰਗਨ ਕੀ ਪੁਨਿ ਕੈ ਲਲਕਾਰਿ ਪਰੇ ।
 ਅਰੁ ਮਾਨ ਭਰੇ ਮਿਲਿ ਆਨਿ ਅਰੇ ਨ ਗੁਮਾਨ ਕੈ ਛਾਡਿ ਕੈ ਪੈਗੁ ਟਰੇ ।
 ਤਿਨ ਕੇ ਜਮ ਜਦਿਪ ਪ੍ਰਾਨ ਹਰੇ ਨ ਮੁਰੇ ਤਬ ਲੈ ਇਹ ਭਾਤਿ ਅਰੇ ।
 ਜਸ ਕੋ ਕਰਿ ਕੈ ਨ ਚਲੇ ਡਰਿ ਕੈ ਲਰਿ ਕੈ ਮਰਿ ਕੈ ਭਵ ਸਿੰਧ ਤਰੇ । ੨੮ ।

Swaiyya

mandal tur mirdang muchangun ki dhuni kai lalkari dharai.
 aru maan bharai milai ani arai na guman kai chhadi kai paigu tarai.
 tin kai jum jadip pran harai na murai tub lai eh bhaanti arai.
 jus ko kari kai na chalai daari kai lari kai bhuv sindh tarai. (28)

On the start of the battle in the battlefield, the goddess had (cut) smitten into two pieces millions of the demons, with many heads and trunks being scattered around, while honouring their Shiva with beautiful garlands. Whichever side Durga was seen heading, the warriors were seen fleeing under some pretext (excuse). Thus with the raising of lot of hue and cry in the battlefield, the lotus eyed goddess was seen glamorous along with the furious lion in the battlefield. (24)

Then the demons like Shumbh and Nishumbh, becoming furious with rage, launched an attack. They were armed with swords and protective covering along with stretched bows with arrows fixed therein while they were having swords and double edged swords in their hands. They had earlier gained victories in all the nine regions of the world (the Universe) and had not been defeated by Indra (god) even. But Kali (goddess) had cut them into pieces with her sword, getting furious with rage and thrown them all around. (25)

Totak Chhand

It was rather impossible for me to describe the beauty of her glamour in the battlefield when the goddess appeared with an unsheathed sword in hand. On seeing her glamour and charm many warriors had run away from the battlefield just as stars hide themselves (shy away) with the rise of the sun. (26)

The goddess Kali with sword in hand had landed herself amidst the forces of demons, saying that she would kill all the warriors in no time, without leaving a single warrior alive. (27)

Swaiyya

The warriors launched an attack by challenging (the enemy) along with the musical tunes of drums, weaver's instruments, mirdang and muchang. They were full of pride and established themselves firmly in strength (together) and would not retrace their steps, ridding themselves of their egoism. Even if the Yama (god of death) were to take away their lives, they would not desist from their position and would continue resisting. They were fighting fearlessly and by winning acclaim of others, got killed in action, thus they had crossed this ocean of life successfully. (28)

ਜੇਨ ਮਿਟੇ ਬਿਕਟੇ ਭਟ ਕਾਹੂ ਮੈ ਬਾਸਵ ਸੈ ਕਬਹੂੰ ਨ ਪਛੇਲੇ ।
 ਤੇ ਗਰਜੇ ਜਬ ਹੀ ਰਨ ਮੈ ਗਨ ਭਾਜਿ ਚਲੇ ਬਿਨੁ ਆਪੁ ਅਕੇਲੇ ।
 ਤੇ ਕੁਪਿ ਕਾਲਿ ਕਟੇ ਝਟ ਕੈ ਕਦਲੀ ਬਨ ਜਯੋ ਧਰਨੀ ਪਰ ਮੇਲੇ ।
 ਸੋਨ ਰੰਗੀਨ ਭਏ ਪਟ ਮਾਨਹੁ ਫਾਗੁ ਸਮੈ ਸਭ ਚਾਚੀਰ ਖੇਲੇ । ੨੯ ।
 jaen mittai biktai bhaat kahu mai basav so kabhun na pachele.
 te garjai jab hi raan mai gun me gun bhaji chalai bin aap akelai.
 te kupi kaali katai jhut kai kadli bun jeyo dharni par mele.
 sron rangeen bhaye patt manhu phagu samai sabh chacheer khelai. (29)

ਦੋਹਰਾ

ਚੜੀ ਚੰਡਿਕਾ ਚੰਡ ਹੈ ਤਪਤ ਤਬ ਸੇ ਨੈਨ ।
 ਮਤ ਭਈ ਮਦਰਾ ਭਏ ਬਕਤ ਅਟਪਟੇ ਬੈਨ । ੩੦ ।

Dohra

chaadi chandika chaand haiv tapat tambar se nain.
 mat bhaie madra bhai bakat atpatai bain. (30)

ਸਵੈਯਾ

ਸਭ ਸਤ੍ਰਨ ਕੋ ਹਨਿਹੈ ਛਿਨ ਮੈ ਸੁ ਕਹਿਯੋ ਬਚ ਕੋਪ ਕੀਯੋ ਮਨ ਮੈ ।
 ਤਰਵਾਰਿ ਸੰਭਾਰਿ ਮਹਾ ਬਲ ਧਾਰਿ ਧਵਾਇ ਕੈ ਸਿੰਘ ਧਸੀ ਰਨ ਮੈ ।
 ਜਗਮਾਤ ਕੇ ਆਯੁ ਹਾਥਨ ਮੈ ਚਮਕੈ ਐਸੇ ਦੈਤਨ ਕੇ ਗਨ ਮੈ ।
 ਲਪਕੈ ਝਪਕੈ ਬੜਵਾਨਲ ਕੀ ਦਮਕੈ ਮਨੋ ਬਾਰਿਧ ਕੇ ਬਨ ਮੈ । ੩੧ ।

Swaiyaa

sabh satran ko hanihai chhin mai su kahiou bach kop kiou man mein.
 tarvari sambhari maha bal dharai dhavai kai singh dhaasi run mai.
 jugmaat kai ayudhu haathan mai chamkai aisai diatan kai gun mai.
 lapkai,jhupkai baadvanal ki dumkai mano baridh kai bunmai. (31)

ਕੋਪ ਅਖੰਡ ਕੈ ਚੰਡਿ ਪ੍ਰਚੰਡ ਮਿਆਨ ਤੇ ਕਾਡਿ ਕ੍ਰਿਪਾਨ ਗਹੀ ।
 ਦਲ ਦੇਵ ਐ ਦੈਤਨ ਕੀ ਪ੍ਰਤਿਨਾ ਲਖਿ ਤੇਗ ਛਬਾ ਛਬ ਰੀਝ ਰਹੀ ।
 ਸਿਰ ਚਿਛੁਰ ਕੇ ਇਹ ਭਾਤਿ ਪਰੀ ਨਹਿ ਮੋ ਤੇ ਪ੍ਰਭਾ ਤਿਹ ਜਾਤ ਕਹੀ ।
 ਰਿਪੁ ਮਾਰਿ ਕੈ ਫਾਰਿ ਪਹਾਰ ਸੇ ਬੈਰੀ ਪਤਾਰ ਲਗੇ ਤਰਵਾਰਿ ਬਹੀ । ੩੨ ।

kop akhand kai chandi parchaand siyaan te kaadi kirpan gahi.
 dal dev ai daitan ki prateena lakhi teg chhaba chhab reejh rahi.
 sir chhichur kai eh bhant dhari nahi mo tai prabha the jaat kahi..
 ripu mari kai phaar pahaar se baeri pataar lagai tarvari bahi. (32)

Those brave warriors, who were not subdued by anyone, could not be pushed back by gods like Indra even. When they had roared in the battlefield even, then apart from the goddess, all others ran away from the battlefield. Then Kali got furious with rage and cut them into pieces, just as the coal field is spread out on the ground, being cut into pieces. Their clothes were draped in red with the blood stains as if they were playing games like gidha (Panjabi folk dance) during the festival season of holi. (29)

Couplet

The (goddess) Chandi then appeared on the scene and launched an attack. Her eyes were burning like copper. Being intoxicated with wine, she was uttering some incoherent words (language). (30)

Swaiyya

The goddess, getting furious with rage, said these words, "I will kill all the enemies in no time. She thrust herself into the battlefield by supporting her sword with a great powerful effort and making her lion move faster. The weapons in the hands of the goddess were shining brilliantly midst the flock of demons and it seemed as if there were flashes of light coming out of the forest of ocean." (31)

The goddess Chandi unsheathed her sword being infuriated with rage. On seeing the glamour of her sword, both the armies of the gods and demons became pleased and she struck the head (with her sword) of the demon Chichhar in such a manner that it is not possible for me to depict that scene. The sword, after striking the enemy (and killing him) and tearing apart the mountain like enemy body, got pierced (thrust) into the netherlands. (32)

ਦੋਹਰਾ

ਤੁਪਕ ਤਬਰ ਬਰਛੀ ਬਿਸਿਖ ਅਸਿ ਅਨੇਕ ਝਮਕਾਹਿ ।
ਧੁਜਾ ਪਤਾਕਾ ਫਰਹਰੈ ਭਾਨ ਨ ਹੇਰੇ ਜਾਹਿ । ੩੩ ।

Dohra

tupak tabar barchhi bisikh asi anek jhamkaahi.
dhooja pataaka pharharae bhaan na herai jahi. (33)

ਰਨ ਮਾਰੂ ਬਾਜੈ ਘਨੇ ਗਗਨ ਗੀਹ ਮੰਡਰਾਹਿ ।
ਚਟਪਟ ਦੈ ਜੋਧਾ ਬਿਕਟ ਝਟਪਟ ਕਟਿ ਕਟਿ ਜਾਹਿ । ੩੪ ।

raan maaru baajae ghanae gagan geedh maandrahi.
chaatpat de jodha bikaat jhutpat kaati kaati jahi. (34)

ਅਨਿਕ ਟੂਰ ਭੇਰੀ ਪ੍ਰਣਵ ਗੋਮੁਖ ਅਨਿਕ ਮਿਦੰਗ ।
ਸੰਖ ਬੇਨੁ ਬੀਨਾ ਬਜੀ ਮੁਰਲੀ ਮੁਰਜ ਮੁਚੰਗ । ੩੫ ।
anik toor bheri parnav gomukh anik mirdaang.
sankh benu bina bajai murli muraj muchang. (35)

ਨਾਦ ਨਫੀਰੀ ਕਾਨਰੇ ਦੁੰਦਭ ਬਜੇ ਅਨੇਕ ।
ਸੁਨਿ ਮਾਰੂ ਕਾਤਰ ਭਿਰੇ ਰਨ ਤਜਿ ਫਿਰਿਯੋ ਨ ਏਕ । ੩੬ ।
naad nafiri kanrai dundabh bajai anek.
suni maru kaatar bhiraai raan taji phhiriou na ek. (36)

ਕਿਚਪਚਾਇ ਜੋਧਾ ਮੰਡਹਿ ਲਰਹਿ ਸਨੰਮੁਖ ਆਨ ।
ਧੁਕਿ ਧੁਕਿ ਪਰੈ ਕਬੰਧ ਭੂਅ ਸੁਰ ਪੁਰ ਕਰੈ ਪਯਾਨ । ੩੭ ।
kichapchaai jodha mandeh laarhe sanmukh aan.
dhuki dhuki dharai kabandh bhuae sur pur karai payaan. (37)

ਰਨ ਫਿਰਕਤ ਜੰਬੁਕ ਫਿਰਹਿ ਅਸਿਖ ਅਚਵਤ ਪ੍ਰੇਤ ।
ਗੀਧ ਮਾਸ ਲੈ ਲੈ ਉਡਹਿ ਸੁਭਟ ਨ ਛਾਡਹਿ ਖੇਤ । ੩੮ ।
raan phirkat jambuk phirhai aasikh achvat preit.
geedh-saas lai lai udhi subhat na chhadhi khet. (38)

Couplet

Many weapons like the gun, hatchet, spear, arrows and sword etc. were shining while the banners and flags were fluttering in such a manner that the sun was not even visible. (33)

There were many lamenting (saddened) bugles being sounded in the battlefield, while vultures were flying (high up) in the sky and many indivisible (brave) warriors were falling on the ground, being cut into pieces. (34)

Many types of musical instruments like kettle drums, weaver's instrument, pranav, gomukh, mirdang, conch shell, flute, clarionet, muraj and muchang etc. were being played (in the battlefield). (35)

Many musical notes of various types including nafiri, kanra and dudambh etc. were being played. Even the cowards got prompted to fight in the battlefield with the sounding of martial music and none of them managed to flee from there. (36)

The warriors, with arrogant faces, were facing each other while engaged in fighting, and were falling on the ground, jumping up and down and were being killed. (proceeding to heavens). (37)

In the battle field the jackals were groaning, while the ghosts were eating flesh. The vultures were flying off with pieces of flesh, and the warriors were not fleeing from the battlefield. (38)

ਸਵੈਯਾ

ਨਿਸ ਨਨਾਦ ਡਹ ਡਹ ਡਾਮਰ ਦੈ ਦੈ ਦਮਾਮਨ ਕੋ ਨਿਜਕਾਨੇ ।
ਭੂਰ ਦਈਤਨ ਕੋ ਦਲ ਦਾਰੁਨ ਦੀਹ ਹੁਤੇ ਕਰਿ ਏਕ ਨ ਜਾਨੇ ।
ਜੀਤਿ ਫਿਰੈ ਨਵਖੰਡਨ ਕੈ ਨਹਿ ਬਾਸਵ ਸੋ ਕਬਹੂੰ ਡਰਪਾਨੇ ।
ਤੇ ਤੁਮ ਸੋ ਲਰਿ ਕੈ ਮਰਿ ਕੈ ਭਟ ਅੰਤ ਕੋ ਅੰਤ ਕੇ ਧਾਮ ਸਿਧਾਨੇ । ੩੯ ।

Swaiyya

nis nanaad deh deh dhaamar dai dai damaman ko nijkanai.
bhoor daitaan ko dal daroon deh hutai kari ek na janai.
jeetai phirai navkhandan kae nahi baasav so kabhun darpanai.
tai tum so laari kai mari kai bhaat ant ko ant kai dhaam sidhanai. (39)

ਦੋਹਰਾ

ਰਨ ਡਾਕਿਨਿ ਡਹਕਤ ਫਿਰਤ ਕਹਕਤ ਫਿਰਤ ਸਮਾਨ ।
ਬਿਨੁ ਸੀਸਨ ਡੋਲਤ ਸੁਭਟ ਗਹਿ ਗਹਿ ਕਰਨ ਕ੍ਰਿਪਾਨ । ੪੦ ।

Dohra

Raan daakini dehkat phirat kehkat phirat saman.
binuai seesan dolaat subhat gahai gahai karan kirpan. (40)

ਅਸਿ ਅਨੇਕ ਕਾਢੇ ਕਰਨ ਲਰਹਿ ਸੁਭਟ ਸਮੁਹਾਇ ।
ਲਰਿ ਗਿਰਿ ਮਰਿ ਭੂ ਪਰ ਪਰ ਪਰੈ ਬਰੈ ਬਰੀਗਨਿ ਜਾਇ । ੪੧ ।
asi anek kadeai karan larhai soobhat samuhae.
lareai girai marai bhu par dharai barai brangani jai. (41)

ਅਨਤਰਯਾ ਜਯੋ ਸਿੰਧੁ ਕੋ ਚਹਤ ਤਰਨ ਕਰਿ ਜਾਉ ।
ਬਿਨੁ ਨੈਕਾ ਕੈਸੇ ਤਰੈ ਲਏ ਤਿਹਾਰੋ ਨਾਉ । ੪੨ ।
antreya jayo sindh ko chahat taran kari jao.
bina neka kaise tarai lai tiharai naau. (42)

ਮੁਕ ਉਚਰੈ ਸਾਸਤ੍ਰ ਖਟ ਪਿੰਗ ਗਿਰਨ ਚੜਿ ਜਾਇ ।
ਐਧ ਲਖੈ ਬਦਰੋ ਸੁਨੈ ਜੋ ਤੁਮ ਕਰੈ ਸਹਾਇ । ੪੩ ।
mook uchrai saastar khat ping giran chari jai.
andh lakhae badro sunai jo tum karo sahai. (43)

ਅਰਘ ਗਰਭ ਨ੍ਰਿਪ ਤ੍ਰਿਯਨ ਕੋ ਭੇਦ ਨ ਪਾਯੋ ਜਾਇ ।
ਤਉ ਤਿਹਾਰੀ ਕ੍ਰਿਪਾ ਤੇ ਕਛੁ ਕਛੁ ਕਹੋ ਬਨਾਇ । ੪੪ ।
aragh garabh nrip triyaan ko bhed na paiyo jai.
tau tehari kirpa te kachu kachu kaho banai. (44)

Swaiyya

The sound of large drums and small drums alongwith the sound of large kettle drums was approaching near. The forces of the demons were large and dreadful, but "O goddess ! You did not care for anyone of them. Even the warrriors, who had gained victories over the whole Universe (nine regions) and were not afraid of Indra even, had died fighting with you. O goddess ! They were despatched to the god of death (Dharam Raj)."

(39)

Couplet

In the battle field the evil-spirits were belching while the ghosts were making noise, without their heads the warriors were moving around in the battlefield, with their swords in hands."

(40)

Many warriors, with swords in hands were facing the enemy and fighting, and were falling on the ground being killed, and were wedding the fairies.

(41)

"O goddess ! If a non-Swimmer wanted to cross the ocean, then how could he swim across without the help of the boat of Your True Name."

(42)

O goddess ! If you lend your support, then a dumb persons could recite the Six Shastras, and a lame person could climb the mountains, and the blind man could see, and a deaf person could hear.

(43)

The secrets of a pearl, womb, Raja and a woman could never be known, even then through Your Grace (O Lord !) I will try to describe it as far as possible.

(44)

ਪ੍ਰਥਮ ਮਾਨਿ ਤੁਮ ਕੋ ਕਹੋ ਜਥਾ ਬੁਧਿ ਬਲੁ ਹੋਇ ।
ਘਟਿ ਕਬਿਤਾ ਲਿਖਿ ਕੈ ਕਬਹਿ ਹਾਸ ਨ ਕਰਿਯਹੁ ਕੋਇ । ੪੫ ।
pratham man tum ko keho jatha budhi bal hoi.
ghat kabita likhi ke kabhi has na kahiou koe. (45)

ਪ੍ਰਥਮ ਧਯਾਇ ਸ੍ਰੀ ਭਗਵਤੀ ਬਰਨੈ ਤ੍ਰਿਯਾ ਪ੍ਰਸੰਗ ।
ਮੋ ਘਟ ਮੈ ਤੁਮ ਹੈ ਨਦੀ ਉਪਜਹੁ ਬਾਕ ਤਰੰਗ । ੪੬ ।
pratham dhayae Sri bhagwati barnai tria persung.
mo ghat me tum haiv nadi upjehu baak tarang. (46)

ਸਵੈਯਾ

ਮੇਰੁ ਕਿਯੋ ਤ੍ਰਿਣ ਤੇ ਮੁਹਿ ਜਾਹਿ ਗਰੀਬ ਨਿਵਾਜ ਨ ਦੁਸਰ ਤੋਸੈ ।
ਭੂਲ ਛਿਮੋ ਹਮਰੀ ਪ੍ਰਭੁ ਆਪੁਨ ਭੂਲਨਹਾਰ ਕਹੂੰ ਕੋਊ ਮੋਸੈ ।
ਸੇਵ ਕਰੈ ਤੁਮਰੀ ਤਿਨ ਕੇ ਛਿਨ ਮੈ ਧਨ ਲਾਗਤ ਧਾਮ ਭਰੋਸੈ ।
ਯਾ ਕਲਿ ਮੈ ਸਭਿ ਕਲਿ ਕ੍ਰਿਪਾਨ ਕੀ ਭਾਰੀ ਭੁਜਾਨ ਕੋ ਭਾਰੀ ਭਰੋਸੈ । ੪੭ ।

Swaiyya

mero keeyo trin te mohai jahi gareeb nivaaj na dusar tosai.
bhool cheemai hamrai prabhu apoon bhoolanhar kahun kou mosai.
sev karai tumri tin ke chhin mai dhaan lagat dhaam bhorosai.
ya kaali mein sabhi kaali kirpan ki bhari bhujaan ko bhari bhrosai. (47)

ਖੰਡਿ ਅਖੰਡਨ ਖੰਡ ਕੈ ਚੰਡਿ ਸੁ ਮੁੰਡ ਰਹੇ ਛਿਤ ਮੰਡਲ ਮਾਹੀ ।
ਦੰਡਿ ਅਦੰਡਨ ਕੋ ਭੁਜਦੰਡਨ ਭਾਰੀ ਘਮੰਡ ਕਿਯੋ ਬਲ ਬਾਹੀ ।
ਥਾਪਿ ਅਖੰਡਲ ਕੈ ਸੁਰ ਮੰਡਲ ਨਾਦ ਸੁਨਿਯੋ ਬ੍ਰਹਮੰਡ ਮਹਾ ਹੀ ।
ਕੂਰ ਕਵੰਡਲ ਕੋ ਰਨ ਮੰਡਲ ਤੋ ਸਮ ਸੁਰ ਕੋਊ ਕਹੂੰ ਨਾਹੀ । ੪੮ । ੧ ।
khandi akhandan khand ke chandi su mund rahai chhit mandal mahi.
daandi adandan ko bhuujdandan bhari ghamund kiyo bal bahi.
thaap akhandan kai sur mandal naad suniyo brahmand maha he.
kaarur kavandaal ko ran mandal to sum sur kou kahun nahi. (48)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਚੰਡੀ ਚਰਿਤ੍ਰੇ ਪ੍ਰਥਮ
ਪਯਾਇ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧ । ੪੮ । ਅਫਜ਼ੀ ।
iti Sri Charitra pakhyane Chandi Charitarai pratham
dhayae samapatam. Sat Subham sat. (1) (48) aphjun.

“First I will try to propitiate you and then I will try to relate as per my strength and wisdom. O Poets ! If there are some flaws in my poetry, please do not make fun of me.” (45)

“First chapter was related to Bhagwati (goddess) and now the witch-craft of woman is described. “O goddess ! You may function within my body as a stream so that the words may spring up as waves (therein). (46)

Swaiyya

“ O Lord ! You have made me like a mountain from a simple straw and there was none so benevolent and bountiful as yourself. May you forgive my flaws as there was no other so forgetful as myself. All those, who care to serve you are enriched with loads of wealth in a moment. During this age of Kalyug, one had the support of the sword of Kali (goddess) and her strong arms only.” (47)

The (goddess) Chandi had killed the invincible warriors and thrown their cut-off heads in the battlefield. You had punished the most invincible warriors by inflicting heavy punishment thus divesting the arrogant people of their pride (egoistic tendencies). Thus you had established the kingdom of Indra in the heavens and the song of his victory was heard throughout the Universe. There was no other equal to you in prowess being armed with a very powerful bow. (48)

Here the first chapter of Chandi Chàritar from Charitra-Pakhyān is completed.
All is well. (1)(48)(Contd)

ਦੋਹਰਾ

ਚਿਤ੍ਰਵਤੀ ਨਗਰੀ ਬਿਖੈ ਚਿਤ੍ਰ ਸਿੰਘ ਨ੍ਰਿਪ ਏਕ ।
ਤੇ ਕੇ ਗ੍ਰਿਹ ਸੰਪਤਿ ਘਨੀ ਰਥ ਗਜ ਬਾਜ ਅਨੇਕ । ੧ ।

Dohra

chitarvati nagri bikhai chitar singh nrip ek.
ta kai greh sampatti bhani rathgaj baaj anek. (1)

ਤਾ ਕੋ ਰੂਪ ਅਨੂਪ ਅਤਿ ਜੋ ਬਿਧਿ ਧਰਿਯੋ ਸੁਧਾਰਿ ।
ਸੁਰੀ ਆਸੁਰੀ ਕਿੰਨੀ ਰੀਝ ਰਹਤ ਪੁਰ ਨਾਰਿ । ੨ ।
ta ko roop anoop ati jo bidhi dhariou sudharai.
suri asuri kinarni reejh rehat pur naari. (2)

ਏਕ ਅਪਸਰਾ ਇੰਦ੍ਰ ਕੇ ਜਾਤ ਸਿੰਗਾਰ ਬਨਾਇ ।
ਨਿਰਖ ਰਾਇ ਅਟਕਤਿ ਭਈ ਕੰਜ ਭਵਰ ਕੇ ਭਾਇ । ੩ ।
ek apsara Inder ke jaat singaar banaie.
nirath rai ankeet bhai kanj bhavar ke bhaie. (3)

ਅੜਿਲ

ਰਹੀ ਅਪਸਰਾ ਰੀਝ ਰੂਪ ਲਖਿ ਰਾਇ ਕੋ ।
ਪਠੀ ਦੂਤਿਕਾ ਛਲ ਕਰਿ ਮਿਲਨ ਉਪਾਇ ਕੋ ।
ਬਿਨੁ ਪ੍ਰੀਤਮ ਕੇ ਮਿਲੇ ਹਲਾਹਲ ਪੀਵਹੋ ।
ਹੋ ਮਾਰਿ ਕਟਾਰੀ ਮਾਰਿਹੋ ਘਰੀ ਨ ਜੀਵਹੋ । ੪ ।

aril

rahi apsara reejh roop lakhi raie ke.
pathi dootika chaal kari milan upaie ko.
bin pritam ke milai halaahal pevhai.
ho mar katari marihai ghari na jeevai. (4)

ਦੋਹਰਾ

ਤਾਹਿ ਦੂਤਿਕਾ ਰਾਇ ਸੋ ਭੇਦ ਕਹਯੋ ਸਮੁਝਾਇ ।
ਬਰੀ ਰਾਇ ਮੁਖ ਪਾਇ ਮਨ ਦੁੰਦਭਿ ਦੋਲ ਬਜਾਇ । ੫ ।

Dohra

tahi dutika rai so bhed kahiou samujhai.
bari rai mukh pai man dundhbi dhol bajai. (5)

ਏਕ ਪੁਤ੍ਰ ਤਾ ਤੇ ਭਯੋ ਅਮਿਤ ਰੂਪ ਕੀ ਖਾਨਿ ।
ਮਹਾ ਰੁਦ੍ਰ ਹੂੰ ਰਿਸਿ ਕਰੋ ਕਾਮਦੇਵ ਪਹਿਚਾਨਿ । ੬ ।
ek putar ta te bhayo amit roop ki khaani.
maha rudar hoon risi karai kamdev pehchaan. (6)

Couplet

There was a Raja by the name of Chitar Singh in the town of Chitravati, who was possessing great wealth along with many chariots, elephants and horses. (1)

The Lord-Creator had bestowed upon him a charming personality ; whose charm had enamoured the spouse of gods, demons or kinars (mythological horse with human head) along with other women of the town. (2)

One fairy, with all embellishments was proceeding to meet Indra but on seeing this Raja she stopped there, just as the black-bee on seeing the lotus-flower gets diverted. (3)

Aril

On seeing the beauty of the Raja, this fairy got enamoured by his charm. So she sent her messenger with deceit in order to meet him and had sent a message through this emissary that she would consume poison in case the beloved Raja refused to meet her, or she would kill herself with a dagger and would not like to live any longer (even for a moment). (4)

Couplet

The emissary gave details of her message to the Raja (giving out her secret). The Raja then arranged to wed her and with the beating of drums and musical notes felt extremely happy and satisfied. (5)

That celestial beauty gave birth to a son, who was a fountain (source) of charm and extreme beauty. Even Shiva was getting (furious) jealous on seeing him as a replica of Kamdev (god of love). (6)

ਬਹੁਤ ਬਰਸਿ ਸੰਗ ਅਪਸਰਾ ਭੂਪਤਿ ਮਾਨੇ ਭੋਗ ।
ਬਹੁਰਿ ਅਪਸਰਾ ਇੰਦ੍ਰ ਕੇ ਜਾਤ ਭਈ ਉਡਿ ਲੋਗ । ੭ ।
bahut barsai sung apsara bhoopat manai bhog.
bahur apsara Inder kai jaat bhaie udai log. (7)

ਤਿਹ ਬਿਨੁ ਭੂਤਤਿ ਦੁਖਿਤ ਹੈ ਮੰਤ੍ਰੀ ਲਏ ਬੁਲਾਇ ।
ਚਿਤ੍ਰ ਚਿਤ੍ਰ ਤਾ ਕੋ ਤੁਰਿਤ ਦੇਸਨ ਦੇਯੋ ਪਠਾਇ । ੮ ।
teh bin bhoopat dukhit haiv mantari lai bulaie.
chitar chitri ta ko turit desan deyo pathai. (8)

ਖੋਜਤ ਓਡਛ ਨਾਥ ਕੇ ਲਹੀ ਕੰਨਿਕਾ ਏਕ ।
ਰੂਪ ਸਕਲ ਸਮ ਅਪਸਰਾ ਤਾ ਤੇ ਗੁਨਨ ਬਿਸੇਖ । ੯ ।
khojat udaach naath ke lahai kanika ek.
roop sakal sam apsara ta te gunnan bisekh. (9)

ਚੋਪਈ

ਸੁਨਤ ਬਚਨ ਨ੍ਰਿਪ ਸੈਨ ਬੁਲਾਯੋ । ਭਾਤਿ ਭਾਤਿ ਸੋ ਦਰਬੁ ਲੁਟਾਯੋ ।
ਸਾਜੋ ਸਸਤ੍ਰ ਕੈਚ ਤਨ ਧਾਰੇ । ਸਹਰ ਓਡਛਾ ਓਰ ਸਿਧਾਰੇ । ੧੦ ।

Chopaiee

sunat bachan nrip sain bulaiyo . bhant bhant so darbu lutaayo.
sajio sastar kaich tan dharai. sahar udchha ur sidhharai. (10)

ਭੇਵ ਸੁਨਤ ਉਨਹੂੰ ਦਲ ਜੋਰਿਯੋ । ਭਾਤਿ ਭਾਤਿ ਭਏ ਸੈਨ ਨਿਹੋਰਿਯੋ ।
ਰਨ ਛਤ੍ਰਿਨ ਕੋ ਆਇਸ਼ ਦੀਨੋ । ਆਪੁਨ ਜੁਧ ਹੇਤ ਮਨੁ ਕੀਨੋ । ੧੧ ।
bhev sunat unhun dal jarriou. bhaati bhaati bhaye sain nihariou.
ran chhatrin ko aiso deeno. apan judh hait manu keeno. (11)

ਦੋਹਰਾ

ਭਾਤਿ ਭਾਤਿ ਮਾਰੂ ਬਜੇ ਮੰਡੇ ਸੁਭਟ ਰਨ ਆਇ ।
ਅਮਿਤ ਬਾਨ ਬਰਛਾ ਭਏ ਰਹਤ ਪਵਨ ਉਰਝਾਇ । ੧੨ ।

Dohra

bhant bhant maru bajai mandai subhat ran aie.
amit baan barchha bhai rehat pawan urjhaiee. (12)

ਭੁਜੰਗ ਛੰਦ

ਬਧੇ ਬਾਦਵਾਰੀ ਮਹਾ ਬੀਰ ਬ"ਕੇ । ਕਛੈ ਕਾਛਨੀ ਤੇ ਸਭੈ ਹੀ ਨਿਸ"ਕੇ ।
ਪਏ ਸਾਮੁਹੇ ਵੈ ਹਠੀ ਜੁਧ ਜਾਰੇ । ਹਟੇ ਨ ਹਠੀਲੇ ਕਹੂੰ ਐਠਿਯਾਰੇ । ੧੩ ।

Bhujang Chhand

badhai baadvari maha beer bankai. kachhe kacchni te sabhai hi nisanke.
pai samuhai vae hathi judh jare. hatai na hathilai kahun aithiyare. (13)

For many years, that Raja enjoyed sensual pleasure with that fairy and then that fairy went to Indra-Puri (after sometime). (7)

In her absence the Raja got much perturbed and sent for his ministers. Then he got a painting made of his fairy by a painter and sent these paintings immediately to various lands including foreign countries. (8)

Finally he managed to locate a young girl in the kingdom of Orissa, who was as charming as the fairy and was also possessing many other qualities. (9)

Chopaiee

On hearing the news of this young belle, the Raja called his army and distributed much wealth of various types. The soldiers wore their coats of mail and armed themselves with various weapons and marched towards Orissa. (10)

The (king) Raja of Orissa, getting the (secret) hint of this onslaught, collected his armed forces and addressed his soldiers in many ways (thus coaxing them for a battle). He ordered the Kashatriyas to fight it out, while making up his mind for a battle (against the invading forces). (11)

Couplet

Many types of martial bands were playing and the warriors positioned themselves in battle array in the battlefield. The arrows were being shot in countless abundance like a shower. In fact, the wind (air) got involved in confusion (seeing all this). (12)

Bhujang Chhand

The great and powerful warriors were being killed with the swords, as all the warriors fully armed with weapons were fighting without any reservation. Those stubborn warriors were waging a war facing one another in the battlefield and those arrogant fighters could not be dissuaded from fighting against each other. (13)

ਦੋਹਰਾ

ਹਨਿਵਤਿ ਸਿੰਘ ਆਗੇ ਕਿਯੋ ਅਮਿਤ ਸੈਨ ਦੇ ਸਾਬ ।
ਚਿਤ੍ਰ ਸਿੰਘ ਪਾਛੇ ਰਹਿਯੋ ਗਹੈ ਬਰਛਿਯਾ ਹਾਥ । ੧੪ ।

Dohra

hanvat singh agai kiyo amit sain de saab
chitar singh pachhai rahiou gahe barchia hath. (14)

svEy;

ਹਾਕਿ ਹਜਾਰ ਹਿਮਾਲਯ ਸੋ ਹਲ ਕਾਹਨਿ ਕੈ ਹਠਵਾਰਨ ਹੁੰਕੇ ।
ਹਿੰਮਤਿ ਬਾਧਿ ਹਿਰੈਲਹਿ ਲੈ ਕਰ ਲੈ ਹਥਿਆਰ ਹਹਾ ਕਹਿ ਢੁਕੇ ।
ਹਾਲਿ ਉਠਿਯੋ ਗਿਰ ਹੋਮ ਹਲਾਚਲ ਹੇਰਤ ਲੋਗ ਹਰੀ ਹਰ ਜੂ ਕੇ ।
ਹਾਰਿ ਗਿਰੇ ਬਿਨੁ ਹਾਰੇ ਰਹੇ ਅਰੁ ਹਾਥ ਲਗੇ ਅਰਿ ਹਾਸੀ ਹੁਨੂੰ ਕੇ । ੧੫ ।

Swaiyya

haak hazar himalyai so hal kahin ke hathvaran hunke.
himat badhi hirelahi lai kar lai hathiar haha kahi dhukai.
haal uthio gir hom halachal heart log hari har ju ke.
har girai bin hare rahe aru haath lagai ari hasi hun kai. (15)

ਠਾਢੇ ਜਹਾ ਸਰਦਾਰ ਬਡੇ ਕੁਪਿ ਕੈਚ ਕ੍ਰਿਪਾਨ ਕਸੈ ਪਠਨੇਟੈ ।
ਆਨਿ ਪਰੇ ਹਠ ਠਾਨਿ ਤਹੀ ਸਿਰਦਾਰਨ ਤੇਟਿ ਬਰੰਗਨਿ ਭੇਟੇ ।
ਭਾਰੀ ਭਿਰੇ ਰਨ ਮੈ ਤਬ ਲੋ ਜਬ ਲੋ ਨਹਿ ਸਾਰ ਕੀ ਧਾਰ ਲਪੇਟੇ ।
ਸਤ੍ਰੁ ਕੀ ਸੈਨ ਤਰੰਗਨਿ ਤੁਲਿ ਹੈ ਤਾ ਮੈ ਤਰੰਗ ਤਰੇ ਖਤਿਰੇਟੇ । ੧੬ ।
thade jaha sardar badai kupi kaich kirpan kasai pathnete.
aan parai hath thaan tahi sirdaran teti barangani bhatai.
bhari bhirai ran me tab le jab le nahi saar ki dhar lapetai.
satar ki sain tarangan tuli haiv ta mai tarang bharai khatirete. (16)

ਦੋਹਰਾ

ਮਾਰਿ ਓਡਛਾ ਰਾਇ ਕੋ ਲਈ ਸੁਤਾ ਤਿਹ ਜੀਤਿ ।
ਬਰੀ ਰਾਇ ਸੁਖ ਪਾਇ ਮਨ ਮਾਨਿ ਸਾਸਤ੍ਰ ਕੀ ਰੀਤਿ । ੧੭ ।

Dohra

mar udchha rai ko lai sut the jeet.
bari rai mukh pai man mani satar ki reeti. (17)

ਓਡਛੇਸ ਜਾ ਕੀ ਹਿਤੁ ਚਿਤ੍ਰਮਤੀ ਤਿਹ ਨਾਮ ।
ਹਨਿਵਤਿ ਸਿੰਘਹਿ ਸੋ ਰਹੈ ਚਿਤਵਤ ਆਠੋ ਜਾਮ । ੧੮ ।

udchess ja ki hit chitarmati the naam.
hanivat singhi so rahe chitvat aatho jaam. (18)

Couplet

Harwant Singh, with a huge force was made to march ahead while Chitar Singh with a spear in hand was following him. (14)

Swaiyya

Thousands of stubborn warriors with Himalaya like powerful bodies were advancing forward by challenging (the enemy). Then the enemy forces by picking up courage and taking weapons like salchel even in hand came near them while shouting at them. The Sumer mountain even got shaken up by watching the turmoil all around while the residents of Shiva's and Vishnu's land got frightened. The enemy troops had fallen accepting their defeat while the others were standing aghast without defeat, whereas Harwant had only shown his (hands) action in more fun. (15)

Wherever the great youthful leaders, getting furious with rage and holding their swords or weapons were standing, the enemy attacked them while the fairies were joining together watching these leaders. They continued fighting bravely till they succumbed to the onslaughts of steel (swords). The enemy force was like a rivulet wherein the Kashatriya warriors were taking a swim in that stream with joy (and enjoyment). (16)

Couplet

Thus having defeated the Raja of Orissa, his daughter was won over. Then the Raja got married to that beauty as per shastra's rites and enjoyed the bliss of life (in mind). (17)

The darling daughter of the Raja of Orissa, named Chitarmati, was in great love with Raja Harwant Singh (was always thinking of him all the twenty four hours). (18)

ਪੜਨ ਹੇਤੁ ਤਾ ਕੋ ਨਿਪਤਿ ਸੈਪਯੋ ਦਿਜ ਗ੍ਰਿਹ ਮਾਹਿ ।
ਏਕ ਮਾਸ ਤਾ ਸੈ ਕਹਿਯੋ ਦਿਜਬਰ ਬੋਲਯਹੁ ਨਾਹਿ । ੧੯ ।
padan heit ta ke nirpat sopio dij greh mahi.
ek mas ta me kahiou dijbar bolyahu nahi. (19)

ਚੌਪਈ

ਰਾਜੇ ਨਿਜੁ ਸੁਤ ਨਿਕਟ ਬੁਕਾਯੋ । ਦਿਜਬਰ ਤਾਹਿ ਸੰਗ ਲੈ ਆਯੋ ।
ਪੜੇ ਪੜਯੋ ਗੁਨ ਛਿਤਪਤਿ ਕਹਿਯੋ । ਸੁਨ ਸੁਅ ਬਚਨ ਮੋਨਿ ਹੈ ਰਹਿਯੋ । ੨੦ ।

Chopaiee

rajai nij sut nikat bakaio. dijbar tahi sung le aio.
pade padiyo gun chitpati kahio. sun suye bachan moni haiv rahiyo. (20)

ਦੋਹਰਾ

ਲੈ ਤਾ ਕੋ ਰਾਜੈ ਕਿਯਾ ਅਪਨੇ ਧਾਮ ਪਯਾਨ ।
ਸਖੀ ਸਹਸ ਠਾਢੀ ਜਹਾ ਸੁੰਦਰਿ ਪਰੀ ਸਮਨ । ੨੧ ।

Dohra

lai ta ko rajai kiya apne dhaam payan.
sakhi sehas thaadi jaha sunder dharai saman. (21)

ਬੋਲਤ ਸੁਤ ਮੁਖ ਤੇ ਨਹੀ ਯੈ ਨਿਪ ਕਹਿਯੋ ਸੁਨਾਇ ।
ਚਿਤਪਤੀ ਤਿਹ ਲੈ ਗਈ ਅਪਨੇ ਸਦਨ ਲਵਾਇ । ੨੨ ।
bolat sut mukh te nahi yo nrip kahiou sunaie
chitarpati the lai gai apnai sadan lavai. (22)

ਅੜਿਲ

ਚੋਰ ਚਤੁਰ ਚਿਤ ਲਯੋ ਕਹੋ ਕਸ ਕੀਜੀਐ ।
ਕਾਢਿ ਕਰਿਜਵਾ ਅਪਨ ਲਲਾ ਕੋ ਦੀਜੀਐ ।
ਜੰਤੁ ਮੰਤੁ ਜੈ ਕੀਨੇ ਪੀਅਹਿ ਰਿਝਾਈਐ ।
ਹੋ ਤਦਿਨ ਘਰੀ ਕੇ ਸਖੀ ਸਹਿਤ ਬਲਿ ਜਾਈਐ । ੨੩ ।

aril

chor chatur chit leyo kaho kass kijiai.
kadi karijava apan lalaa ko deejiai.
jantar mantar je krinai piayhe reejhaieai.
ho tadin ghari ke sakhi sahit bali jaiai. (23)

The Raja had sent Harwant Singh to a Brahmin's house for studies (for learning). For almost a month the Brahmin (as per instructions of the queen) did not converse with the prince. (19)

Chopaiee

Then the Raja called his son, so the Brahmin brought him along with himself. Then the Raja asked his son to relate all the virtues which he had acquired, but the son kept mum (on hearing Raja's words). (20)

Couplet

Then the Raja brought him (his son) back to his palace. There along with other ladies, a beautiful fairy was also standing. (21)

The Raja then told all those present that the son was not speaking at all (was speech-less). Then Chitarmati took him to her palace. (22)

Aril

The queen then said, "O friend ! If some clever thief (beloved) were to steal away (win over) the heart of someone, then what should be done ? (Then she replied herself to this query). Then the beloved should take out her heart and offer it (present it) to the lover. After winning over the beloved with the magic spells, one should offer oneself that very moment (that day) as a sacrifice to the beloved. (23)

ਦੋਹਰਾ

ਅਤਿ ਅਨੂਪ ਸੁੰਦਰ ਸਰਸ ਮਨੋ ਮੈਨ ਕੇ ਐਨ ।
ਮੋ ਮਨ ਕੋ ਮੋਹਤ ਸਦਾ ਮਿਤ੍ਰ ਤਿਹਾਰੇ ਨੈਨ । ੨੪ ।

Dohra

ati anoop sunder saras mano men kai aan.
mo man ko mohat sada mitar tiarai nain. (24)

ਸਵੈਯਾ

ਬਾਨ ਬਧੀ ਬਿਰਹਾ ਕੇ ਬਲਾਇ ਲਿਯੋ ਰੀਝਿ ਰਹੀ ਲਖਿ ਰੂਪ ਤਿਹਾਰੋ ।
ਭੋਗ ਕਰੋ ਮੁਹਿ ਸਾਥ ਭਲੀ ਬਿਧਿ ਭੂਪਤਿ ਕੋ ਨਹਿ ਤਾਸ ਬਿਚਾਰੋ ।
ਸੋ ਨ ਕਰੈ ਕਛੁ ਚਾਰੁ ਚਿਤੈਬੇ ਕੋ ਖਾਇ ਗਿਰੀ ਮਨ ਮੈਨ ਤਵਾਰੋ ।
ਕੋਟਿ ਉਪਾਇ ਰਹੀ ਕੈ ਦਯਾ ਕੀ ਸੋ ਕੈਸੇ ਹੂੰ ਭੀਜਤ ਭਯੋ ਨ ਐਠਯਾਰੋ । ੨੫ ।

Swaiyyaa

baan badhi birha ke balaie liou reejh nahi lakh roop tiharo.
bhog karo muhi saath bhali bidhi bhoopati konahi tras bicharo.
so na karai kacchu chao chitebai ko khai giri man maen tawaro.
koti upai rahi ke daya ki so kaise hoon bheejat bhayo na athiyaro. (25)

ਦੋਹਰਾ

ਚਿਤ ਚੇਟਕ ਸੋ ਚੁਭਿ ਗਯੋ ਚਮਕਿ ਚਕ੍ਰਿਤ ਭਯੋ ਅੰਗ ।
ਚੋਰਿ ਚਤੁਰ ਚਿਤ ਲੈ ਗਯੋ ਚਪਲ ਚਖਨ ਕੇ ਸੰਗ । ੨੬ ।

Dohra

chit chetaak so chubhai gayo chamak chakrit bhayo ang,
chor chatur chit lai geyo chapal chakhan ke sang. (26)

ਚੇਰਿ ਰੂਪ ਤੁਹਿ ਬਸਿ ਭਈ ਗਹੈ ਕਵਨ ਕੀ ਓਟ ।
ਮਛਰੀ ਜਯੋ ਤਰਫੈ ਪਰੀ ਚੁਭੀ ਚਖਨ ਕੀ ਚੋਟ । ੨੭ ।

cheri roop tuhi basi bhaie gahe kavan ki oat.
machaari jayo tarfai dharai chhubhi chakhan ki chot. (27)

ਚੌਪਈ

ਵਾ ਕੀ ਕਹੀ ਨ ਨਿਪ ਸੁਤ ਮਾਨੀ । ਚਿਤ੍ਰਮਤੀ ਤਬ ਭਈ ਖਿਮਾਨੀ ।
ਚਿਤ੍ਰ ਸਿੰਘ ਪੈ ਜਾਇ ਪੁਕਾਰੈ । ਬਡੈ ਦੁਸਟ ਇਹ ਪੁਤ੍ਰ ਤੁਹਾਰੈ । ੨੮ ।

Chopaiee

vaa ki kahi na nrip sut mani. chitarmati tab bhai khimani.
chitar singh pai jai pukaro. badai dusat eh pootar tuharo. (28)

Couplet

“O friend ! Your charm is very amusing and appealing and it seems as if you were a replica of Kamdev (god of love). Your eyes are very bewitching and had enamoured my heart deeply.” (24)

Swaiyya

“I am fully enticed (wounded) by the arrows of your separation and would take on myself all your afflictions and am enjoying the bliss of your charming personality. You should enjoy sensual pleasures with me, without having any fear in mind about the Raja. He is not liked by me and does not appeal to my mind at all, so I am love-hungry and have fallen down reeling, being sex hungry. (O beloved !) I swear by god that notwithstanding all my efforts, my (heart) inner desires have not been fulfilled and my restive mind is not at peace (peaceful). (25)

Couplet

The heart of the queen was completely engrossed in sensual pleasure and her very body (limbs) was persisting in enjoyment with eagerness, as she was bewitched by the charming eyes of the prince. (26)

“(O Prince !)” I am over-come by your charming figure, being completely under your spell, so whose (else) support should I seek ? I am fluttering like a fish (out of water), being struck by a mental agony through your bewitching eyes.” (27)

Chopaiee

The Raja's son did not accept her proposal (request), so the queen Chitarmati got annoyed with him. She went up to Raja Chitar Singh and complained to him against his son saying that he was a great villian. (28)

ਦੋਹਰਾ

ਫਾਰਿ ਚੀਰ ਕਰ ਆਪਨੇ ਮੁਖ ਨਖ ਘਾਇ ਲਗਾਇ ।
ਰਾਜਾ ਕੋ ਰੋਖਿਤ ਕਿਯੈ ਤਨ ਕੋ ਚਿਹਨ ਦਿਖਾਇ । ੨੯ ।

Dohra

phari cheer kar apne mukh nukh ghai lagai.
raja ko rokhit kiai tan ko chihan dikhai. (29)

ਚੌਪਈ

ਬਚਨ ਸੁਨਤ ਕ੍ਰੋਧਿਤ ਨ੍ਰਿਪ ਭਯੋ । ਮਾਰਨ ਹੇਤ ਸੁਤਹਿ ਲੈ ਗਯੋ ।
ਮੰਤ੍ਰਿਨ ਆਨਿ ਰਾਵ ਸਮਝਾਯੋ । ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰ ਨ ਕਿਨਹੂੰ ਪਾਯੋ । ੩੦ । ੧ ।

Chopaiee

bachan sunat krodhit nrip bhayo. maran hait suthai le gayo.
mantrin aan rav samjhaio. tria charit na keenoh payo. (30) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੁਤਿਯ
ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੨ । ੭੮ । ਅਫਜ਼ੀ ।

iti Sri Charitara pakhyane Treeya Charitarai mantri bhoopai sambandai dutiye
charitar samapatam. Sat Subham sat. (2) (78) aphjun.

ਦੋਹਰਾ

ਬੰਦਿਸਾਲ ਕੋ ਭੂਪ ਤਬ ਨਿਜਸਤ ਦਿਯੋ ਪਠਾਇ ।
ਭੋਰ ਹੋਤ ਅਪਨੇ ਨਿਕਟਿ ਬਹੁਰੈ ਲਿਯੋ ਬੁਲਾਇ । ੧ ।

Dohra

bandisal ko bhoop tab nijsat dio pathaai.
bhor hoat apnai nikat bahurai liou bulai. (1)

ਏਕ ਪੁਤ੍ਰਿਕਾ ਗਾਰ ਕੀ ਤਾ ਕੋ ਕਹੈ ਬਿਚਾਰ ।
ਏਕ ਮੋਟਿਯਾ ਯਾਰ ਤਿਹ ਐਰ ਪਤਰਿਯਾ ਯਾਰ । ੨ ।

ek putrikaa gawar ki ta ko kahai bichar.
ek motiya yaar the aor patriya yaar. (2)

ਸ੍ਰੀ ਮ੍ਰਿਗ ਚਾਚੁਮਤੀ ਰਹੈ ਤਾ ਕੋ ਰੂਪ ਅਪਾਰ ।
ਉਚ ਨੀਚ ਤਾ ਸੈ ਸਦਾ ਨਿਤਪ੍ਰਤਿ ਕਰੈ ਜੁਹਾਰ । ੩ ।

Sri mrig chaachumati rahei ta ko roop apar.
ooch neech ta se sada nitprat karai juhaar. (3)

Couplet

The queen, tearing apart her garments, and (wounding) hurting her face with nails and showing her body marks (scratches) (She) made the king furious with rage. (29)

Chopaiee

On hearing the Rani's words, the king became agitated and furious and took away his son for killing him. The ministers then counselled the Raja and tried to explain him about the woman's character and peculiar leanings (conduct) and moreover none could grasp its extent. (limits). (30)(1)

This completes the second episode of the minister's counsel dealing with the deceptive woman characterization from the Charitar Pakhyani is completed. All is well.

(2-78)(Contd)

Couplet

Then the Raja got his son imprisoned and sent for him early in the morning (next day) to meet him. (1)

Then the ministers started relating many episodes (of similar nature). One of the ministers said, "There was a girl, from a village (villager's daughter), which I am going to relate. She had a fat lover and a thin (lean) lover. (2)

She was called mrigchakh wati (like a deer), being very beautiful and she was known to every common or well-placed person (high and low) and had contacts with all.(3)

ਚੌਪਈ

ਸਹਰ ਕਾਲਪੀ ਮਾਹਿ ਬਸਤ ਤੈ । ਭਾਤਿ ਭਾਤਿ ਕੇ ਭੋਗ ਕਰੈ ਵੈ ।
ਸ੍ਰੀ ਮ੍ਰਿਗ ਨੈਨ ਮਤੀ ਤਹੁ ਰਾਜੈ । ਨਿਰਖਿ ਛਪਾਕਰਿ ਕੀ ਛਬਿ ਲਾਜੈ । ੪ .

Chopaiee

sahar kalpi mahi basat tai. bhant bhant ke bhog karai ve.
Sri mrig nain matai the rajai. nirikh chhapakari kai chhabi lajai. (4)

ਦੋਹਰਾ

ਬਿਰਧਿ ਮੋਟਿਯੋ ਯਾਰ ਤਿਹ ਤਰੁਨ ਪਤਰਿਯੋ ਯਾਰ ।
ਰਾਤ ਦਿਵਸ ਤਾ ਸੋ ਕਰੈ ਦੈਵੈ ਮੈਨ ਬਿਹਾਰ । ੫ ।

Dohra

biridh motiyo yaar the tarun patriyo yaar.
raat divas ta so karai devai main bihar. (5)

ਹੋਤ ਤਰੁਨ ਕੇ ਤਰੁਨਿ ਬਸਿ ਬਿਰਧ ਤਰੁਨਿ ਬਸਿ ਹੋਇ ।
ਇਹੈ ਰੀਤਿ ਸਭ ਜਗਤ ਕੀ ਜਾਨਤ ਹੈ ਸਭ ਕੋਇ । ੬ ।
hoat tarun ke taruni basi biradh taruni basi hoc.
ehai reeti sabh jagat ki jaanat hai sabh koi. (6)

ਤਰੁਨਿ ਪਤਰਿਯਾ ਸੋ ਰਸੈ ਮੋਟੇ ਨਿਕਟ ਨ ਜਾਇ ।
ਜੋ ਕਬਹੂੰ ਤਾ ਸੈ ਰਸੇ ਮਨ ਭੀਤਰ ਪਛੁਤਾਇ । ੭ ।
tarunai patriya so rasai mootai nikat na jai.
jo kabhun ta se rasaie man bheetar pachutai. (7)

ਰਸਤ ਪਤਰਿਯਾ ਸੰਗ ਹੁਤੀ ਆਨਿ ਮੋਟੀਏ ਯਾਰ ।
ਪਾਯਨ ਕੈ ਖਰਕੋ ਕਿਯੋ ਤਵਨਿ ਤਰੁਨਿ ਕੇ ਦਾਰ । ੮ ।
rasat patriya sang hutai ani motiyo yaar.
payaan ke khharko kiyo tavan taruni ke davar. (8)

ਕਹਿਯੋ ਪਤਰੀਏ ਯਾਰ ਕਹ ਜਾਹੁ ਦਿਵਰਿਯਹਿ ਫਾਪਿ ।
ਜਿਨ ਕੋਊ ਪਾਪੀ ਆਇ ਹੈ ਮੁਹਿ ਤੁਹਿ ਲੈਹੈ ਬਾਪਿ । ੯ ।
kahiyo patriye yaar keh jahai divreyehi phaad.
jin kou paapi aie hai mohai tuhi lehe badhi. (9)

ਅਤਿ ਰਤਿ ਤਾ ਮੈ ਮਾਨਿ ਕੈ ਯਾਰ ਪਤਰਿਯਹਿ ਟਾਰਿ ।
ਭਰਭਰਾਇ ਉਠਿ ਠਾਡਭੀ ਜਾਨਿ ਮੋਟਿਯੋ ਯਾਰ । ੧੦ ।
ati rati ta mai manai ke yaar patriyehi tarai.
bharbharai uthai thaadbhi janai motio yaar. (10)

Chopaiee

She was residing in the town of Kalpi and was engaged in all types of sensuous pleasures. This deer-like eyed woman lived there and even the moon would feel its charm as feeble (nothing) before her. (4)

Couplet

Her fat lover was old while the lean (thin) lover was young and both were engaged in enjoying sensuous pleasures with her day and night. (5)

The woman was under the spell of the youth, while the old man was under the spell of the woman. This is the normal way of life in the world and everyone is aware of it. (6)

That woman used to enjoy sensuous pleasure with the youth, while she would not go anywhere near the fat one. If at all she had any sexual relationship with him, she would repent later. (7)

Once she was enjoying sensual pleasure with the young (thin) man, when suddenly the fat man also arrived there. He made a thud (noise) with his feet at the woman's doorstep. (8)

In this situation, the woman told her young lover to run away by jumping over the wall, as some sinner had come, who might get both in bondage. (9)

She managed to show herself unnerved, having enjoyed sensuous pleasure with the young lover. Seeing the fat lover, she stood up in a confused state. (10)

ਉਠਤ ਬੀਰਜ ਭੂ ਪਰ ਗਿਰਿਯੋ ਲਖਯੋ ਮੋਟਿਯੇ ਯਾਰ ।
 ਯਾ ਕੋ ਤੁਰਤ ਬਤਾਇਯੈ ਭੇਦ ਰਮੈ ਸੁ ਕੁਮਾਰਿ । ੧੧ ।
 uthat biraj bhu dhar giriyo lakhiyo moteyo yaar
 ya ko turat bataiai bheid ramai su kumari. (11)

ਅਧਿਕ ਤਿਹਾਰੋ ਰੂਪ ਲਖਿ ਮੋਹਿ ਨ ਰਹੀ ਸੰਭਾਰ ।
 ਤਾ ਤੇ ਗਿਰਿਯੋ ਅਨੰਗ ਭੂਅ ਸਕਯੋ ਨ ਬੀਰਿਜ ਉਬਾਰ । ੧੨ ।
 adhik tiharo roop lakhi mohe na rahai sambhar.
 ta te giriou anang bhu sakio na biraj ubaar. (12)

ਫੁਲਿ ਗਯੋ ਪਸੁ ਬਾਤ ਸੁਨਿ ਨਿਜੁ ਸੁਭ ਮਾਨੈ ਅੰਗ ।
 ਮੋਹਿ ਨਿਰਖਿ ਛਬਿ ਬਾਲ ਕੋ ਛਿਤ ਪਰ ਗਿਰਿਯੋ ਅਨੰਗ । ੧੩ । ੧ ।
 phul geyo passu baat subai nij subh manio ang.
 mohai nirakh chhabi baal ko chit dhar giriou anang. (13) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਭੂਪ ਸੰਬਾਦੇ
 ਤ੍ਰਿਤਯ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੩ । ੯੧ । ਅਫਜੁੰ ।
 iti Sri Charitra Pakhyane triya charitarai bhoop sambadai
 tritai charitar samapatam. Subh Subham sat. (3) (91) aphjun

ਚੌਪਈ

ਬੰਦਿਸਾਲ ਨਿਪ ਪੂਤ ਪਠਾਯੋ । ਭਈ ਭੋਰ ਫਿਰਿ ਪਕਰਿ ਮਗਾਯੋ ।
 ਮੰਤ੍ਰੀ ਪ੍ਰਭੁ ਸੋ ਬਚਨ ਉਚਰੇ । ਭੂਪਤਿ ਸੁਧਾ ਸ੍ਵਨੁ ਜਨੁ ਭਰੇ । ੧ ।

Chopaiee

bandisal nrip poot pathaio: bhaie bhor phir pakar magaayo.
 mantari prabhu so bachan uchrai. bhoopat sudha sarvan jan bharai. (1)

ਦੋਹਰਾ

ਮਹਾਨੰਦ ਮੁਰਦਾਰ ਕੀ ਹੁਤੀ ਬਹੁਰਿਯਾ ਏਕ ।
 ਤਾ ਸੋ ਰਤਿ ਮਾਨਤ ਹੁਤੇ ਹਿੰਦੂ ਤੁਰਕ ਅਨੇਕ । ੨ ।

Dohra

mahanand moordar ki hutai bahuria ek.
 ta mo rati manat hutai hindu turak anek. (2)

ਮਹਾਨੰਦ ਮੁਰਦਾਰ ਕੀ ਘੁਰਕੀ ਤ੍ਰਿਯ ਕੋ ਨਾਮ ।
 ਕੋਪ ਸਮੈ ਨਿਜੁ ਨਾਹ ਕੋ ਘੁਰਕਤ ਆਠੋ ਜਾਮ । ੩ ।

mahanand murdar ki ghurki triye ko naam.
 kop samai nij naah ko ghurkaat aatho jaam. (3)

On getting up, the discharge had fallen on the ground which was noticed by the fat lover. So he asked the woman to explain the reason for the (falling) (waste) of discharge. (11)

The woman said, “ On seeing your charming beauty I could not control myself (being too much under sexual desire), as such the discharge had fallen on the ground and could not keep it within myself. (12)

On hearing these words, the fool could not remain within himself to be beautiful, as his charm had made (forced) the woman to drop herr discharge on the ground on his sight. (13)(1)

Here the third episode of the minister's and king's dialogne dealing with the woman characterization from Charitar Pakhyan is completed. All is well. (3-91)

Chopaiee :

After the end of his discourse, the Raja sent his son away to the prison and sent for him again on the dawn of the next day. One ministerr then told these words to the Raja. The Raja heard his talk as if it were full of nectar (sweetness). (1)

Couplet

There was the wife of a worthless person, known as Mahanand with whom many Hindus and Muslims had developed sexual relationships. (2)

The wife of this worthless Mahanand was named 'Churki' as she was always annoyed with her husband and would all the time reprimand him, being furious with him. (3)

ਏਕ ਜਛ ਤਾ ਕੋ ਰਹੈ ਬਿਰਧਿ ਆਪੁ ਤ੍ਰਿਯ ਜਾਨ ।
ਸੋ ਯਾ ਪਰ ਰੀਝਤ ਨਹੀ ਯਾ ਕੇ ਵਾ ਮਹਿ ਪ੍ਰਾਨ । ੪ ।
ek jachh ta ko rahaie biradh aap triye jawan.
so ya par reejhat nahi ya ke va mahi praan. (4)

ਕਾਜ ਕਵਨ ਹੂੰ ਕੇ ਨਿਮਿਤਿ ਗਯੋ ਧਾਮ ਕੋ ਧਾਇ ।
ਤਰੁਨ ਪੁਰਖ ਸੋ ਤਰਨਿ ਤਹ ਰਹੀ ਹੁਤੀ ਲਪਟਾਇ । ੫ ।
kaaj kavan hoon kai nimit gayo dhaam ko dhaie.
tarun purakh so taran teh rahi hutai laptai. (5)

ਮਹਾਨੰਦ ਆਵਤ ਸੁਨਯੋ ਲਯੋ ਗਰੇ ਸੈ ਲਾਇ ।
ਅਤਿ ਬਚਿਤ੍ਰ ਬਾਤੈ ਕਰੀ ਹਿਦੈ ਹਰਖ ਉਪਜਾਇ । ੬ ।
mahanand avat sunio leyo garai se lai.
ati bachittar batai karai hirdai harakh upjaie. (6)

ਕਾਨ ਦੋਉ ਗਹਿਰੇ ਗਰੇ ਚੁੰਮਿ ਏਕ ਦ੍ਰਿਗ ਲੀਨ ।
ਇਹ ਛਲ ਸੈ ਛਲਿ ਕੈ ਜਛਹਿ ਯਾਰ ਬਿਦਾ ਕਰਿ ਦੀਨ । ੭ ।
kaan diou gehrai gahai chumm ek drig leen.
eh chhal se chhalai ke jachhai uar bidaa kari deen. (7)

ਸ੍ਰਵਨਨ ਕਛੁ ਖਰਕੋ ਸੁਨੈ ਇਕ ਚਖੁ ਸਕੈ ਨ ਹੋਰਿ ।
ਪਰੋ ਸਦਾ ਮੋਰੇ ਰਹੈ ਲਹੈ ਨ ਭੇਵ ਅਧੋਰ । ੮ ।
Sarvanaan kachu kharko sunai ik chakh sakai na hor.
paro sada morai rahe lahe na bhev adher. (8)

ਹੋਰਿ ਰੂਪ ਤਵ ਬਸਿ ਭਈ ਮੋ ਮਨ ਬਢਯੋ ਅਨੰਗ ।
ਚੁੰਮਿ ਨੇਤ੍ਰ ਤਾ ਤੇ ਲਯੋ ਅਤਿ ਹਿਤ ਚਿਤ ਕੇ ਸੰਗ । ੯ ।
hor roop tav basi bhai mo man badio anang.
choom nater ta te leyo ato hit chit ke sang. (9)

ਮਹਾਨੰਦ ਇਹ ਬਾਤ ਸੁਨਿ ਫੁਲਿ ਗਯੋ ਮਨ ਮਾਹਿ ।
ਅਧਿਕ ਪ੍ਰੀਤਿ ਤਾ ਸੋ ਕਰੀ ਭੇਦ ਪਛਾਨਯੋ ਨਾਹਿ । ੧੦ । ੧ ।
mahanand eh baat sunai phool geyo man mahi.
adhik preet ta so kari bheid pacchanio nahi. (10) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਚਤੁਰਥੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੪ । ੧੦੧ । ਅਫਜੁੰ ।
iti Sri Charitra pakhyane triya Charitarai mantri bhoop sambadai
chaturthai charitrai samapatam. Sat Subham sat. (4) (101) aphjun.

Her husband (Mahanand) was blind of one eye and he was old while the woman was very young. So she was not attached to him, whereas the old man's wife was fully engrossed in her lover. (4)

Mahanand went to his house for some work and saw his wife engaged in sexual pleasure with some young person. (5)

When she learnt about Mahanand's approaching, she embraced him and greatly pleased with him, she showed great excitement by talking lovingly to him. (6)

By pressing both his ears with her hands she kissed his (one) eye. Thus she made this foolish person completely incapacitated of his eyes and ears.. Thus with this deceitful action she managed for the departure of her lover (without any fear). (7)

He heard some noise with his ears but could not see with one eye. Thus this ignorant person was always lying at his place without realizing any truth about the whole affair. (8)

The wife told the husband that she was enamoured by seeing his charming face and had developed great love for him, as such she had kissed his eye out of great attraction. (9)

Mahanand, on hearing this became over-joyed and showered his love on her in abundance, but that man did not realize the actual secret of her behaviour. (10)(1)

Here the fourth episode of the ministers counsel dealing with the deceitful woman's characteristics from the Charitar Pakhyon is completed. All is well. (4-101)(Contd)

ਦੋਹਰਾ

ਬੰਦਿਸਾਲ ਕੋ ਭੂਪ ਤਬ ਨਿਜੁ ਸੁਤ ਦਯੋ ਪਠਾਇ ।
ਭੋਰ ਹੋਤ ਅਪਨੈ ਨਿਕਟਿ ਬਹੁਰੋ ਲੀਯੋ ਬੁਲਾਇ । ੧ ।

Dohra

bandisaal ko bhoop tab nij sut deyo pathaie.
bhor hot apnaie nikat bahurai lio bulai. (1)

ਚੌਪਈ

ਬੰਦਿਸਾਲ ਨਿਪ ਪੂਤ ਪਠਾਯੋ । ਭਈ ਭੋਰ ਫਿਰਿ ਪਕਰ ਮੰਗਾਯੋ ।
ਮੰਤ੍ਰੀ ਪ੍ਰਭੁ ਸੋ ਬਚਨ ਉਚਾਰੇ । ਜਾਨੁਕ ਸੋਕ ਦੂਰਿ ਕਰਿ ਡਾਰੇ । ੨ ।

Chopaiee

bandisaal nrip poot pathai. bhai bhor phir pakar mangaio.
mantari prabhu so bachan ucharai. janak sok door karai dare. (2)

ਦੋਹਰਾ

ਇਕ ਜੋਗੀ ਬਨ ਮੈ ਹੁਤੋ ਦੁਮ ਮੈ ਕੁਟੀ ਬਨਾਇ ।
ਏਕ ਮਾਹ ਕੀ ਸੁਤਾ ਕੋ ਲੈ ਗਯੋ ਮੰਤ੍ਰ ਚਲਾਇ । ੩ ।

Dohra

ik jogi ban mai hut drum me kooti banaie.
ek mahh ki soota ko lai geyo mantar chalai. (3)

ਚੌਪਈ

ਕਾਸਿਕਾਰ ਕੋ ਸਾਹਿਕ ਜਾਨਿਯਤ । ਸਹਜ ਕਲਾ ਤਿਹ ਸੁਤਾ ਬਖਨਿਯਤ ।
ਤਾ ਕੋ ਹਰਿ ਜੋਗੀ ਲੈ ਗਯੋ । ਰਾਖਤ ਏਕ ਬਿਰਛ ਮੈ ਭਯੋ । ੪ ।

Chopaiee

kasikaar ko sahih jaaniyat. sehaj kala the soota bakhniat.
ta ko harri jogi lai geyo. rakhat ek birachh mai bheyo. (4)

ਦੋਹਰਾ

ਕਰੀ ਕਿਵਾਰੀ ਬਿਰਛ ਕੀ ਖੋਦਿ ਕਿਯੋ ਤਿਹ ਗ੍ਰੇਹ ।
ਰਾਤਿ ਦਿਵਸ ਤਾ ਕੋ ਭਜੈ ਅਧਿਕ ਬਢਾਇ ਸਨੇਹ । ੫ ।

Dohra

karai keevari birach ki khodi kio teh greh.
rati divas ta ko bhajai adhik badai saneh. (5)

ਮਾਰਿ ਕਿਵਰਿਯਾ ਬਿਰਛ ਕੀ ਆਪਿ ਨਗਰ ਮੈ ਆਇ ।
ਮਾਗਿ ਭਿਛਾ ਨਿਸਿ ਕੇ ਸਮੈ ਰਹਤ ਤਿਸੀ ਦੁਮ ਜਾਇ । ੬ ।

mar kivriaa birach ki apai nagar mai aie.
maag bichha niss kai samai rehat tisai draam jai. (6)

Couplet

The Raja then sent his son away to the prison and called him again in the early morning next day. (1)

Chopaiee

The Raja had sent his son to the prison and called him again early next morning. The minister then said to the Raja, "It appears as if he (son) had cast away his gloom." (2)

Couplet

There used to live a hermit (Yogi) in a hutment under a tree in the jungle and had taken away the daughter of a rich merchant under his magic spell. (3)

Chopaiee

A rich merchant used to live in a town called Kasikar and his daughter was named Sahejkala. The Yogi had eloped her and made her sit on a tree. (4)

Couplet

After digging out a tree he made a small hut with a window. The Yogi used to enjoy sensual pleasure with the merchant's daughter day and night by showing great love for her. (5)

After closing the window in the tree, the hermit could come to the town and after begging for alms, would go back at night to the tree hut. (6)

ਜਾਇ ਤਹਾ ਆਪਨ ਕਰੈ ਹਾਥਨ ਕੋ ਤਤਕਾਰ ।
ਸੁਨਤ ਸਬਦ ਤਾਕੀ ਤਰੁਨਿ ਛੋਰਤ ਕਰਨ ਕਿਵਾਰ । ੭ ।

jai taha apan karai rakhan ko tatkar.
sunat sabad takai taruni chhorat karan kivar. (7)

ਚੌਪਈ

ਐਸੀ ਭਾਤਿ ਨਿਤਯ ਜਡ ਕਰੈ । ਮਧੁਰ ਮਧੁਰ ਧੁਨਿ ਬੈਨੁ ਉਚਰੈ ।
ਰਾਜ ਕਲਾ ਬਿਨਸੀ ਸਭ ਗਾਵੈ । ਸਹਜ ਕਲਾ ਬਿਨਸੀ ਨ ਸੁਨਾਵੈ । ੮ ।

Chopaiee

aise bhant nitai jad karai. madhur madhur dhoon bain ucharai.
raaj kala binsai sabh gavai. sahaj kala binsaina sunavai. (8)

ਦੋਹਰਾ

ਤਿਹੀ ਨਗਰ ਮੈ ਅਤਿ ਚਤੁਰ ਹੁਤੋ ਪੁਤ੍ਰ ਇਕ ਭੂਪ ।
ਬਲ ਗੁਨ ਬਿਕ੍ਰਮ ਇੰਦ੍ਰ ਸਮ ਸੁੰਦਰ ਕਾਮ ਸਰੂਪ । ੯ ।

Dohra

tehi nagar me ati chatur huto putar ik bhoop.
bal gun bikram Inder sam sunder kaam saroop. (9)

ਸੁਰੀ ਆਸੁਰੀ ਕਿੰਨੁਨੀ ਰੀਧਰਬੀ ਕਿਨ ਮਾਹਿ ।
ਹਿੰਦੁਨੀ ਤੁਰਕਾਨੀ ਸਭੈ ਹੋਰਿ ਰੂਪ ਬਲਿ ਜਾਹਿ । ੧੦ ।

soori asoori kinarani gandharbi kin mahi.
hindani turkani sabhai harai roop bali jahi. (10)

ਚੌਪਈ

ਨ੍ਰਿਪ ਸੁਤ ਤਾ ਕੇ ਪਾਛੈ ਧਾਯੋ । ਤਿਨ ਜੁਗਯਹਿ ਕਛੁ ਭੇਦ ਨ ਪਾਯੋ ।
ਜਬ ਵਹ ਜਾਇ ਬਿਰਛ ਮੈ ਬਰਿਯੋ । ਤਬ ਛਿਤ ਪਤਿ ਸੁਤ ਦੁਮ ਪਰ ਚਰਿਯੋ । ੧੧

Chopaiee

nrip sut ta ke pachhai dhaio. tin jugyehi kaachu bheid na payo.
jab veh jai biracch me bario. tab chhit pati sut dram par chario. (11)

ਭਯੋ ਪ੍ਰਾਤ ਜੋਗੀ ਪੁਰ ਆਯੋ । ਉਤਰਿ ਭੂਪ ਸੁਤ ਤਾਲ ਬਜਾਯੋ ।
ਛੋਰਿ ਕਿਵਾਰ ਕੁਅਰਿ ਤਿਨ ਦੀਨੋ । ਤਾ ਸੈ ਕੁਅਰ ਭੋਗ ਦਿੜ ਕੀਨੋ । ੧੨ ।

bheyo prat jogi par aiyo. utrai bhoop sut taal bajaio.
chhor kivaar kuaar tin dino. ta se kuar bhog drit keeno. (12)

On reaching the place, he would clap and on hearing this sound, the woman would open the latch. (7)

Chopaiee

That fool used to function like this and would play some sweet music on the clarionet and used to sing. The song would relate that the whole government machinery had fallen but Sahejkala had not been destroyed and this theme he would (sing) make known. (8)

Couplet

In that town there used to live a very clever (wise) son of the Raja, who was akin to Indra in power, virtues and strength and was very charming like the (god of) love. (9)

All the women folk including godly women, demon's women or the women of Kinars and Shiva's musicians or Hindu and muslim women were all enamoured by his beauty and were offering themselves as a sacrifice to him. (10)

Chopaiee

One day the Raja's son followed Yogi, but he could not find any clue to the whereabouts of the Yogi. But when the Yogi entered that tree's trunks, the Raja's son climbed that tree. (11)

In the morning the Yogi had gone to the town. Then the Raja's son got down from the tree and clapped (with hands) and that woman opened the door. Then the prince also had sexual relations with her to his satisfaction. (12)

ਦੋਹਰਾ

ਲੇਹਜ ਪੇਹਜ ਭਛ ਸੁਭ ਭੋਜਨ ਭਲੋ ਖਵਾਇ ।
ਤਾ ਸੈ ਰਤਿ ਮਾਨਤ ਭਯੋ ਹਿਦੈ ਹਰਖ ਉਪਜਾਇ । ੧੩ ।

Dohra

lehaj pehaj tachh subh bhojan bhalai khavai.
ta mai rat manat bheyo hirdai harakh upjai. (13)

ਤਾ ਤ੍ਰਿਯ ਕੋ ਜੋ ਚਿਤ ਹੁਤੇ ਨ੍ਰਿਪ ਸੁਤ ਲਿਯੋ ਚੁਰਾਇ ।
ਤਾ ਦਿਨ ਤੇ ਤਿਹ ਜੋਗਿਯਹਿ ਚਿਤ ਤੇ ਦਿਯੋ ਭੁਲਾਇ । ੧੪ ।

ta tria ko jo chit hutai nrip sut lio churai.
ta din te teh jogyehi chit te dio bhulai. (14)

ਅੜਿਲ

ਭਲੋ ਹੇਰਿ ਕਰਿ ਬੁਰੈ ਨ ਕਬਹੁ ਨਿਹਾਰਿਯੈ ।
ਚਤੁਰ ਪੁਰਖ ਕੋ ਪਾਇ ਨ ਮੁਰਖ ਚਿਤਾਰਿਯੈ ।
ਧਨੀ ਚਤੁਰ ਅਰੁ ਤਰੁਨਿ ਤਰੁਨਿ ਜੋ ਪਾਇ ਹੈ ।
ਹੋ ਬਿਰਧ ਕੁਰੂਪ ਨਿਧਨ ਜੜ ਪੈ ਕਿਯੋ ਜਾਇ ਹੈ । ੧੫ ।

aril

bhalai her kari boorai na kabhu neharai.
chatar purakh ko pai na murakh chitrai
dhani chatar ar taruni taruni jo pai hai.
hai biradh kuroop nidhan jarh pe kio jai hai. (15)

ਦੋਹਰਾ

ਸਾਹ ਸੁਤਾ ਤਾ ਸੋ ਕਹਿਯੋ ਸੰਗ ਚਲਹੁ ਲੈ ਮੋਹਿ ।
ਭੋਗ ਕਰੋਗੀ ਜੋਗ ਤਨਿ ਅਧਿਕ ਰਿਝੈਹੋ ਤੋਹਿ । ੧੬ ।

Dohra

mah suta ta so kahio sang chalho lai mohi.
bheg karogi jog tajai adhik rijhai tohai. (16)

ਚੌਪਈ

ਤਬ ਮੈ ਚਲੈ ਸੰਗ ਲੈ ਤੋ ਕੈ । ਜੁਗਯਹਿ ਬੋਲਿ ਮਾਨੁ ਹਿਤ ਮੋ ਕੈ ।
ਆਖਿ ਮੁੰਦਿ ਦੋਊ ਬੀਨ ਬਜੈਯੈ । ਮੋਰੇ ਕਰ ਕੇ ਤਾਲਿ ਦਿਵੈਯੈ । ੧੭ ।

Chopailee

tab mai chalai sang le to kai. jugyehi boli man hit mo ko.
akh mund dou been bajai. morai kar ke taal divyo. (17)

Couplet

The prince then gave her a sumptuous treat of food including milk, ground (masa-las) spices and with increased joy and satisfaction he enjoyed sensuous pleasure with her. (13)

Thus the (woman) girl got fully enamoured with the behaviour of the prince, and from that day onwards the girl completely forgot about the Yogi. (14)

Aril

One should never run after a useless thing, having gained a valuable thing. Having attained a wise person one should not bother about a fool. Thus having gained the company of a wealthy, clever and young man, why would a woman accept the company of an old, clumsy, penniless and foolish person ? (15)

Couplet

"So the merchant's daughter told the prince to take her along with himself. I would forget about the Yogi and enjoy sensuous pleasure with you alone and would love you only in future." (16)

Chopaiee

The prince then told the young girl, "I would take you with me only, if you would send for the Yogi for my sake. He would play on the flute with closed eyes and would give him company on the musical note (for keeping rhythm). (17)

ਆਖਿ ਮੂੰਦਿ ਦੋਊ ਬੀਨ ਬਜਾਈ । ਤਿਹ ਤਿਯ ਘਾਤ ਭਲੀ ਲਖਿ ਪਾਈ ।
ਨ੍ਰਿਪ ਸੁਤ ਕੇ ਸੰਗ ਭੋਗ ਕਮਾਯੋ । ਚੋਟ ਚਟਾਕਨ ਤਾਲ ਦਿਵਾਯੋ । ੧੮ ।

aakh mund deyo been-bajai. teh triya ghaat bhali lakhi pai.
nrip sat ke sang bhog kamai. chot chatkan taal divaye. (18)

ਦੋਹਰਾ

ਅਤਿ ਰਤਿ ਕਰਿ ਤਾ ਕੋ ਲਿਯੋ ਅਪਨੇ ਹੈ ਕਰਿ ਸਾਰ ।
ਨਗਰ ਸਾਲ ਪੁਰ ਕੋ ਗਯੋ ਬਿਰਛ ਕਿਵਰਿਯਹਿ ਮਾਰਿ । ੧੯ । ੧ ।

Dohra

ati rat kar ta ko liyo apnai hai kar savaar.
nagar saal par ko geyo birachh kavaryehi mar. (19) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਪੰਚਮੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੫ । ੧੨੦ । ਅਫਜ਼ੁੰ ।
iti Sri Charitra pakhyane triya Charitarai mantri bhoop sambadai
panchmo charitrai samapatam. Sat Subham sat. (5) (120) aphjun.

ਦੋਹਰਾ

ਬੰਦਿਸਾਲ ਕੋ ਭੂਪ ਤਬ ਮਿਜੁ ਸੁਤ ਦਿਯੋ ਪਠਾਇ ।
ਭੋਰ ਹੋਤ ਮੰਤ੍ਰੀ ਸਹਿਤ ਬਹੁਰੋ ਲਿਯੋ ਬੁਲਾਇ । ੧ ।

Dohra

bandisal ko bhoop tab sij sut dio pathai.
bhor hoat mantari sahit bahurai lio bulai. (1)

ਪੁਨਿ ਮੰਤ੍ਰੀ ਐਸੇ ਕਹੀ ਏਕ ਤ੍ਰਿਯਾ ਕੀ ਬਾਤ ।
ਸੋ ਸੁਨਿ ਨ੍ਰਿਪ ਰੀਝਤ ਭਯੋ ਕਹੋ ਕਹੋ ਮੁਹਿ ਤਾਤ । ੨ ।

pun mantari aise kahai ek triya ki baat.
so sunai nrip reejhat bheyo kahai mohi taat. (2)

ਏਕ ਬਧੁ ਥੀ ਜਾਟ ਕੀ ਦੂਜੇ ਬਰੀ ਗਵਾਰ ।
ਖੇਲਿ ਅਖੇਟਕ ਨ੍ਰਿਪਤਿ ਇਕ ਆਨਿ ਭਯੋ ਤਿਹ ਯਾਰ । ੩ ।

ek badhu thi jaat ki doojai bari gavaar.
khelai akhetak nirpati ek aan bheyo the yaar. (3)

ਅੜਿਲ

ਲੰਗ ਚਲਾਲਾ ਕੋ ਇਕ ਰਾਇ ਬਖਾਨਿਯੈ । ਮਧੁਕਰ ਸਾਹ ਸੁ ਬੀਰ ਜਗਤ ਮੈ ਜਾਨਿਯੈ ।
ਮਾਲ ਮਤੀ ਜਟਿਯਾ ਸੈ ਨੇਹੁ ਲਗਾਇਯੋ । ਹੋ ਖੇਲਿ ਅਖੇਟਕ ਭਵਨ ਤਵਨ ਕੇ ਆਇਯੋ । ੪ ।

Aril

lang chalala ko ik rai bakhaniai. madhukar saah so beer gagat me janiai.
mal mati jattia se neho laagiyo. ho khol akhtek bhavan tavan ke aiyeai. (4)

So the young belle did accordingly as suggested by the prince. The Yogi played on the clarionet with eyes closed and the young girl got a good chance and had sensuous pleasure with the prince and used the sounds of the body limbs as a rhythm with the musical note. (18)

Couplet

Then the prince after having sensuous pleasure with her, took her on his horse and after closing the door of the tree outlet, he proceeded towards the town of Salpur. (19)(1)

Here the fifth episode of "Ministers & Kings dialogue" about the woman's characterization from 'Charitar Pakhyan' is completed. All is well. (5-120)(Contd)

Couplet

Then the Raja sent away his son to the prison and on the dawn of next day, again sent for him along with the minister. (1)

Then the minister related the story of a woman like this (woman's wiles), on hearing which the Raja felt greatly pleased and said, "O dear (minister) ! Please relate this story to me time and again. (2)

The Minister then started relating-) There was a woman of a Jat (farmer) and secondly she was married to a fool. Then one king, on a hunting spree, became her paramour (lover). (3)

Aril

There was a brave king named "Madhukar Shah" of a town called 'hang chalala' and he developed love for a Jat woman called Malmati and while on hunting spree, he came to her house. (4)

ਦੋਹਰਾ

ਖੇਲਿ ਅਖੇਟਕ ਆਨਿ ਨਿਪ ਰਤਿ ਮਾਨੀ ਤਿਹ ਸੰਗ ।
ਇਹੀ ਬੀਚ ਆਵਤ ਭਯੋ ਜਾਟ ਰੀਛ ਕੈ ਸੰਗ । ੫ ।

Dohra

khel akhetak aan nrip rati manai the sang.
ehi beech avat bheyo jaat reech kai sang. (5)

ਜਾਟਾਵਤ ਲਖਿ ਨਿਪ ਡਰਿਯੋ ਕਹਿਯੋ ਨ ਡਰਿ ਬਲਿ ਜਾਉ ।
ਤਿਹ ਦੇਖਤ ਤੁਹਿ ਕਾਦਿ ਹੈ ਤਾ ਕੇ ਸਿਰ ਧਰਿ ਪਾਉ । ੬ ।

jattavat lakh nrip dariyo kahiyo na darai bali jao.
the dekhat tuhi kaad hai ta ke sir dharai paio. (6)

ਅੜਿਲ

ਏਕ ਕੁਠਰਿਯਾ ਬੀਚ ਰਾਵ ਕੋ ਰਾਖਿਯੋ ।
ਰੋਇ ਬਚਨ ਮੂਰਖ ਸੋ ਇਹ ਬਿਧਿ ਭਾਖਿਯੋ ।
ਰੈਨ ਸਮੈ ਇਕ ਬੁਰੇ ਸੁਪਨ ਮੁਹਿ ਆਇਯੋ ।
ਹੈ ਜਾਨੁਕ ਤੋ ਕਹ ਸਯਾਮ ਭੁਜੰਗ ਚਬਾਇਯੋ । ੭ ।

aril

ek kuthriya beech rav ko rakhiyo.
royi bachan moorakh so eh bidi bakhio.
rain samai ik buro supan mohai aiyo.
ho janak to the sayam bhujang chabiyo. (7)

ਦੋਹਰਾ

ਤਾ ਤੇ ਮੈ ਅਪਨੇ ਸਦਨ ਦਿਜਬਰ ਲਿਯੋ ਬੁਲਾਇ ।
ਉਨ ਮੋਕੋ ਐਸੇ ਕਹਿਯੋ ਭੇਦ ਸਕਲ ਸਮਝਾਇ । ੮ ।

Dohra

ta te mai apnai sadan dijabar lio bulai.
aun moko aise kahiou bhed sakal samjhai. (8)

ਜੋ ਕੋਊ ਨਾਰਿ ਪਤਿਬਰਤਾ ਜਾਪੁ ਜਪੈ ਹਿਤੁ ਲਾਇ ।
ਅਕਸ ਮਾਤ੍ਰ ਪ੍ਰਗਟੈ ਪੁਰਖ ਏਕ ਭੂਪ ਕੇ ਭਾਇ । ੯ ।

jo kou naar patibarta jap jado hit lai.
aks matar pargtai purakh ek bhoop ke bhai. (9)

ਜੋ ਤੁਮਰੇ ਸਿਰ ਜਾਇ ਧਰਿ ਪੁਰਖ ਪਾਵ ਬਡਭਾਗ ।
ਜੋ ਤੁਮ ਹੂੰ ਜੀਵਤ ਬਚੈ ਹਮਰੈ ਬਚੈ ਸੁਹਾਗ । ੧੦ ।
jo tumrai sir jai dharai purakh paav badbagh.
jo tum hoon jeevat bacho hamrai bachai suhag. (10)

Couplet

After the hunting expedition the Raja had enjoyed sensuous pleasure with her. In the meantime, a Jat (farmer) looking like a bear, came to the house (his house). (5)

On seeing the Jat (farmerr), the Raja got scared. The woman told him, "O beloved, I am all sacrifice to you, but do not feel scared. In his (Jat) very presence, I would arrange for your escape by keeping your foot on his head." (6)

Aril

She arranged to hide the Raja in one small room and said to the foolish husband, while crying herself, "I had a very bad dream during the night. It seemed as if a black cobra had swallowed you." (7)

Couplet

"So I have called a great (noble) Brahmin to my house and he had explained me the whole thing clearly along with its secret (meaning) saying like this. (8)

"In case a faithful woman were to perrform meditation (worship) with love and devotion, then a son like a Raja would be born to her." (9)

"In case that man were to go away by placing his foot on your head, then I would be very lucky, as you will be saved alive and my wedded bliss would be protected." (10)

ਤਾ ਤੇ ਤਵ ਆਗਯਾ ਭਏ ਜਾਪੁ ਜਪਤ ਹੋ ਜਾਇ ।
ਤੁਮਰੇ ਮਰੇ ਮੈ ਜਰਿ ਮਰੇ ਜਿਯੇ ਜਿਵੇ ਸੁਖੁ ਪਾਇ । ੧੧ ।

ta te tav agya bhai jadh japat ho jaie.
tumrai mar me jari maro jio jeevo sukh pai. (11)

ਜੋਹੈ ਹੋ ਸੁ ਪਤਿਬਰਤਾ ਜੈ ਮੋ ਮੈ ਸਤ ਆਇ ।
ਏਕ ਪੁਰਖ ਤਬ ਜਾਇ ਧਰਿ ਯਾ ਕੇ ਸਿਰ ਪਰਿ ਪਾਇ । ੧੨ ।

jahaiho su patbarta je mo mat aie.
ek purakh tab jai dharai ya ke sir dhar pai. (12)

ਸੁਨਤ ਬਚਨ ਰਾਜਾ ਉਠਿਯੋ ਤਾ ਕਰ ਸਿਰ ਪਗ ਠਾਨਿ ।
ਗਯੋ ਪ੍ਰਸੰਨਯ ਮੁਰਖ ਭਯੋ ਤ੍ਰਿਯਾ ਪਤਿਬਰਤ ਜਾਨਿ । ੧੩ । ੧ ।

sunat bachan raja uthio ta kar sir pag thaان.
geyo persanai moorakh bheo tria patibarat jaan. (13) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਖਸਟਮੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੬ । ੧੩੩ । ਅਫਜ਼ੀ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
samaptam charitrai samapatam. Sat Subham sat. (6) (133) aphjun.

ਦੋਹਰਾ

ਸਾਹਜਹਾਨਾਬਾਦ ਮੈ ਏਕ ਤੁਰਕ ਕੀ ਨਾਰਿ ।
ਇਕ ਚਰਿਤ੍ਰ ਅਤਿ ਤਿਨ ਕਿਯੋ ਸੋ ਤੁਹਿ ਕਹੋ ਸੁਧਾਰਿ । ੧ ।

Dohra

Sahajanabad me ek turak ki nari.
ik charitar ati tin kiyo so tuhi kaho sudharai. (1)

ਅਨਿਕ ਪੁਰਖ ਤਾ ਮੋ ਸਦਾ ਨਿਸੁ ਦਿਨ ਕੇਲ ਕਮਾਹਿ ।
ਸੁਨ ਹੇਰਿ ਲਾਜਤ ਤਿਨੈ ਇਕ ਆਵਹਿ ਇਕ ਜਾਹਿ । ੨ ।

anik purakh ta mo sada nis din kel kamahai.
svan heri lajat tinai ik aveh ik javeh. (2)

ਚੌਪਈ

ਸੋ ਇਕ ਰਹੈ ਮੁਗਲ ਕੀ ਬਾਮਾ । ਜੈਨਾਬਾਦੀ ਤਾ ਕੋ ਨਾਮਾ ।
ਬਹੁ ਪੁਰਖਨ ਸੋ ਕੇਲ ਕਮਾਵੈ । ਅਧਿਕ ਢੀਨ ਨਹਿ ਧਿਦੈ ਲਜਾਵੈ । ੩ ।

Chopaicee

so ik rahai mughal ki baama. jainabadi ta ko nama.
bahu purkhan so kel kamavai. adhik dheen nahi hirdai lajavai. (3)

"In case you would agree, then I would go and sit in meditation, otherwise I would immolate myself on your death, while with your safety I would enjoy the bliss of life."
(11)

The woman then said, " If I am faithful (to my spouse) and truth had prevailed in me, then a man (noble) would appear and escape by keeping his foot on my husband's head."
(12)

On hearing these words, the Raja got up and escaped by keeping his foot on the fool's head. That foolish person got pleased by thinking that this woman was truly faithful to him.
(13)(1)

Here the sixth episode of "Minister & King's dialogue" from the woman's characterization in the Charitar Pakhyani is completed. All is well so far.
(6-133)(Contd)

Couplet

There used to live a woman, the wife of a musalman (Turk) in the town of Shahjahanabad. She played a great magical spell (deceitful act) which I am going to describe by editing it.
(1)

There were many men who used to enjoy sensuous pleasure with her during day and night. Even the dogs (bitches) would feel ashamed of themselves on seeing them, as there was a continuous chain of men coming and going from there.
(2)

Chopai

There used to live there another Mughal's wife, by the name of Jainabadi. She used to have sexual relationships with many men and was very obstinate and was not feeling ashamed of herself.
(3)

ਦੋਹਰਾ

ਜਾਹਿਦ ਖਾ ਆਗੇ ਹੁਤੋ ਬੇਗ ਯੂਸਫ ਗਯੋ ਆਇ ।
ਭਰਭਰਾਇ ਉਠ ਠਾਢਭੀ ਤਾਹਿ ਬੈਦ ਠਹਰਾਇ । ੪ ।

Dohra

jahid khaa agai huto beig yoosaf geyo aie.
bharbhrai uth thadhbi tahi beid thehrai. (4)

ਅੜਿਲ

ਟਰਿ ਆਗੇ ਤਿਹ ਲਿਯੋ ਬਚਨ ਯੈ ਭਾਖਿਯੋ । ਤੁਮਰੇ ਅਰਥਹਿ ਬੈਦ ਬੋਲਿ ਮੈ ਰਾਖਿਯੋ ।
ਤਾ ਤੇ ਬੇਗਿ ਇਲਾਜ ਬੁਲਾਇ ਕਰਾਇਯੋ । ਹੋ ਹੈ ਕਰਿ ਅਬੈ ਅਰੋਗ ਤੁਰਤ ਘਰ ਜਾਇਯੋ । ੫ ।

Aril

tari agai the liyo bachan yeh bakhio tumre arthih beid boli me rakhio.
ta te begi elaa j bulai karaiyee. ho haiv karaia abai arog turaat ghar jaieyee. (5)

ਦੋਹਰਾ

ਦੌਰੇ ਆਵਤ ਹੈਕਨੀ ਸੋਏ ਉਰਧ ਸ਼ਾਸ ।
ਬਹੁ ਠਾਢੇ ਜਾਨੂੰ ਦੁਖੈ ਯਹੈ ਤ੍ਰਿਦੋਖ ਪ੍ਰਕਾਸ । ੬ ।

Dohra

doure avat haikani soye uradh savaas.
bahu thadai jaan dukhai yeho tridokh parkas. (6)

ਅੜਿਲ

ਤੁਮਰੋ ਕਰੋ ਇਲਾਜ ਨ ਹਾਸੀ ਜਾਨਿਯੋ । ਰੋਗ ਹੇਤ ਅਨੁਸਰੋ ਬੁਰੈ ਮਤਿ ਮਾਨਿਯੋ ।
ਬੈਦ ਧਾਇ ਗੁਰ ਮਿਤ ਤੇ ਭੇਦ ਦੁਰਾਇਯੋ । ਹੋ ਕਹੈ ਕਵਨ ਕੇ ਆਗੇ ਬਿਥਾ ਜਨਾਇਯੋ । ੭ ।

Aril

tumro karo elaa j na hassi janiou. rog hait snusarro burai mati manio.
beid dhaie gur mit te Bheid duraiyee. ho kaho kavan ke agai birtha janiae. (7)

ਕਬਿਤੁ

ਦਾਦਰੀ ਚਬਾਈ ਤਾ ਕੇ ਮੂਰਿਯੋ ਧਸਾਈ ਘਨੀ ਧੌਰਿਨ ਚੁਗਾਈ ਵਾਹਿ ਜਤਿਨ ਕੀ ਮਾਰਿ ਕੈ ।
ਰਾਖ ਸਿਰ ਪਾਈ ਤਾ ਕੀ ਮੁੰਛੈ ਭੀ ਮੁੰਡਾਈ ਦੋਊ ਐਸੀ ਲੀਕੈ ਲਾਈ ਕੋਊ ਸਕੈ ਨ ਉਚਾਰਿ ਕੈ ।
ਗੋਦਰੀ ਡਰਾਈ ਤਾ ਤੇ ਭੀਖ ਭੀ ਮੰਗਾਈ ਤਿਹ ਐਸੋ ਕੈ ਚਰਿਤ੍ਰ ਤਾਹਿ ਗਿਹ ਤੇ ਨਿਕਾਰਿ ਕੈ ।
ਤ੍ਰਿਯ ਕੋ ਐਸੋ ਚਰਿਤ੍ਰ ਵਾਹਿ ਕੋ ਦਿਖਾਇ ਜਾਰ ਆਪੁ ਟਰਿ ਗਯੋ ਮਹਾ ਮੂਰਖ ਕੋ ਟਾਰਿ ਕੈ । ੮ ।

Kabit

dadri chabai ta kai murrio dhasai. ghanni dherin chugai nahi jootin ke mari ke.
rakh sir pai ta ki munchai bhi mundai. douoo aisi leekai laie kou sakai na uchhar ke.
godhari daraie ta te bheekh bhi mangaie. teh aiso ke charitar tahi greh te nikar ke.
triya ko aeso charitar vahi ko dikhaie, jaar aap tarri geyo maha moorakh ko taar kai.

(8)

Couplet

There was one man by the name of Jahad Khan with her when another man named Yusuf Beg also came to her (house) so she got up being perplexed and showed him as a physician (vaid). (4)

Aril

She advanced towards him and said to him, " I had already called a physician (vaid) for your sake. So get yourself treated quickly by him and go back to yourr house only after being treated and cured fully." (5)

Couplet

The woman then told him,"By moving with speed, you become breathless and while sleeping (lying down) you always breathe faster (than normal). Your knees get painful by standing for long, since you are sufferring from a triple type of disease." (6)

Aril

The man posing as a Valid, then said, "I would now treat you and it should not be taken as a joke only. I would treat you as per your malady and You need not feel offended. If we were to hide our ills from a Vaid, or a female physician, Guru or friend, then whom else shall we disclose our afflictions ?" (7)

Kabit

That Vaid (posing as physician) then asked him to munch an ear (of maize) along with a radish and by beating him with shoes asked him to take out goats for grazing. Then he poured some ash in his hair (head) and his both moustaches were shaved off. So he behaved with him so badly, that it is beyond description. Then by asking him to wear a beggar's apparel he made him to beg for alms. Thus a deceitful act was enacted and he was turned out of the house. The woman thus showed him such a deceitful action that her paramou went away by making a fool of Jahad Khan. (8)

ਚੌਪਈ

ਭੀਖ ਮਾਗ ਬਹੁਰੋ ਘਰ ਆਯੋ । ਤਹਾ ਤਵਨ ਕੋ ਦਰਸ ਨ ਪਾਯੋ ।
ਕਹ ਗਯੋ ਜਿਨ ਮੁਰ ਰੋਗ ਘਟਾਇਸ । ਯਹ ਜੜ ਭੇਵ ਨੈਕ ਨ ਪਾਇਸ । ੯ ।

Chopaiee

bheekh maang bahuro ghar aiyo. taha tawan ko daras na payo,
keh geyo jin murr rog ghatais. yeh jarh bhev naik na paiyaas. (9)

ਤਬ ਅਬਲਾ ਯੋ ਬਚਨ ਉਚਾਰੇ । ਕਹੋ ਬਾਤ ਸੁਨੁ ਮੀਤ ਹਮਾਰੇ ।
ਸਿਧਿ ਔਖਪ ਜਾ ਕੇ ਕਰ ਆਯੋ । ਦੈ ਤਿਨ ਬਹੁਰਿ ਨ ਦਰਸ ਦਿਖਾਯੋ । ੧੦ ।

tab abla yo bachan ucharai. kaho'baat sun meet hamarai.
sidh aukhadh ja ke kar aiyo. dai tin bahur n daras dikaiyo. (10)

ਦੋਹਰਾ

ਮੰਤ੍ਰੀ ਔਰ ਰਸਾਇਨੀ ਜੋ ਭਾਗਿਨਿ ਮਿਲਿ ਜਾਤ ।
ਦੈ ਔਖਧ ਤਬ ਹੀ ਭਜੈ ਬਹੁਰਿ ਨ ਦਰਸ ਦਿਖਾਤ । ੧੧ ।

Dohra

mantri aor rasaiani jo bhagin mili jaat.
dai aukhadh tab hi bhajai bahur na daras dikhat. (11)

ਚੌਪਈ

ਤਾ ਕੋ ਕਹਿਯੋ ਸਤਿ ਕਰਿ ਮਾਨਯੋ । ਭੇਦ ਅਭੇਦ ਜੜ ਕਛੁ ਨ ਜਾਨਯੋ ।
ਤਾ ਮੋ ਅਧਿਕ ਸੁ ਨੇਹ ਸੁ ਧਾਰਿਯੋ । ਮੇਰੋ ਬਡੋ ਰੋਗ ਤਿਯ ਟਾਰਿਯੋ । ੧੨ । ੧ ।

Chopaiee

ta ko kahiyo sati kar manio. bhed abhed jarrh kachu na janiyo.
ta mo adhik su neh so dhario. mero bado rog triye tarrio. (12) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਆ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਸਪਤਮੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੭ । ੧੪੫ । ਅਫਜ਼ੀ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
saptamo charitrai samapatam. Sat Subham sat. (7) (145) aphjun.

ਦੋਹਰਾ

ਸਹਰ ਅਕਬਰਾਬਾਦ ਮੇ ਕ੍ਰਿਯਾ ਕੀ ਹੀਨ ।
ਮੰਤ੍ਰ ਜੰਤ੍ਰ ਅਰੁ ਤੰਤ੍ਰ ਸਭ ਤਿਨ ਮੇ ਅਧਿਕ ਪ੍ਰਬੀਨ । ੧ ।

Dohra

Sahar akbarabad mai kriya ki heen.
mantar jantar aor tantar sabh tin mai adhik parbeen. (1)

Choupaiee

When that fool came back home after his begging mission, he did not find that Vaid (physician) there. So he said, "Where was the person, who had treated him of his ailment. That fool did not realize the secret of his deceitful action." (9)

Then that woman spoke like this, "O dear ! Listen to me ! The person, who is blessed with a medicine, which had been found so effective, then that person does not show his face again after treating the ailing one." (10)

Couplet

"In case, the person with a magic spell and the person manufacturing a particular medicine get together by great good fortune, then they run away after giving the medicine and are not to be seen again." (11)

Chopaiee

He took the words of that woman as perfect truth and the fool did not differentiate between the fact and the secret behind it. In fact, he developed greater love with that woman as she had got him cured of his disease. (12(1)

Here the seventh episode of the "Minister & King's dialogue" depicting the woman's characterization in the Charitar Pakhyān is completed. All is well (so far).

(7-145, Contd)

Couplet

There used to live a characterless woman in the town of Akbarabad, who was very adept in various magic spells, mystical formulas and witchcraft. (1)

ਸ੍ਰੀ ਅਨੁਰਾਗ ਮਤੀ ਕੁਅਰਿ ਲੋਗ ਬਖਾਨਹਿ ਤਾਹਿ ।
 ਸੁਰੀ ਆਸੁਰੀ ਕਿਨ੍ਹਨੀ ਰੀਝਿ ਰਹਤ ਲਖਿ ਵਾਹਿ । ੨ ।
 Sri anuraag mati kuari log bakhanai tahi.
 suri asuri kinarni reejh rehat lakh vahi. (2)

ਅੜਿਲ

ਬਹੁ ਪੁਰਖਨ ਸੋ ਬਾਲ ਸਦਾ ਰਤਿ ਮਾਨਈ ।
 ਕਾਹੁ ਕੀ ਨਹਿ ਲਾਜ ਹਿਦੈ ਮੈ ਆਨਈ ।
 ਸੈਯਦ ਸੇਖ ਪਠਾਨ ਮੁਗਲ ਬਹੁ ਆਵਈ ।
 ਹੋ ਤਾ ਸੋ ਭੋਗ ਕਮਾਇ ਬਹੁਰਿ ਘਰ ਜਾਵਈ । ੩ ।

Aril

bahu purkhan so baal sada rat manai.
 kahu ki nahi laaj hirdai me aanayi.
 saiyyad sekh pathan mugal bahu avaie.
 ho ta so bhog kamai bahuri ghar javai. (3)

ਦੋਹਰਾ

ਐਸੇ ਹੀ ਤਾ ਸੋ ਸਭੈ ਨਿਤਿਪ੍ਰਤਿ ਭੋਗ ਕਮਾਹਿ ।
 ਬਰਿਯਾ ਅਪਨੀ ਆਪਨੀ ਇਕ ਆਵੈ ਇਕ ਜਾਹਿ । ੪ ।

Dohra

aise hi ta so sabhai nitpraati bhog kamahai.
 baria apni aapni ik avaie ik jahe. (4)

ਪ੍ਰਥਮ ਪਹਰ ਸੈਯਦ ਰਮੇ ਸੇਖ ਦੂਸਰੇ ਆਨਿ ।
 ਤ੍ਰਿਤਿਯ ਪਹਰ ਮੁਗਲਾਵਈ ਚੌਥੇ ਪਹਰ ਪਠਾਨ । ੫ ।
 pratham pehar sayyed ramai sekh dusrai aani.
 tritye pehar mugalavai chothai pehar pathan. (5)

ਚੌਪਈ

ਭੁਲ ਪਠਾਨ ਪ੍ਰਥਮ ਹੀ ਆਯੋ । ਪੁਨਿ ਸੈਯਦ ਮੁਖਿ ਆਨਿ ਦਿਖਾਯੋ ।
 ਲੈ ਸੁ ਪਠਾਨ ਖਾਟ ਤਰ ਦੀਨੋ । ਸੈਯਦਹਿ ਲਾਇ ਗਰੇ ਸੋ ਲੀਨੋ । ੬ ।

Chopalee

bhool pathan paratham hi ayo. punai sayeed mukh aan dikhalo.
 lai su pathan khaat tar deeno. sayeedhi lai garai so leeno. (6)

ਸੇਖ ਸੈਯਦ ਕੇ ਪਾਛੇ ਆਯੋ । ਘਾਸ ਬਿਖੇ ਸੈਯਦਹਿ ਛਪਾਯੋ ।
 ਤਬ ਲੈ ਮੁਗਲ ਆਇ ਹੀ ਗਯੋ । ਸੋਖਹਿ ਛਾਰਿ ਗੋਨਿ ਮਹਿ ਦੀਯੋ । ੭ ।
 seikh sayeed ke pachai aeyo. ghaas bikhai sayyedhi chappalo.
 tab lai mughal aie hi geyo. sokkhai dar goni mahi deyo. (7)

People used to call that clever woman Anurag Mati. On seeing her all the godly women, devilish women and kinar women would get enticed by her. (2)

Aril

That woman used to always enjoy sensuous pleasure with many men and was not feeling ashamed of anyone in her heart. Many sayyads, sheikhs, pathans, and Mughals would visit her and would engage her in sensuous pleasure before returning home. (3)

Couplet

Thus all used to have sexual relationships with her. All would visit her in their turn and one would be coming, while another would be going away. (4)

During the forenoon the Sayyad would have sensuous pleasure with her, while in the afternoon the Sheikh would visit her. During the evening the Mughal would come, while the Pathan would visit her in the night. (5)

Chopaiee

Once the Pathan had come there earlier and then the sayyad also visited her. She arranged to place (keep) the Pathan underneath the cot while she embraced the sayyad. (6)

After the Sayyad, the sheikh also come there. The woman managed to hide the sayyad in the grass, while in the meantime the Mughal also came there, she arranged to put the sheikh in a gunny bag. (7)

ਦੋਹਰਾ

ਤਿਹ ਪਾਛੇ ਕੁਟਵਾਰ ਕੇ ਗਏ ਪਯਾਦੇ ਆਇ ।
ਤੁਰਤ ਕੁਠਰਿਯਾ ਨਾਜ ਕੀ ਮੁਗਲਹਿ ਦਯੋ ਦੁਰਾਇ । ੮ ।

Dohra

teh pachhai kootvar ke gai payade aiye.
turat kathuria naaj ki mugalhi deyo doorai. (8)

ਘੋਰਿ ਪਯਾਦਨ ਜਬ ਲਈ ਰਹਿਯੋ ਨ ਕਛੁ ਉਪਾਇ ।
ਨਿਕਸਿ ਆਪੁ ਠਾਢੀ ਭਈ ਗ੍ਰਿਹ ਕੈ ਆਗਿ ਲਗਾਇ । ੯ ।

ghor payadan jab lai rehio na kacchu upai.
nikas aap thadai bhai greh ke agai lagai. (9)

ਦੁਹੂ ਹਾਥ ਪੀਟਤ ਭਈ ਜਰਿਯੋ ਜਰਿਯੋ ਗ੍ਰਿਹ ਭਾਖਿ ।
ਵੈ ਚਾਰੈ ਤਾ ਮੈ ਜਰੈ ਕਿਨਹੂੰ ਨ ਹੇਰੀ ਰਾਖਿ । ੧੦ । ੧ ।
dohoon haath peetat bhaie jario jario greh bhakh.
ve charai ta me jarrai keenho na heri raakh. (10) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਆ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਅਸਟਮੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੮ । ੧੫੫ । ਅਫਜ਼ੁੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
astmai charitrai samapatam. Sat Subham sat. (8) (155) aphjun.

ਦੋਹਰਾ

ਸਹਰ ਲਹੌਰ ਬਿਖੈ ਹੁਤੀ ਏਕ ਬਹੁਰਿਯਾ ਸਾਹ ।
ਕਮਲ ਨਿਰਖਿ ਲੋਚਨ ਜਲਤ ਹੋਰਿ ਲਜਤ ਮੁਖ ਮਾਹ । ੧ ।

Dohra

sehar lahor bikhai hot ek bahuria saah.
kamal nirakh lochan jalaat heri lajaat mukh maah. (1)

ਚੌਪਈ

ਸ੍ਰੀ ਜਗਜੋਤਿ ਮਤੀ ਤਿਹ ਨਾਮਾ । ਜਾ ਸਮ ਔਰ ਨ ਜਗ ਮੋ ਬਾਮਾ ।
ਅਧਿਕ ਤਰੁਨ ਕੀ ਪ੍ਰਭਾ ਬਿਰਾਜੈ । ਲਖਿ ਤਾ ਕੈ ਤੜਿਤਾ ਤਨ ਲਾਜੈ । ੨ ।

Chopalee

Sri jagjyoti matai the nama. ja sam aor na jug mo baama.
adhik tooran ki prabha biarajai. lakh ta kai tarrita tan lajai. (2)

Couplet

After that the footmen of the Kotwal came there, then that woman hid the mughal in the store of food grains. (8)

The foot soldiers had surrounded the woman and she had no other option left, so she set the house on fire and herself stood outside. (9)

She started shouting that the house was burnt and started lamenting by beating her breast with both hands. All the four men were burnt alive inside and no one even got a clue about them (no one saw their ashes even). (10-1)

Here the eighth episode of the "Minister & King's dialogue about the woman characterization from Charitar Pakhyan is completed. All is well. (8-155)(Contd)

Couplet

There used to live a merchant's spouse in the city of Lahore. Even the lotus flower was feeling jealous of her (beautiful) eyes, while the moon would feel ashamed (belittled) on seeing her charming face. (1)

Chopaiee

Her name was Jagjot Mati and there was no other woman in the world even as charming as herself. She was extremely beautiful with impressive personality, so that even the lightning would feel shy (ashamed) before her charm. (2)

ਦੋਹਰਾ

ਇਕ ਰਾਜਾ ਅਟਕਤ ਭਯੋ ਨਿਰਖਿ ਤਰਨਿ ਕੇ ਅੰਗ ।
ਰਤਿ ਮਾਨੀ ਰੁਚਿ ਮਾਨਿ ਕੈ ਅਤਿ ਹਿਤ ਚਿਤ ਕੈ ਸੰਗ । ੩ ।

Dohra

ik raja attkat bheyo nirakh tarin ke ang.
rati manai ruchi maan ke ati hit chit ke sang. (3)

ਸੋ ਨ੍ਰਿਪ ਪਰ ਅਟਕਤ ਭਈ ਨਿਤਿ ਗ੍ਰਿਹ ਲੇਤ ਬੁਲਾਇ ।
ਚਿਤ੍ਰਕਲਾ ਇਕ ਸਹਚਰੀ ਤਿਹ ਗ੍ਰਿਹ ਤਾਹਿ ਪਠਾਇ । ੪ ।

so nrip par atkat bhayi niti greh lait bulai.
chitarkala ik sehchari the greh tahi pathaai. (4)

ਚਿਤ੍ਰਕਲਾ ਜੋ ਸਹਚਰੀ ਸੋ ਨ੍ਰਿਪ ਰੂਪ ਨਿਹਾਰਿ ।
ਗਿਰੀ ਮੂਰਛਨਾ ਹੈ ਧਰਨਿ ਹਰ ਅਰਿ ਸਰ ਗਯੋ ਮਾਰਿ । ੫ ।

chitarkala jo sehchari so nrip roop nihar.
girai moorchana hovai dharan har ari sar geyo maar. (5)

ਚੌਪਈ

ਉਠਤ ਬਚਨ ਨ੍ਰਿਪ ਸਾਥ ਉਚਾਰੇ । ਆਜ ਭਜੋ ਮੁਹਿ ਰਾਜ ਪਿਆਰੇ ।
ਹੋਰਿ ਤੁਮੈ ਹਰ ਅਰਿ ਬਸ ਭਈ । ਮੋਹ ਕਹ ਬਿਸਰਿ ਸਕਲ ਸੁਧਿ ਗਈ । ੬ ।

Chopaiee

uthat bachan nrip saath ucharai. aaj bhajaie mohai raaj piyare.
heri tumai har ari bas bhaie. moh keh bisar sakal sudhi gai. (6)

ਦੋਹਰਾ

ਸੁਨਤ ਬਚਨ ਨ੍ਰਿਪ ਨ ਕਰਿਯੋ ਤਾ ਮੈ ਭੋਗ ਬਨਾਇ ।
ਸੰਗ ਲਯਾਇ ਇਹ ਖਾਇ ਰਿਸਿ ਕਹਿਯੋ ਸਾਹ ਮੈ ਜਾਇ । ੭ ।

Dohra

sunat bachan nrip na kario ta mai bhog banaie.
sang leyai eh khai risi kahiou maah me jai. (7)

ਅੜਿਲ

ਸੁਨਤ ਬਚਨ ਤਿਹ ਸਾਹ ਤੁਰਤ ਘਰ ਆਇਯੋ । ਲਖਿਯੋ ਤਵਨ ਤ੍ਰਿਯ ਭੇਦ ਅਧਿਕ ਦੁਖ ਪਾਇਯੋ ।
ਮੋਰਿ ਨਿਰਖਿ ਪਤਿ ਨ੍ਰਿਪ ਜਿਯ ਤੇ ਮਾਰਿ ਹੈ । ਹੋ ਤਾ ਪਾਛੇ ਹੁਮਹੁੰ ਕੈ ਤੁਰਤ ਸੰਘਾਰਿ ਹੈ । ੮ ।

aril

sunat bachan the saah turat ghar aiyo. lakhio tavan triye bheid adhik dukh paiyo.
moral nirikh pati nrip jiye te maar hai. ho ta pachhai humahun ko turat sanghar hai. (8)

Couplet

One king happened to see her beautiful body and he got enamoured of her charm. So he enjoyed sensuous pleasure with her with great love and caress. (3)

She also got enchanted by the king and would invite him daily to her house. She used to send her maid named Chitar Kala to his house. (4)

That Chitar Kala, on seeing the charming beauty of the Raja, got so much impressed with him that she fell down unconscious on the ground, as she had been hit by the arrows of the god of love (Kamdev) (as she was enamoured by his love). (5)

Chopaiee

On gaining consciousness, she told the Raja, "O dear Raja ! Today you enjoy sensuous pleasure with me, as on seeing you I have been overwhelmed by my sexual desires and I have lost all my senses (I am completely under the control of the god of love). (6)

Couplet

On hearing her words, the Raja did not have any sexual relationship with her. So she got annoyed but brought him to the house of Jagjotmati and at the same time informed the merchant (Shah) also. (7)

Aril

On hearing the maid's words, the merchant came home immediately and he got much perturbed on learning the woman's secret. That woman now felt to herself that her husband (Shah) would kill the Raja and then later on he would kill her also. (8)

ਦੋਹਰਾ

ਤਾ ਤੇ ਆਗੇ ਕੀਜਿਯੈ ਨਿਪ ਕੋ ਤੁਰਤ ਉਪਾਇ ।
ਜਿਯ ਤੇ ਜਿਯਤ ਨਿਕਾਰਿਯੈ ਭੋਜਨ ਭਲੋ ਖਵਾਇ । ੯ ।

Dohra

ta te agai keejiae nrip ko turat upaiye.
jiae te jiat nikariae bhojan bhalai khavai. (9)

ਇਕ ਸਫ ਬੀਚ ਲਪੇਟਿ ਤਿਹ ਧਰਿਯੋ ਭੀਤ ਸੋ ਲਾਇ ।
ਜਾਇ ਸਾਹ ਆਗੇ ਲਿਯੋ ਭੋਜਨ ਭਲੋ ਮੰਗਾਇ । ੧੦ ।

ik saf beech lapet the dhariou bheet so lai.
jai saah agai liyo bhojan bhalai mangai. (10)

ਅੜਿਲ

ਭੋਜਨ ਭਲੋ ਸਾਹ ਕੋ ਤਾਹਿ ਖਵਾਇਯੋ ।
ਬਹੁਰਿ ਬਚਨ ਤਾ ਕੋ ਇਹ ਭਾਤਿ ਸੁਨਾਇਯੋ ।
ਭਰਿ ਸੇਵਾ ਕੀ ਮੁਠਿ ਯਾ ਸਫ ਮੋ ਡਾਰਿਯੋ ।
ਹੋ ਪਰੇ ਜੀਤਿਬੈ ਦਾਵ ਪਰੇ ਬਿਨੁ ਹਾਰਿਯੋ । ੧੧ ।

Aril

bhojan bhalo saah ko tahi khavaio.
bahur bachan ta ko eh bhaat sunaiyo.
bhar seva ki muthi ya saf mo dariae.
ho parai jeetibai daav parai bin hariaie. (11)

ਦੋਹਰਾ

ਮੇਵਾ ਸਾਹੁਨਿ ਸਾਹੁ ਲੈ ਤਿਹ ਸਫ ਭੀਤਰਿ ਡਾਰਿ ।
ਖਾਹਿ ਨਿਪਤਿ ਤੂ ਭਛ ਸੁਭ ਐਸੇ ਕਹਿਯੋ ਸੁਧਾਰਿ । ੧੨ ।

Chopaiee

seva sahani sahu lai the saf bheetar darai.
khhahi nirpat tu tacch subh aise kahiou sudhar. (12)

ਸੁਨਤ ਸਾਹੁ ਚਮਕਯੋ ਬਚਨ ਤਿਯ ਕੈ ਕਹਿਯੋ ਰਿਸਾਇ ।
ਤੈ ਮੁਹਿ ਕਯੋ ਰਾਜਾ ਕਹਿਯੋ ਮੋਕਹੁ ਬਾਤ ਬਤਾਇ । ੧੩ ।

sunat sahu chamkayo bachan tria ke kahio risai.
tai mohi keyo raja kehio mokhu baat bataie. (13)

ਧਾਮ ਰਹਤ ਤੋਰੇ ਸੁਖੀ ਤੋ ਸੈ ਨੇਹੁ ਬਦਾਇ ।
ਤਾ ਤੇ ਮੈ ਰਾਜਾ ਕਹਿਯੋ ਮੇਰੇ ਤਮਿ ਹੀ ਰਾਇ । ੧੪ ।

dhaam rehat torai mukhi to mai neho baddai.
ta te mai raja kehio mere tamai hi rai. (14)

Couplet

So she thought to herself of making some arrangement of saving the Raja's life. So she planned to feed the Raja with sumptuous food and then turn him out alive from the house. (9)

She managed to wrap up the Raja in a big mat (chatiee) and placed it along the wall. By taking good food along with him, she met the merchant on the way (ahead of the house). (10)

Aril

She fed the merchant (Shah) with delicious food and then she spoke to him like this, "Pour one handful of dry fruit, in this mat. If you are able to pour one handful of dry fruit then you win the bet or else failing which you will lose the bet." (11)

Couplet

Taking the dry fruit from the spouse, he poured it into the mat and then the wife, correcting herself said like this. "O Rajan ! You eat it with full satisfaction." (12)

On hearing these words of the woman, the merchant became furious with rage and said to the wife, "Why have you addressed me as Raja, you better explain to me the whole affair. (13)

The woman said, " I am living with you in your house with great love and devotion and am enjoying all the worldly comforts. So I have addressed you as Raja as you alone are my sustainer. (Raja) !" (14)

ਰੀਝ ਗਯੋ ਜੜ ਬਾਤ ਸੁਨਿ ਭੇਦ ਨ ਸਕਿਯੋ ਪਛਾਨਿ ।
ਤੁਰਤਿ ਗਯੋ ਹਾਟੈ ਸੁ ਉਠਿ ਅਧਿਕ ਪ੍ਰੀਤਿ ਮਨ ਮਾਨਿ । ੧੫ ।

reejh geyo jarh baat sunai bhed na sakio.
turat geyo ratte so uthi adhik preet man mani. (15)

ਸਾਹੁ ਗਏ ਤਿਯ ਸਾਹ ਕੀ ਨ੍ਰਿਪ ਕੋ ਦਯੋ ਨਿਕਾਰਿ ।
ਸੁਨਤ ਬਾਤ ਅਤਿ ਕੈਪ ਕੈ ਅਧਿਕ ਲੋਡਿਯਾਹਿ ਮਾਰਿ । ੧੬ । ੧ ।

sahu gai triye saah ki nrip ko deyo nikar.
sunat baat ati kop kai adhik lodhyahi marai. (16) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਨੌਮੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੯ । ੧੭੧ । ਅਫਜ਼ੁੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
nomai charitrai samapatam. Sat Subham sat. (9) (171) aphjun.

ਦੋਹਰਾ

ਤਵਨ ਲੈਡਿਯਾਹਿ ਸਾਹੁ ਤਿਯ ਮਾਰੀ ਜੋ ਰਿਸਿ ਖਾਇ ।
ਕਿਯ ਚਰਿਤ੍ਰ ਤਿਨ ਮੰਤ੍ਰਿਯਨ ਨ੍ਰਿਪ ਸੋ ਕਹਿਯੋ ਸੁਨਾਇ । ੧ ।

Chopaiee

tawan ledyahi sahu triye mari jo risi khaiye.
kiye charitar tin mantriyen nrip so kahio sunai. (1)

ਚੌਪਈ

ਚੋਟਨ ਲਗੇ ਰੋਹ ਮਨ ਆਨੋ । ਜਾਇ ਸੈਯਦ ਸੋ ਕਹਿਯੋ ਯਰਾਨੋ ।
ਨਿਤ ਤਿਹ ਅਪਨੇ ਸਦਨ ਬੁਲਾਵੈ । ਸਾਹੁ ਤਿਯਾ ਕੋ ਸਰਬੁ ਲੁਟਾਵੈ । ੨ ।

Chopaiee.

chotan lagai roh man aano. jai sayeed so kahio yarano.
nit teh apnai sadan bulavai. sahu triya ko sarbu lutavai. (2)

ਦੋਹਰਾ

ਸਾਹੁ ਤਿਯਾ ਕੀ ਖਾਟ ਪਰ ਇਕ ਦਿਨ ਤਾਹਿ ਸਵਾਇ ।
ਸਾਹੁ ਤਿਯਾ ਸੋ ਅਗਮਨੋ ਕਹਿਯੋ ਬਚਨ ਸੈ ਜਾਇ । ੩ ।

Dohra

sahu tria ki khaat par ik din tahi savai.
sahu triya so agmano kahiou bachan se jai. (3)

ਤਰਨੈ ਨ੍ਰਿਪ ਤੁਅ ਹਿਤ ਪਰਿਯੋ ਬੇਗਿ ਬੁਲਾਵਤ ਤੋਹਿ ।
ਚਲੋ ਅਬੈ ਉਠਿ ਤੁਮ ਤਹਾ ਬਾਤ ਸੁਵਨ ਧਰਿ ਮੋਹਿ । ੪ ।

tarnai nrip tue hit pario beig bulavat tohai.
chalo abai uthi tum taha baat sarvan dhar mohai. (4)

That fool got pleased with it but could not get at the secret of all this. With greater love at heart, the shah (merchant) went back to his shop. (15)

On the departure of the merchant (shah) the woman arranged to take out the Raja from the mattress. On hearing the whole story (from the shah) and getting enraged, the woman beat her maid very severely. (16)(1)

Here the ninth episode of the "Minister & King's dialogue, regarding, woman's Characterization from the Charitar Pakhyan is completed. All is well. (9-171)(Contd)

Couplet

That maid-servant, whom the merchant's wife, being enraged had beaten, had made a characterization which the ministers had related to the Raja (Chitar Singh). (1)

Chopaiee

Being hurt with the beating, the maid-servant got furious with rage. She developed friendship with a Sayyad. She would call him to her place every day and would (throw) waste away lot of wealth of the shah's wife on him. (2)

Couplet

Then one day she made him (sayyad) sleep on the merchant's bed and told this whole story to the spouse of the shah (merchant). (3)

She told her, "Your beloved Raja, fully enamoured in your love, was calling you immediately. You must proceed there immediately, on hearing this news with your ears." (4)

ਨਿਪ ਠਾਢੋ ਹੇਰੈ ਤੁਮੈ ਤੁਮਰੇ ਅਤਿ ਹਿਤ ਪਾਗਿ ।
 ਬੇਗਿ ਚਲੋ ਉਠਿ ਤਹਾ ਤੁਮ ਜਹਾ ਬਰਤੁ ਹੈ ਆਗਿ । ੫ ।
 nrip thado herai tumai tumre ati hit paag.
 beg chalo uthi taha tum jaha bartu hai aag. (5)

ਸੁਨਤ ਬਚਨ ਤਿਯ ਤਹ ਚਲੀ ਕਹਿਯੋ ਨਿਪਤਿ ਸੋ ਧਾਇ ।
 ਸੋਇ ਯਾਰ ਤੁਮਰੀ ਰਹੀ ਗਹੋ ਚਰਨ ਦੋਉ ਜਾਇ । ੬ ।
 sunat bachan triya teh chali kahiyo nirpat so'dhai.
 soi yaar tumri rahi gaho charan dou jai. (6)

ਆਪੁ ਅਗਮਨੇ ਦੌਰਿ ਕੈ ਸੈਯਦਹਿ ਕਹਿਯੋ ਸੁਨਾਇ ।
 ਗਹਿ ਕ੍ਰਿਪਾਨ ਜਾਗਤ ਰਹੋ ਜਿਨਿ ਨ ਗਹੈ ਕੋਊ ਆਇ । ੭ ।
 aap amanai dor ke saidahi kahio sunai.
 gahi kirpan jagat raho jin na gahe kou aie. (7)

ਚੋਰ ਜਰਾਵਤ ਆਗਿ ਜਹ ਤਹ ਤਿਯ ਪਹੁਚੀ ਜਾਇ ।
 ਲੂਟਿ ਕੂਟਿ ਤਾ ਕੈ ਦਿਯੋ ਗਹਿਰੇ ਗੜੇ ਦਬਾਇ । ੮ ।
 chor jagavat aag jeh the tria pahuchi jai.
 loot koot ta ke dio gahirai garrai dabai. (8)

ਅੜਿਲ

ਚਰਨ ਛੁਅਨ ਦੋਉ ਕਾਲ ਪ੍ਰਿਰ ਨਿਪ ਆਨਿਯੋ ਚਿਤ੍ਰ ਕਲਾ ਕੋ ਬਚਨ ਸਤਿ ਕਰ ਮਾਨਿਯੋ ।
 ਉਠਤ ਤੇਗ ਕੋ ਤਬ ਬਿਨ ਘਾਵ ਪ੍ਰਹਾਰਿਯੋ ਹੋ ਸੁਘਰ ਸਿੰਘ ਰਾਜਾ ਕੋ ਹਨਿ ਹੀ ਡਾਰਿਯੋ । ੯ ।

Aril

charan chhuan dou kaal prer nrip aniye.chitar kala ko bachan sat kar manio.
 uthat teg ko tab bin ghaav parhariyo.ho sugaar singh raja ko hani hi dariou. (9)

ਦੋਹਰਾ

ਸਾਹੁ ਬਧੂ ਚੋਰਨ ਹਨੀ ਸੈਯਦ ਨਿਪ ਕੋ ਘਾਇ ।
 ਤਵਨ ਲੋਡਿਯਹਿ ਲੈ ਗਯੋ ਅਪਨੇ ਸਦਨ ਬਨਾਇ । ੧੦ ।

Dohra

sahu badhu choran hani saiye nrip ko ghai.
 tavan lodyahi lai geyo apnai sadan banai. (10)

ਤਿਯਹਿ ਨ ਅੰਤਰ ਦੀਜਿਯੈ ਤਾ ਕੋ ਲੀਜੈ ਭੇਦ ।
 ਬਹੁ ਪੁਰਖਨ ਕੇ ਕਰਤ ਹੈ ਹਿਦੈ ਚੰਚਲਾ ਛੇਦ । ੧੧ ।
 triyahi na antar deejiai ta ko leejai bhed.
 bahu purkhan ke karat hai hirdai chanchala chead. (11)

The Raja, completely intoxicated in your love was watching you standing here. You should move quickly to the place, where the fire of your love was in full bloom (where your lover was waiting impatiently). (5)

On hearing these words, the shah's wife went to that place and the maid immediately went to the Raja to inform him that her beloved was sleeping there, so you should go there to coax-her (from wrathfulness) into a favourable mood, by holding her with both the feet. (6)

The maid had already informed the sayyad before hand by going to him, that he should remain alert (awake) by holding his sword, lest someone should catch him here. (7)

Where the thieves were waiting having lit the fire, there the shah's wife had reached by now. The thieves then looted all her wealth and buried her in a deep pit (after killing her). (8)

Aril

The Raja, under the spell of the god of death, came there to touch the feet of the woman, as he had accepted the words of the maid-servant (Chitar Kala) as true. The Sayyad got up, without having a second thought, he wielded his sword and wounded the Raja Sughar Singh, who died immediately. (9)

Couplet

The Shah's wife was killed by the thieves, while the Sayyad had killed the Raja and took that maid-servant to his house with great joy. (10)

One should never give out one's secret to the woman, rather one should take out all her secrets. These women thus pierce the hearts of many men (win over their love). (11)

ਚਿਤ ਪਾਤਸ਼ਾਹੀ ਹਰਿ ਨੀਮਿਯੈ ਤਾਹਿ ਨ ਦੀਜੈ ਚਿਤ ।
ਨਿਤਪਰਿ ਤਾਹਿ ਰਿਝਾਇਯੇ ਦੇ ਦੇ ਅਗਨਿਤ ਬਿਤ । ੧੨ ।

chit paatshahi har nīmīyē tahi n dījī chit ।
nitprī tahi rījhāyē dā dā agnit bit. (12)

ਗੰਧਰਬ ਜਙ੍ਹਾ ਭੁਜੰਗ ਗਨ ਨਰ ਬਪੁਰੇ ਕਿਨ ਮਾਹਿ ।
ਦੇਵ ਅਦੇਵ ਤ੍ਰਿਯਾਨ ਕੇ ਭੇਵ ਪਛਾਨਤ ਨਾਹਿ । ੧੩ । ੧ ।
gandharb jachh bhujang gan nar bapurai kin mahi.
dev adev triyan ke bhev pachanat nahi. (13) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰੇ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਦਸਮੇ ਚਰਿਤ੍ਰੇ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੦ । ੧੮੪ । ਅਫਜ਼ੀ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
dasmo charitrai samapatam. Sat Subham sat. (10) (184) aphjun.

ਦੋਹਰਾ

ਬਹੁਰਿ ਮੰਤ੍ਰਿ ਬਰ ਰਾਇ ਸੈ ਭੇਦ ਭੇਦ ਕਹਿਯੋ ਸਮਝਾਇ ।
ਸਭਾ ਬਿਖੈ ਭਾਖਤ ਭਯੋ ਦਸਮੀ ਕਥਾ ਸੁਨਾਇ । ੧ ।

Dohra

bahuri mantri bar rai mai bhed kahio samjhaio.
sabha bikhai bakhat bheyo dasmi katha sunai. (1)

ਬਨਿਯਾ ਏਕ ਪਿਸੌਰ ਮੈ ਤਾਹਿ ਕੁਕਿਆ ਨਾਰਿ ।
ਤਾਹਿ ਮਾਰਿ ਤਾ ਸੈ ਜਰੀ ਸੋ ਮੈ ਕਹੋ ਸੁਧਾਰਿ । ੨ ।
bania ek pisor mai tahi kukaria naar.
tahi mari ta se jari so mai kaho sudhar. (2)

ਬਨਿਕ ਬਨਿਜ ਕੇ ਹਿਤ ਗਯੋ ਤਾ ਤੇ ਰਹਿਯੋ ਨ ਜਾਇ ।
ਏਕ ਪੁਰਖ ਰਾਖਤ ਭਈ ਅਪੁਨੇ ਧਾਮ ਬੁਲਾਇ । ੩ ।
banik banij ke hit geyo ta te rahio na jaie.
ek purakh rakhat bhāyi apne dhaam bulai. (3)

ਰੈਨਿ ਦਿਵਸ ਤਾ ਸੋ ਰਮੈ ਜਬ ਸੁਤ ਭੂਖੋ ਹੋਇ ।
ਪ੍ਰੀਤ ਮਾਤ ਲਖਿ ਦੁਗਧ ਹਿਤ ਦੇਤ ਉਚ ਸੁਰ ਰੋਇ । ੪ ।
rani divas ta so ramai jab sut bhukhai hoi.
preet maat lakhi dugadh hit deit uch sur roi. (4)

It is better to win over the heart of the woman, but never get ensnared into the love of the woman. It is better to keep her pleased with lot of money, being kept at her disposal. (12)

No one, including Shiva's musicians, demi-gods, snakes, groups, gods or demons have been able to decipher the secrets of the woman, so what could the helpless man (human being) do." (13)

Here the tenth episode of "Minister & Kings's dialogue" about woman characterization from Charitar Pakhyani is completed. All is well. (10-184)(Contd)

Chopaiee

Then the minister explained the secret (of woman's mind) to the King and then related his tenth episode in the presence of the assembled men. (1)

There used to live in Peshawar a business man (bania) who had a characterless wife. She had killed him and then immolated herself along with him (in the pyre). I would relate this with little editing (improvement). (2)

The shopkeeper had gone out on business, but the woman in his absence, could not control herself. She called a man into her house and kept him (there) in the house. (3)

She used to enjoy sensuous pleasure with him day and night. When her son felt hungry, then he would cry out loudly on seeing her lover. (4)

ਚੌਪਈ

ਜਬ ਸੁਤ ਭੁਖੇ ਹੋਇ ਪੁਕਾਰੈ । ਤਬ ਮੁਖ ਸੋ ਯੋ ਜਾਰ ਉਚਾਰੈ ।
ਤਿਯ ਯਾ ਕੋ ਤੁਮ ਚੁਪਨ ਕਰਾਵੈ । ਹਮਰੇ ਚਿਤ ਕੋ ਸੋਕ ਮਿਟਾਵੈ । ੫ ।

Chopaicee

jab sut bhukho hoie pukare. tab mukh so yo jaar ucharai.
triya ya ko tum chupan karavo. hamrai chit ko sok mitavai. (5)

ਉਠਿ ਅਸਖਨ ਤਾ ਕੋ ਤਿਨ ਦੇਯੋ । ਲੈ ਅਸਥਨ ਚੁਪ ਬਾਲ ਨ ਭਯੋ ।
ਨਿਜ ਸੁਤ ਕੋ ਨਿਜ ਕਰਨ ਸੰਘਾਰਿਯੋ । ਆਨਿ ਮਿਤ੍ਰ ਕੋ ਸੋਕ ਨਿਵਾਰਿਯੋ । ੬ ।

uthi askhan ta ko tin deyo. lai asthan chup baal n bheyo.
nij sut ko nij karan sanghariyo. aan mitar ko sok nivaro. (6)

ਬਾਲ ਰਹਤ ਚੁਪ ਜਾਰ ਉਚਾਰੈ । ਅਬ ਕਯੋ ਨ ਰੋਵਤ ਬਾਲ ਤਿਹਾਰੈ ।
ਤਬ ਤਿਨ ਬਚਨ ਤਰੁਨਿ ਯੋ ਭਾਖਿਯੋ । ਤਵ ਹਿਤ ਮਾਰਿ ਪੂਤ ਮੈ ਰਾਖਿਯੋ । ੭ ।

bal rehat chup jaar ucharo. ab keyo na rovat bal tiharo.
tab tin bachan taruni yo bakhio. tav hit maar poot mai rakhio. (7)

ਦੋਹਰਾ

ਜਾਰ ਬਚਨ ਸੁਨਿ ਕੈ ਡਰਿਯੋ ਅਧਿਕ ਤ੍ਰਾਸ ਮਨ ਠਾਨਿ ।
ਤਾ ਤਿਯ ਕੀ ਨਿੰਦਯਾ ਕਰੀ ਬਾਲ ਚਰਿਤ ਮੁਖਿ ਆਨਿ । ੮ ।

Dohra

jaar bachan sunai kai dariyo adhik traas man thaan.
ta triye ki nindya kari bal charit mukh aan. (8)

ਜਾਰ ਜਬੈ ਐਸੇ ਕਯੋ ਨਿਰਖ ਤਰੁਨਿ ਕੀ ਓਰ ।
ਤਾਹਿ ਤੁਰਤ ਮਾਰਤ ਭਈ ਹਿੰਦੈ ਕਟਾਰੀ ਘੋਰ । ੯ ।

jaar jabai aise keyo nirath taruni ki aur.
tahi turat marat bhai hirdai katari ghor. (9)

ਪੂਤ੍ਰ ਔਰ ਤਿਹ ਜਾਰ ਕੋ ਇਕ ਕੋਨਾ ਮੈ ਜਾਇ ।
ਮਰਦ ਏਕ ਲਗਿ ਭੂਮਿ ਖਨਿ ਦੁਹੁਅਨ ਦੇਯੋ ਦਬਾਇ । ੧੦ ।

putar aor the jaar ko ik konaa mai jai.
marad ik lag bhoomi khan doohoan deyo dabai. (10)

ਅਤਿਥ ਏਕ ਤਿਹ ਘਰ ਹੁਤੋ ਤਿਨ ਸਭ ਚਰਿਤ ਨਿਹਾਰਿ ।
ਬਨਿਕ ਮਿਤ੍ਰ ਤਾ ਕੋ ਹੁਤੋ ਤਾ ਸੋ ਕਹਿਯੋ ਸੁਧਾਰਿ । ੧੧ ।

athit ek teh ghar hutai tin sabh charit nihar.
banik mitar ta ko huto ta so kahio sudhar. (11)

Chopalee

When the son, being hungry, would shout for the mother, then her paramour would say, "O women ! Make him quiet thus dispelling my mind's suffering." (5)

She fed him with her breast but after breast-feeding even the child was not keeping quiet. So she killed him with her own hands and then made her lover happy (with her presence). (6)

When the child was quiet, the paramour said, "Now why does your child not cry any more ? Then the woman replied to him, " I have killed my son for the sake of your and mine comfort. (7)

Couplet

The paramour, on hearing these words, got scared and felt frightened. So he spoke ill about the woman's behaviour towards her son. (8)

When the paramour looking at the woman, said like this, she thrust a dreadful dagger into his chest and killed him. (9)

She then took both the son and the paramour on one side (corner) and digging a pit, long enough, buried both of them there. (10)

There was one Sadhu (mendicant) also living in that house, who saw all this happening. The shopkeeper was his friend, so he related the whole story to him. (11)

ਚੌਪਈ

ਬਚਨ ਸੁਨਤ ਬਨਿਯੋ ਘਰ ਆਯੋ । ਤਾ ਤ੍ਰਿਯ ਸੋ ਯੋ ਬਚਨ ਸੁਨਾਯੋ ।
ਜੋ ਗ੍ਰਿਹ ਕੋਨਾ ਖੋਦਿ ਦਿਖੈ ਹੈ । ਤਬ ਤੋ ਕੋ ਪਤਿ ਧਾਸ ਬਸੈ ਹੈ । ੧੨ ।

Chopaiee

bachan sunat baniyo ghar aayo. ta triye so yo bachan sunaiyo.
jo greh konaa khodi dikhai hai. tab to ko pati dhas basai hai. (12)

ਅੜਿਲ

ਜਬ ਤਾ ਤ੍ਰਿਯਾ ਸੋ ਬਨਿਕ ਬਚਨ ਯੋ ਭਾਖਿਯੋ । ਤਮਾਕਿ ਤੇਗ ਕੀ ਦਈ ਮਾਰਿ ਹੀ ਰਾਖਿਯੋ ।
ਕਾਟਿ ਮੂੰਡ ਤਾ ਕੋ ਇਹ ਭਾਤਿ ਉਚਾਰਿਯੋ । ਹੋ ਲੂਟਿ ਚੋਰ ਲੈ ਗਏ ਧਾਮ ਇਹ ਮਾਰਿਯੋ । ੧੩ ।

Aril

jab ta tria so banik bachan yo bhakhio. tamik teg ki dayi maar hi rakhio.
kaat mund ta ko eh bhat uchariou. ho looti chor lai gai dhaam eh mariou. (13)

ਦੋਹਰਾ

ਪਤਿ ਮਾਰਿਯੋ ਸੁਤ ਮਾਰਿਯੋ ਧਨ ਲੈ ਗਏ ਚੁਰਾਇ ।
ਤਾ ਪਾਛੈ ਮੈਹੂ ਜਰੈ ਦੋਲ ਮਿਦੰਗ ਬਜਾਇ । ੧੪ ।

Dohra

pati mario sut mario dhan lai gai churai.
ta pachhai mehon jarai dhol mirdang bajai. (14)

ਭਯੋ ਪ੍ਰਾਤ ਚੜਿ ਚਿਖਾ ਪੈ ਚਲੀ ਜਰਨ ਕੇ ਕਾਜ ।
ਲੋਗ ਤਮਾਸੇ ਕੈ ਚਲੇ ਲੈ ਲਕਰਿਨ ਕੋ ਸਾਜ । ੧੫ ।
bheyo prat charai chikha pai chali jaran ke kaaj.
log tamasai ke chalai lai lakrin ko saaj. (15)

ਸੁਨਤ ਸੋਰ ਲੋਗਨ ਕੋ ਬਾਜਤ ਦੋਲ ਮਿਦੰਗ ।
ਲਖਯੋ ਹੁਤੋ ਜੈਨ ਅਤਿਥ ਵਹੈ ਚਲਿਯੋ ਹੈ ਸੰਗ । ੧੬ ।
sunat sor logan ko bajat dhol mirdang.
lakhyo huto jain athith vahai chalio hai sung. (16)

ਚੌਪਈ

ਸੋਊ ਅਤੀਤ ਸੰਗ ਹੁੰ ਚਲੋ । ਦੇਖੋ ਜੈਨ ਤਮਾਸੋ ਭਲੋ ।
ਤਿਨ ਤਾ ਸੋ ਯੈਬਚਨ ਉਚਾਰੋ । ਸੁਨੋ ਨਾਰਿ ਤੁਮ ਕਹਿਯੋ ਹਮਾਰੋ । ੧੭ ।

Chopaiee

sou ateet sang ho chalo. dekho jain tamaso bhalo.
tin ta so khebchan ucharo. suno naari tum kahio hamaro. (17)

Chopaicee

On hearing the words of the mendicant, the shopkeeper came home. He then told the woman like this, "If you were to dig out the corner (side) of the house, then only your spouse will stay in the house. (12)

Aril

When the shopkeeper told the wife like his, she got enraged and taking out a sword, killed him also. After beheading him she said, "The thieves had looted the household valuables and had killed him also." (13)

Couplet

(She said,) "The thieves had killed my husband and the son and had plundered the money also (weath). I will also burn myself along with him with the beat of drum (mirdang) (or become Sati with him). (14)

With the dawn of the day, she proceeded to the pyre spot so as to immolate herself (along with her husband). People also started moving towards the spot, along with wood, to watch the whole fun. (15)

With the noise and humdrum of the people and the beating of drum (mirdang) that mendicant also proceeded to the spot, as he had seen the whole happening. (16)

Chopaicee

That mendicant also proceeded to the spot so as to watch the whole drama (fun). He addressed the woman and said, "O woman ! Listen to my words. (17)

ਦੋਹਰਾ

ਵਹ ਕਾ ਕਿਯ ਵਹੁ ਕਾ ਕਿਯੋ ਇਹ ਕਾ ਕਿਯਸ ਕੁਕਾਇ ।
ਕਹਿਯੋ ਜੋ ਤੁਮ ਆਗੇ ਕਹਤ ਤੇਰਉ ਕਰਤ ਉਪਾਇ । ੧੮ ।

Dohra

veh ka kiye vahu ka kiyo eh ka kiyas kukai.
kahio jo tum aag kehat terou karat upai. (18)

ਸੁਤ ਘਾਯੋ ਮਿਤ ਘਾਯੋ ਅਰੁ ਨਿਜੁ ਕਰਿ ਪਤਿ ਘਾਇ ।
ਤਿਹ ਪਾਛੈ ਆਪਨ ਜਰੀ ਦੋਲ ਮਿਦੰਗ ਬਜਾਇ । ੧੯ ।

sut ghayo mit ghayo aru nij kar pati ghai.
teh pachhai apan jarai dhol mirdang bajai. (19)

ਅੜਿਲ

ਨਿਜੁ ਮਨ ਕੀ ਕਛੁ ਬਾਤ ਨ ਤਿਯ ਕੋ ਦੀਜਿਯੈ ।
ਤਾ ਕੋ ਚਿਤ ਚੁਰਾਇ ਸਦਾ ਹੀ ਲੀਜਿਯੈ ।
ਨਿਜੁ ਮਨ ਕੀ ਤਾ ਸੋ ਜੇ ਬਾਤ ਸੁਨਾਇਯੈ ।
ਹੋ ਬਾਹਰ ਪ੍ਰਗਟਤ ਜਾਇ ਆਪੁ ਪਛੁਤਾਇਯੈ । ੨੦ । ੧ ।

Aril

nij man ki kachu baat na triye ko deejiai.
ta ko chit churai sada hi leejiai.
nij man ki ta so je baat sunaiye.
ho bahar pargat jai aap pachtai. (20) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਗਯਾਰਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੧ । ੨੦੪ । ਅਫਜ਼ੁ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
gayarvai charitrai samapatam. Sat Subham sat. (11) (204) aphjun.

ਦੋਹਰਾ

ਬਿੰਦਾਬਨ ਬਿਖਭਾਨ ਕੀ ਸੁਤਾ ਰਾਧਿਕਾ ਨਾਮ ।
ਹਰਿ ਸੋ ਕਿਯਾ ਚਰਿਤ੍ਰ ਤਿਹ ਦਿਨ ਕਹ ਦੇਖਤ ਬਾਮ । ੧ ।

Dohra

bindaban brikhbhan ki suta radhika naam.
hari so kiya charitar the din keh dekhat baam. (1)

ਕ੍ਰਿਸਨ ਰੂਪਿ ਲਖਿ ਬੀਸ ਭਈ ਨਿਸੁ ਦਿਨ ਹੋਰਤ ਤਾਹਿ ।
ਬਯਾਸ ਪਰਾਸਰ ਅਸੁਰ ਸੁਰ ਭੇਦ ਨ ਪਾਵਤ ਜਾਹਿ । ੨ ।

Krisan roop lakh bees bhai nis din horat tahi.
byas prasar asur sur bheld na pavat jahi. (2)

Couplet

The women said, "What have you done ? What vicious job have you done ? "If you had spoken these words earlier, then I would have arranged for killing you also."

(18)

She had killed the son, then the paramour and had killed her husband with her own hands and with the beating of drums, she immolated herself also.

(19)

Aril

One should not divulge the mind's secret to the women, in fact her love should be won by enamouring her. If you tell her the heart's secret, then it would be known to everyone around and you will have to repent.

(20)(1)

Here the eleventh episode of "Minister & Kings's dialogue" regarding 'Woman characterization' from Charitar Pakhyan is completed. All is well. (11-204)(Contd)

Couplet

There lived a daughter of Brikbhan named Radha in Bindraban. That woman played a magic spell with the Lord (Krishna) during broad daylight, which I am going to relate.

(1)

On seeing the charming beauty of Krishna she got enamoured by him and was watching him all the day and night (at all the time) and His secrets have not been known to either Byas, Prashar, demons or gods even.

(2)

ਲੋਕ ਲਾਜ ਜਿਹ ਹਿਤ ਤਜੀ ਔਰ ਤਜਯੋ ਧਨ ਧਾਮ ।
ਕਿਹ ਬਿਧਿ ਪਯਾਰੋ ਪਾਇਯੋ ਪਰਨ ਹੋਵਹਿ ਕਾਮ । 3 ।

lok laaj jeh hit tajai aor tajai dhan dham.
keh bidh piaro paiyo pooran hovai kaam. (3)

ਮਿਲਨ ਹੇਤ ਇਕ ਸਹਚਰੀ ਪਠੀ ਚਤੁਰਿ ਜਿਯ ਜਾਨਿ ।
ਕਵਨੈ ਛਲ ਮੋਕੈ ਸਖੀ ਮੀਤ ਮਿਲੈਯੋ ਕਾਨ । ੪ ।
milan heit ik sehchhari pathi chatur jiye jaan.
kavnai chhal mokai sakhi meet milaiye kaan. (4)

ਅੜਿਲ

ਬ੍ਰਹਮ ਬਯਾਸ ਅਰੁ ਬੇਦ ਭੇਦ ਨਹਿ ਜਾਨਹੀ ।
ਸਿਵ ਸਨਕਾਦਿਕ ਸੇਸ ਨੇਤਿ ਕਰਿ ਮਾਨਹੀ ।
ਜੋ ਸਭ ਲਾਤਿਨ ਸਦਾ ਜਗਤ ਮੈ ਗਾਇਯੋ ।
ਹੋ ਤਵਨ ਪੁਰਖ ਸਜਨੀ ਮੁਹਿ ਆਨਿ ਮਿਲਾਇਯੋ । ੫ ।

Aril

Braham byas ar baid bhed nahi janhi.
Siv sankadik ses neti kar manhi.
jo sabh bhatin sada jagat me gaiyee.
ho tavan purakh sajani muhi aan milaiye. (5)

ਕਬਿਤ

ਸਿਤਤਾ ਬਿਭੂਤ ਅਤੇ ਮੇਖੁਲੀ ਨਿਸੇਖ ਸੰਦੀ
ਅੰਜਨ ਦੀ ਸੈਲੀ ਦਾ ਸੁਭਾਵ ਸੁਭ ਭਾਖਣਾ ।
ਭਗਵਾ ਸੁ ਭੇਸ ਸਾਡੇ ਨੈਣ ਦੀ ਲਲਾਈ ਸਈਯੋ
ਯਾਰਾ ਦਾ ਧਯਾਨ ਏਹੋ ਕੰਦ ਮੂਲ ਚਾਖਣਾ ।
ਰੈਦਨ ਦਾ ਮਜਨੁ ਸੁ ਪੁਤਰੀ ਪਤ੍ਰ ਗੀਤ ਗੀਤਾ ।
ਦੇਖਣ ਦੀ ਭਿਛਯਾ ਯਧਾਨ ਧੁੰਆ ਬਾਲ ਰਾਖਣਾ ।
ਆਲੀ ਏਨਾ ਗੋਪੀਯਾ ਦੀਆ ਅਖੀਆ ਦਾ ਜੋਗੁ ਸਾਰਾ ।
ਨੰਦ ਦੇ ਕੁਮਾਰ ਨੂੰ ਜਰੂਰ ਜਾਣਿ ਆਖਣਾ । ੬ ।

Kabit

sitata bibhut atai mekhulai nisekh sandhi.
anjan di saili da subhav subh bhakhna.
bhagva su bhes sadai naina di lallai saiyo.
yara da dhian cho kand mool chakhna.
raidan da majnu su putri patar geet geeta.
dekhan di bichhya dheyan dhuan bal rakhna.
ali aina gopiya dia akhia da jog sara.
nand de kumar nu jaroor jai akhna. (6)

“So I gave up all my safeguard of honour (avoiding public slander), having given up all worldly wealth and household attachments. How to attain the Lord (beloved) so that the mind’s desires get fulfilled (satiated) ?” (3)

So to meet Krishna that clever woman (Radhika) sent her maid (friend) saying, “By hook or crook, O dear friend ! You try to arrange a meeting with my beloved Kahna.” (4)

Aril

“O dear friend ! You arrange to introduce me (arrange my meeting with) to the Lord (being), whose secrets are neither known to Brahma, Byas, or Vedas, whom Shiva, Sankadik, Sheshnag all describe as (Infinite) Divine Will and whose virtues are being sung daily by the whole world.” (5)

Radhikā

“You go and explain to Him thoroughly my nature (my beauty) saying that my whiteness of the eyes is like ash, the eye lids are like the satchel and the line of collyrium is like a (small scarf) rosary of black wood. The redishness of my eyes was like the scarlet apparel and my eating of tuber (eating of tree bark in the jungle) was my meditation of the beloved Lord and my wailing in His separation was my bath while the eyeballs were the vessels for keeping things and the songs of separation were my Gita. His very sight (glimpse) was our alms and (his) meditation on him was our lighting a fire (to expose ourselves to odorous fumes) for worship. O friend ! Please convey the Yoga of these milkmaid’s eyes (the waiting charm in our eyes for him) to the prince (son) of Nand (Krishna) (my keenly waiting for a glimpse of Krishna).” (6)

ਬੈਠੀ ਹਤੀ ਸਾਜਿ ਕੈ ਸਿੰਗਾਰ ਸਭ ਸਖਿਯਨ ਮੇ
ਯਾਹੀ ਬੀਚ ਕਾਨ ਜੁ ਦਿਖਾਈ ਆਨਿ ਦੇ ਗਏ ।
ਤਬ ਹੀ ਤੇ ਲੀਨੋ ਹੈ ਚੁਰਾਇ ਚਿਤੁ ਮੇਰੇ ਮਾਈ
ਚੋਟਕ ਚਲਾਇ ਮਾਨੋ ਚੇਰੀ ਮੋਹਿ ਕੈ ਗਏ ।
ਕਹਾ ਕਰੈ ਕਿਤੈ ਜਾਉ ਮਰੇ ਕਿਧੋ ਬਿਖੁ ਖਾਉ
ਬੀਸ ਬਿਸੈ ਮੇਰੇ ਜਾਨ ਬਿਜੁ ਸੈ ਡਸੈ ਗਏ ।
ਚਖਨ ਚਿਤੋਨ ਸੈ ਚੁਰਾਇ ਚਿਤੁ ਮੇਰੇ ਲੀਯੋ
ਲਟਪਟੀ ਪਾਗ ਸੈ ਲਪੇਟਿ ਮਨੁ ਲੈ ਗਏ । ੭ ।

baithi huti saaj kai singaar sabh sakhiyon mein
yahi beech kaan jo dikhayi aan dai gai.
tab he tai leeno hai churai chit mero mai.
chotak chalai mano chori mohi ke gai.
kaha karo kitai jao maro kidho bikh khayo.
bees bisev mere jaan bij so dasai gai.
chakhai chiton so churai chit mero leyo.
latpati paag so lapeti mann lai gai. (7)

ਦੋਹਰਾ

ਲਾਲ ਬਿਰਹ ਤੁਮਰੇ ਪਗੀ ਸੋ ਪੈ ਰਹਿਯੋ ਨ ਜਾਇ ।
ਤਾ ਤੇ ਮੈ ਆਪਨ ਲਿਖੀ ਪਤਿਯਾ ਅਤਿ ਅਕੁਲਾਇ । ੮ ।

Dohra

lal birha tumre paagi so pe rahiou na jaie.
ta te mai aapan likhi patiya ati akulai. (8)

ਕਬਿਤੁ

ਰੂਪ ਭਰੇ ਰਾਗੁ ਭਰੇ ਸੁੰਦਰ ਸੁਹਾਗੁ ਭਰੇ । ਮਿ੍ਰਗ ਐ ਮਿਮੋਲਨ ਕੀ ਮਾਨੋ ਇਹ ਖਾਨਿ ਹੈ ।
ਮੀਨ ਹੀਨ ਕੀਨੇ ਛੀਨ ਲੀਨੋ ਹੈ ਬਿਧੂਪ ਰੂਪਚਿਤ ਕੇ ਚੁਰਾਇਬੋ ਕੈ ਚੋਰਨ ਸਮਾਨ ਹੈ ।
ਲੋਗੋ ਕੇ ਉਜਾਗਰ ਹੈ ਗੁਨਨ ਕੇ ਨਾਗਰ ਹੋਸੁਰਤਿ ਕੇ ਸਾਗਰ ਹੈ ਸੋਭਾ ਕੇ ਨਿਧਾਨ ਹੈ ।
ਸਾਹਿਬ ਕੀ ਸੀਰੀ ਪੜੇ ਚੋਟਕ ਕੀ ਚੀਰੀ ਅਰੀਆਲੀ ਤੇਰੇ ਨੰਨ ਰਾਮਚੰਦ ਕੇ ਸੇ ਬਾਨ ਹੈ । ੯ ।

Kabit

roop bhare raag bharai sunder suhag bharai.
mrig au mimolan ki mano eh khaani hai.
meen heen kenai cheen lenai hai bidhoop roop.
chit ke churai bo ke choran saman hai.
logo ke ujagar hai gunan ke nagar hai.
surati kai sagar hai sobha ke nidhan hai.
saahib ki siri padai chotak ki chiri ari.
aali tere nain Ramchander ke se baan hai. (9) .

Radha was sitting among her friends with such beauty aids (embellishments) that Kahna had shown his glimpse once. "O my mother ! That very moment Kahna had stolen my heart (I had developed love for him since then). He had given me such a jolt for his love that I have become his slave since then. (I had developed keen love for him like a devotee) what should I do now ? Where should I go now (to locate him) ? Or else I should consume poison and give up my life even. Surely it seems some scorpion had bitten me (since then). With his very glance, he had stolen my heart (developed keen love for him) and he had enamoured me into his love (by wrapping my mind with his headgear) so that I am feeling his separation badly." (7)

Couplet

"O darrling ! I am keenly devoted to you due to your separation and I cannot live any longer without meeting you. That is why I have written a letter being (completely) madly in love with you. (I am out of my senses due to your separation)." (8)

Kabit

"(O beloved ! Your eyes) were filled with charm, full of loving attraction and were alluring with such an attractive pull (towards you). It appears as if your eyes were like the deer's eyes, full of attraction, being the source of a magnetic pull. (Your eyes) were making the fish feel helpless (belittled) comparing its eyes with yours, while the sun flower's beauty was being lost in their presence and were like the thieves stealing the heart. (I am completely enamoured with the charming eyes of yours). These were making the people enlightened and full of (clever) virtues, being an ocean of beauty and a treasure of praiseworthiness (delightful charm) O dear friend ! The eyes of Sri Krishna were full of the masterly sweetness (sweet greatness) and were like a letter filled with magical spell, and were like the arrows of Ram Chander (piercing our hearts). (9)

ਦੋਹਰਾ

ਮੈਨ ਪ੍ਰਭਾ ਇਕ ਸਹਚਰੀ ਤਾ ਕੋ ਲਯੋ ਬੁਲਾਇ ।
ਤਾਹਿ ਪਠਾਯੋ ਕਿਸਨ ਪ੍ਰਤਿ ਭੇਦ ਸਕਲ ਸਮਝਾਇ । ੧੦ ।

Dohra

maen prabha ik sehchari ta ko leo bulai.
tahi pathayo krisan prati bhed sakal samjhai. (10)

ਤਾ ਕੇ ਕਰ ਪਤਿਯਾ ਦਈ ਕਹੋ ਕਿਸਨ ਸੋ ਜਾਇ ।
ਤੁਮਰੇ ਬਿਰਹ ਰਾਧਾ ਬਧੀ ਬੇਗਿ ਮਿਲੋ ਤਿਹ ਆਇ । ੧੧ ।

ta ke kar patia dai kaho kisan so jai.
tumre birhe radha badhi begi milo the aaye. (11)

ਬਿਜ ਬਾਲਾ ਬਿਰਹਿਣਿ ਭਈ ਬਿਰਹ ਤਿਹਾਰੇ ਸੰਗ ।
ਤਹ ਤੁਮ ਕਥਾ ਚਲਾਇਯੋ ਕਵਨੋ ਪਾਇ ਪ੍ਰਸੰਗ । ੧੨ ।

brij bala birhan bhayi birha tehare sung.
teh tum katha chaliyo kavno paai parsang. (12)

ਜਬ ਰਾਧਾ ਐਸੇ ਕਹਿਯੋ ਮੈਨ ਪ੍ਰਭਾ ਕੇ ਸਾਥ ।
ਮੈਨ ਪ੍ਰਭਾ ਚਲਿ ਤਹ ਗਈ ਜਹਾ ਹੁਤੇ ਬਿਜਨਾਥ । ੧੩ ।

jub radha aise kaahiyo maen prabha ke sath.
maen prabha chali teh gai jaha hutai brijnath. (13)

ਚੌਪਈ

ਪਤਿਯਾ ਖੋਲਿ ਜਬੈ ਹਰਿ ਬਾਚੀ । ਲਖੀ ਪ੍ਰੀਤਿ ਤਾ ਕੀ ਮਨ ਸਾਚੀ ।
ਤਾ ਕੇ ਤਿਨ ਜੋ ਕਬਿਤੁ ਉਚਾਰੇ । ਜਾਨੁਕ ਬਜ ਲਾਲ ਖਚਿ ਡਾਰੇ । ੧੪ ।

Chopaicee

patiya kholi jabai hari bachi. lakhi preeti ta ki mann machi.
ta ke tin jo kabit ucharai. januk bajar lal khachi daare. (14)

ਸਵੈਯਾ

ਰੀਝ ਭਰੇ ਰਸ ਰੀਤ ਭਰੇ ਅਤਿ ਰੂਪ ਭਰੇ ਸੁਖ ਪੈਯਤ ਹੇਰੇ ।
ਚਾਰੋ ਚਕੋਰ ਸਰੋਰਹੁ ਸਾਰਸ ਮੀਨ ਕਰੇ ਮ੍ਰਿਗ ਖੰਜਨ ਚੇਰੇ ।
ਭਾਗ ਭਰੇ ਅਨੁਰਾਗ ਭਰੇ ਸੁ ਸੁਹਾਗ ਭਰੇ ਮਨ ਮੋਹਤ ਮੇਰੇ ।
ਮਾਨ ਭਰੇ ਸੁਖ ਖਾਨਿ ਜਹਾਨ ਕੋ ਲੋਚਨ ਸ੍ਰੀ ਨੰਦ ਨੰਦਨ ਤੇਰੇ । ੧੫ ।

Swayya

reejh bharai rus reet bharai ati roop bharai sukh payet here.
charo chokar saarrorahu saras meen karai mrig khanjan chere.
bag bharai anurag bharai su suhag bharai man mohat merai.
maan bharai sukh khaani jaahan ke lochan sri nand nandan tere. (15)

Couplet

Radhika then called her friend, Main prabha and sent her to Krishna, after explaining to her the whole thing (matter). (10)

She sent a letter through her saying, "that she should go to Krishna and inform him about Radha's state (being completely enamoured by him) in his separation and he should come immediately to meet her." (11)

"In His separation Brij-bala (Radha) had been reduced to a broken-hearted woman. By telling him some story, you should explain my state of (desperate) mind." (12)

When Radha had told Main prabha like this, then she went to the place where Krishna was resting. (13)

Chopaicee

When Sri Krishna read that letter, then he realized the importance of her true love for him (at heart). It appeared as if pearls and jewels were studded therein. (14)

Swaiyaa

"O Sri Krishna ! Your eyes are filled with extreme love, are full of passionate desires (longing) and are completely imbued with perfect charm and are soothing to the eye. Your beautiful eyes are powerful enough to make the chakor (partridge), lotus flower, crane, fish, and deer as its worshippers. Your eyes are very fortunate, lovable, full of wedded bliss, which have enamoured my heart, that are full of the pride and the (source) fountain of all worldly pleasures." (15)

ਸੋਹਤ ਸੁਧ ਸੁਧਾਰੇ ਸੇ ਸੁੰਦਰ ਜੋਬਨ ਜੋਤਿ ਸੁ ਢਾਰ ਢਰੇ ਹੈ ।
 ਸਾਰਸ ਸੋਮ ਸੁਰਾ ਸਿਤ ਸਾਇਕ ਕੰਜ ਕੁਰੰਗਨ ਕੁੰਤਿ ਹਰੇ ਹੈ ।
 ਖੰਜਨ ਐ ਮਕਰ ਧਜ ਮੀਨ ਨਿਹਾਰਿ ਸਭੈ ਛਬਿ ਲਾਜ ਮਰੇ ਹੈ ।
 ਲੋਚਨ ਸੀ ਨੰਦ ਨੰਦਨ ਕੇ ਬਿਧਿ ਮਾਨਹੁ ਬਾਨ ਬਨਾਇ ਧਰੇ ਹੈ । ੧੬ ।

sohat sudh sudharai se sunder joban joti su dhhar darai hai.

saras som sura sit saik kanj kurangan kranti harai hai.

khanjan ao makar dhavaj meen nihari sabhai chhabi laaaj marai hai.

lochan sri nand nandan ke bidhi manhu baan banai dharai hai. (16)

ਕਬਿਤੁ

ਚਿੰਤਾ ਜੈਸੇ ਚੰਦਨ ਚਿਰਾਗ ਲਾਗੇ ਚਿਤਾ
 ਸਮ ਚੋਤਕ ਸੇ ਚਿਤ ਚਾਰੁ ਚੈਪਖਾ ਕੁਸੈਲ ਸੀ ।
 ਚਿਤਾ ਜੈਸੇ ਚੀਰ ਚਪਲਾ ਸੀ ਚਿਤਵਨ ਲਾਗੇ
 ਚੀਰਬੇ ਸੀ ਚੈਪਖਾ ਸੁਹਾਤੁ ਨ ਰੁਚੈਲ ਸੀ ।
 ਚੰਗੁਲ ਸੀ ਚੈਪ ਸਰ ਚਾਪ ਜੈਸੇ ਚਾਮੀਕਰ
 ਚੋਟ ਸੀ ਚਿਨੌਤ ਲਾਗੇ ਸੀਰੀ ਲਾਗੇ ਸੈਲ ਸੀ ।
 ਚਟਕ ਚੁਪੇਟ ਸੀ ਲਗਤ ਬਿਨਾ ਚਿੰਤਾਮਨਿ
 ਚਾਬੁਕ ਸੇ ਚੋਰ ਲਾਗੇ ਚਾਦਨੀ ਚੁਰੈਲ ਸੀ । ੧੭ ।

kabit

chinta jaise chandan chirag lagai chita.
 sam chotak se chitar charu chopkha kusel si.
 chita jaise cheer chapla si chitvan lagai.
 chirbe si chopkha suhatu na ruchail si.
 chungal si chop sar chap jaiso chamikar.
 chot si chinot lage siri lage sail si.
 chatak chupet si lagat bina chintamani.
 chabuk se chor lage chandni churail si. (17)

ਦੋਹਰਾ

ਪਤਿ ਪਤਿਯਾ ਤਾ ਕੀ ਤੁਰਤੁ ਰੀਝਿ ਗਏ ਬਿਜ ਨਾਥ ।
 ਸਖੀ ਏਕ ਪਠਾਵਤ ਭਏ ਮੈਨ ਪ੍ਰਭਾ ਕੇ ਸਾਥ । ੧੮ ।

Dohra

parrai patiya ta ki turat reejh gai brij nath.
 sakhi ek pathawat bhaye maen prabha ke sath. (18)

ਰਾਧਾ ਸੈ ਮਿਲਨੋ ਬਦਯੋ ਜਲ ਜਮੁਨਾ ਮੇ ਜਾਇ ।
 ਸਖੀ ਪਠੀ ਤਾ ਕੋ ਤਬੈ ਤਿਹ ਮੁਹਿ ਆਨਿ ਮਿਲਾਇ । ੧੯ ।

radha se milno badyo jul jamuna ne jai.
 sakhi pathi ta ko tabai te muhi aan milaye. (19)

“Your eyes are looking glamorous with perfection and are fully endorsed by the charm of youthful beauty. They are beautiful enough to win over the beauty of crane, moon, wine, pointed arrows, lotus flowers or deer even (wagtail) khanjan, kamdev (god of love) and fish etc. feel ashamed of themselves on seeing their beauty. The eyes of Sri Krishna were really so charming as if the creator had created them like the pointed arrow. (16)

Kabit

“I feel, chandan (sandal wood) appears to me like the worry, the lamp is like the funeral pyre and the painting is like the miracle and beautiful mansion was like large (high) mountains. The clothes were looking like a funeral pyre, thinking was like lightning and four-fold (four-layers) necklace was like the Kashi saw, which do not appeal to my mind at all. Champakali (an ornament for the head) was like a slap (on the face), gold was like a bow, all striking weapons and sweetened things appeared like stones. Apart from Chintamani (Krishna) all glamorous articles were like a slap, the fly-whisk was like a whip and the moonlight appeared like an evil-spirit (without Krishna). (17)

Couplet

On receiving her letter Sri Krishna got pleased immediately and sent another (girl) friend along with Main prabha. (18)

By telling the friend to convey to Radha about meeting her in the waters of Jamna positively and sent the friend at the same time for arranging a meeting with her. (19)

ਸਖੀ ਤੁਰਤ ਤਹ ਕੋ ਚਲੀ ਸ੍ਰੀ ਜਦੁਪਤਿ ਕੇ ਹੇਤ ।
ਜੈਸੇ ਪਵਨ ਪ੍ਰਚੰਡ ਕੋ ਤਨ ਨ ਦਿਖਾਈ ਦੇਤ । ੨੦ ।

sakhi turat the ko chali sri jadupati ke het.
jaise pawan parchand ko tan na dikhayi det. (20)

ਤੜਿਤਾ ਕਿਤ ਜਾ ਕੈ ਸਖੀ ਚਤੁਰਿ ਕਹਤ ਤ੍ਰਿਯ ਆਇ ।
ਸੋ ਹਰਿ ਰਾਧਾ ਪ੍ਰਤਿ ਪਠੀ ਭੇਦ ਸਕਲ ਸਮਝਾਇ । ੨੧ ।

tadita krit ja ke sakhi chatur kehat triye aaye.
so hari radha prati pathi bhed sakal samjhaye. (21)

ਸਵੈਯਾ

ਫੂਲ ਫੂਲੇਲ ਲਗਾਇ ਕੈ ਚੰਦਨ ਬੈਠਿ ਰਹੀ ਕਰਿ ਭੋਜਨ ਭਾਮਿਨਿ ।
ਬੇਗ ਬੁਲਾਵਤ ਹੈ ਬਡ ਡਯਾਛ ਕਰੋ ਨ ਬਿਲੰਬ ਚਲੋ ਗਜ ਗਾਮਿਨਿ ।
ਆਜ ਮਿਲੋ ਘਨ ਸੇ ਤਨ ਕੋ ਘਹਰੈ ਘਨ ਮੈ ਜੈਸੇ ਕੋਪਤ ਦਾਮਿਨਿ ।
ਮਾਨਤ ਬਾਤ ਨ ਜਾਨਤ ਤੈ ਸਖੀ ਜਾਤ ਬਿਹਾਤ ਇਤੈ ਬਹੁ ਜਾਮਿਨਿ । ੨੨ ।

Swaiyya

phool phoollel lagaye ke chandan baith rahi kari bhojan bhamini.
beg bulavat hai bud dhayach karo na bilamb chalo gaj gamini.
aaj milo ghan se tan ko gehro ghun me jaise kopat damini.
manat bat na janat tai sakhi jat bihat itai bahu jamini. (22)

ਗੋਪ ਕੋ ਭੇਖ ਕਬੈ ਧਰਿ ਹੈ ਹਰਿ ਕੁੰਜ ਗਰੀ ਕਬ ਆਨਿ ਬਸੈ ਹੈ ।
ਮੋਰ ਪਖਉਅਨ ਕੈ ਧਰਿ ਹੈ ਕਬ ਗਾਰਨਿ ਕੈ ਗ੍ਰਿਹ ਗੋਰਸ ਖੈ ਹੈ ।
ਬੰਸੀ ਬਜੈ ਹੈ ਕਬੈ ਜਮੁਨਾ ਤਟ ਤੋਹਿ ਬੁਲਾਵਨ ਮੋਹਿ ਪਠੈ ਹੈ ।
ਮਾਨ ਕਹਿਯੋ ਹਮਰੋ ਹਰਿ ਪੈ ਚਲੁ ਰੀ ਬਹੁਰੈ ਹਰਿਹਰੁ ਨ ਬੁਲੈ ਹੈ । ੨੩ ।
gop ko bhekh kabai dhaari hai hari kunj gari kab aan basai hai.
mor pakhuan ko, dhar hai kub gavarin ke greh goraas khai hai.
bansi bajai hai kabai jamuna tat tohi bulawan mohi pathai hai.
maan kahiou hamro hari pe chalu ri bahuro harihoon na bulai hai. (23)

ਤੇਰੀ ਸਰਾਹ ਸਦੈਵ ਕਰੈ ਤ੍ਰਿਯ ਤੇਰੀ ਕਥਾ ਪਿਯ ਗਾਵਤ ਹੈ ।
ਹਿਤ ਤੇਰੇ ਸਿੰਗਾਰ ਸਜੈ ਸਜਨੀ ਹਿਤ ਤੇਰੇ ਹੀ ਬੈਨ ਸਜਾਵਤ ਹੈ ।
ਹਿਤ ਤੇਰੇ ਹੀ ਚੰਦਨ ਗੈ ਘਨਸਾਰ ਦੋਊ ਘਸਿ ਅੰਗ ਲਗਾਵਤ ਹੈ ।
ਹਰਿ ਕੋ ਮਨੁ ਬਿਭਾਨ ਕੁਮਾਰਿ ਹਰਿਯੋ ਕਹੂੰ ਜਾਨ ਨ ਪਾਵਤ ਹੈ । ੨੪ ।

teri sarah sadev karai triye teri katha piye gavat hai.
hit tere singar sajai sajni tere hi been sajavat hai.
hit tere hi chandan gai ghansaar doyu ghasi ang lagavat hai.
hari ko manu bribhan kumar hariyo kahun jaan na pavat hai. (24)

For attending to Krishna's job, the girlfriend started immediately to meet Radha, just as with the blowing of a strong wind, her body would not be visible (seen). (20)

The friend, called Tarita Kirat, came soon, who was supposed to be very clever and shrewd. She was sent to meet Radha by Sri Krishna, after explaining to her the whole secret affair. (21)

Swaiyya

By embellishing herself with flowers, scent and sandal wood, and having had her food, Radha was relaxing there. The girl-friend came there and told her, "O proud lady ! Sri Krishna, with large eyes, was calling you, so without and delay you should accompany me and meet the man (beloved) with a dark (black tanned) body like the cloud, just as lightning strikes from (within) the clouds. O friend ! You are not listening and agreeing to me, do you know that it is becoming very late in the night." (22)

"You used to say that, "will Sri Krishna ever visit these bye-lanes, in the form of a milk-vendor and with the wings of a pea-cock will he ever visit the milk-maids to (eat) taste our milk-made articles ? The flute is being played on the banks of Jamna since long and I had been sent by him to call you. O darling ! Please listen to my words and let us proceed towards Krishna, as Krishna will not send for you again." (23)

"O dear friend ! He is always praising you and was always narrating your virtues. He beautifies himself for your sake only and plays on his flute also for your sake. He rubs on the body a mixture of both sandal wood and camphor. The daughter of Brikhbhan (Radha) had endeared herself to the heart of Sri Krishna. No one else had known about this secret." (24)

ਮੋਰ ਪਖਾ ਕੀ ਛਟਾ ਮਧੂ ਮੂਰਤਿ ਸੋਭਿਤ ਹੈ ਜਮੁਨਾ ਕੇ ਕਿਨਾਰੈ ।
 ਬੁਝਤ ਬਾਤ ਬਿਹਾਲ ਭੈ ਬਲਭ ਬਾਲ ਚਲੈ ਜਹਾ ਲਾਲ ਬਿਹਾਰੈ ।
 ਰਾਧਿਕਾ ਮਾਧਵ ਕੀ ਬਤਿਯਾ ਸੁਨਿ ਕੈ ਅਕੁਲਾਇ ਉਠੀ ਡਰ ਡਾਰੈ ।
 ਯੈ ਸੁਨਿ ਬੈਠ ਚਲੀ ਤਜਿ ਐਨ ਰਹਿਯੋ ਨਹਿ ਮਾਨ ਮਨੋਜ ਕੇ ਮਾਰੈ । ੨੫ ।
 mor pakha ki chhata madhu moorati sobhit hai jamuna ke kinarai.
 bhujat bat bihal bhai balabh bal chalai jaha lal bihare.
 radhika madhav ki batiya suni ke akulai uthi dar darai.
 yo suni bain chali taji aaen rahiou nahi maan manoj ke marai. (25)

ਮੋਤੀ ਕੇ ਅੰਗ ਬਿਰਾਜਤ ਭੁਖਨ ਮੋਤੀ ਕੇ ਬੇਸਰ ਕੀ ਛਬ ਬਾਢੀ ।
 ਮੋਤੀ ਕੇ ਚੌਸਰ ਹਾਰ ਫਬੈ ਦੁਤਿ ਮੋਤਿਨ ਕੇ ਗਜਰਾਨ ਕੀ ਗਾਢੀ ।
 ਰਾਧਿਕਾ ਮਾਧਵ ਕੋ ਜਮੁਨਾ ਤਟ ਕੰਜ ਗਹੇ ਕਰਿ ਜੋਵਿਤ ਠਾਡੀ ।
 ਛੀਰ ਕੇ ਸਾਗਰ ਕੋ ਮਥਿ ਕੈ ਮਨੋ ਚੰਦ ਕੋ ਚੀਰ ਸਭੈ ਤਨ ਕਾਢੀ । ੨੬ ।
 amoti ke ang birajat bhukhan moti ke besar ki chaab badi.
 moti ke chosar haar phabai duti motin ke gajraan ki gadi.
 radhika madhav ko jamuna tat kanj gahe kari jovit thadi.
 cheer ke sagar ko mathi ke mano chund ko sabhai tan kadhi. (26)

ਚੌਪਈ

ਨਾਵਤ ਜਹਾ ਆਪੁ ਹਰਿ ਠਾਢੇ । ਅਧਿਕ ਹਿਦੈ ਮੈ ਆਨੰਦ ਬਾਢੇ ।
 ਵਾਰ ਗੁਪਾਲ ਪਾਰ ਬਿਜ ਨਾਰੀ । ਗਾਵਤ ਗੀਤ ਬਜਾਵਤ ਤਾਰੀ । ੨੭ ।

Chopaiee

nahavat jaha aapu hari thadai. adhik hirdai me anand badai.
 vaar gopal paar brij nari. gavat geet bajavat tari. (27)

ਸਵੈਯਾ

ਕੀੜਤ ਹੈ ਜਹਾ ਕਾਨੁ ਕੁਮਾਰ ਬਡੇ ਰਸ ਸਾਥ ਬਡੇ ਜਲ ਮਾਹੀ ।
 ਵਾਰ ਤ੍ਰਿਯਾ ਉਹਿ ਪਾਰ ਗੁਪਾਲ ਬਿਰਾਜਤ ਗਾਰਨਿ ਕੇ ਦਲ ਮਾਹੀ ।
 ਲੈ ਡੁਬਕੀ ਦੋਊ ਆਪਸ ਮੈ ਰਤਿ ਮਾਨਿ ਉਠੈ ਦ੍ਰਿੜ ਜਾਇ ਤਹਾ ਚੀ ।
 ਯੈ ਰੁਚਿ ਮਾਨਿ ਰਮੈ ਰਸ ਸੋ ਮਨੋ ਦੁਰਿ ਰਹੈ ਕੋਊ ਜਾਨਤ ਨਾਹੀ । ੨੮ ।

Swaiyya

kriraat hai jaha kanha kumar bade rus sath bade jul mahi.
 vaar triya tuhi paar gopal birajat gavarin ke daal mahi.
 le dubki dou aapas me rati mani uthai drirh jai taha hi.
 Yo ruchi mani ramai rus so mano doori rahe koyu janat nahi. (28)

The sweet frame bedecked with the glamour of a pea-cock's wings was glorified on the banks of Jamna. "O Childish girl ! Try to understand the seriousness of the matter, Krishna was madly in love with you and let us go back to the place, where the darling (Krishna) was waiting. On hearing the story of Madhav (Krishna) she got up unhesitatingly. Thus she started hearing such words on leaving her house and being under the spell of (god of love) Kamdev, she forgot about her pride (prestige)." (25)

The beauty of Radha, having the body like pearls and with ornaments of a nose-ring of pearls, she was looking glamorous and her four-fold necklace was looking grand, along with the brightness of the bangles of pearls. With a lotus-flower in hand, Radha was standing on the banks of Jamna and it seemed as if by churning the Cheer ocean, the moon-like body was produced by tearing apart its depth. (26)

Chopaiee

On one side Krishna was standing with great joy and affection for taking bath while on the other side the milk maid were standing, who were singing and clapping. (27)

Swaiyya

In the deep waters where Krishna was enjoying his love on one side was the woman (Radha) while on the other side with the group of milkmaids Siam was sitting. Then with a deep plunge, both Sri Krishna and Radha enjoyed sensuous pleasure. So both were engaged in their love with great excitement and were at a great distance, but no one could follow this secret. (28)

ਖੇਲਤੀ ਲਾਲ ਸੋ ਬਾਲ ਭਲੀ ਬਿਧਿ ਕਾਹੀ ਸੋ ਬਾਤ ਨ ਭਾਖਤ ਜੀ ਕੀ ।
 ਨੇਹ ਜਗਿਯੋ ਨਵ ਜੋਬਨ ਕੋ ਉਰ ਬੀਚ ਰਹੀ ਗਾਡਿ ਮੂਰਤਿ ਪੀ ਕੀ ।
 ਬਾਰਿ ਬਿਹਾਰ ਮੈ ਨੰਦ ਕੁਮਾਰ ਸੋ ਕੀੜਤ ਹੈ ਕਰਿ ਲਾਜ ਸਖੀ ਕੀ ।
 ਜਾਇ ਉਠੈ ਬਲ ਤੈਨਹਿ ਤੇ ਰਤਿ ਮਾਨ ਦੋਊ ਮਨ ਮਾਨਤ ਜੀ ਕੀ । ੨੯ ।

khelti lal so baal bhali bidhi kahun so baat n bhakat ji ki.
 neh jagiyo nuv joban ko urr beech rahi gadi murti pi ki
 bari bihar mae nand kumar so krrirat hai kari laaj sakhi ki.
 jaie uthai bul tonhi te rati maan dou man mar at ji ki (29)

ਸੋਰਠਾ

ਜੋ ਨਿਜੁ ਤ੍ਰਿਯ ਕੋ ਦੇਤ ਪੁਰਖ ਭੇਦ ਕਛੁ ਆਪਨੋ ।
 ਤਾ ਕੇ ਬਿਧਨਾ ਲੇਤ ਪ੍ਰਾਨ ਹਰਨ ਕਰਿ ਪਲਕ ਮੈ । ੩੦ । ੧ ।

Sortha

jo nij triya ko det purakh bhed kachhuapno.
 ta ke bidhna let pran haran kari palak mai. (30) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਦਾਦਸਮੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੨ । ੨੩੪ । ਅਫਜੁੰ ।
 iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
 davadsamo charitrai samapatam. Sat Subham sat. (12) (234) aphjun.

ਦੋਹਰਾ

ਬਹੁਰਿ ਸੁ ਮੰਤ੍ਰੀ ਰਾਇ ਸੋ ਕਥਾ ਉਚਾਰੀ ਆਨਿ ।
 ਸੁਨਤ ਸੀਸ ਰਾਜੈ ਧੁਨਯੋ ਰਹਿਯੋ ਮੋਨ ਮੁਖਿ ਠਾਨਿ । ੧ ।

Dohra

bahuri su mantri rai so kaatha uchari aani.
 sunat sees rajai dhuniyo rahiyo mon thaani. (1)

ਪਦੁਆ ਉਹਿ ਟਿਬਿਯਾ ਬਸੈ ਗੈਨੀ ਹਮਰੇ ਗਾਉ ।
 ਦਾਸ ਖਸਮ ਤਾ ਕੋ ਰਹਤਾ ਰਾਮ ਦਾਸ ਤਿਹ ਨਾਉ । ੨ ।

padua uhi tibiya basai gaeni hamrai gayo.
 das khasam ta ko rehta ram das the nayo. (2)

ਰਾਮ ਦਾਸ ਅਨਤੈ ਰਹਤ ਪਦੁਆ ਕੇ ਸੰਗ ਸੋਇ ।
 ਨਾਨ ਹੇਤ ਉਠਿ ਜਾਤ ਤਹ ਜਬੈ ਦੁਪਹਰੀ ਹੋਇ । ੩ ।

ram das antai rehat padyua ke sang soye.
 navan het uthi jaat teh jabai dupheri hoi. (3)

Radha, while enjoying great love with Sri Krishna, could not lay open her heart. During her youthful age, had appeared strongly and in her heart, only the picture of her beloved was deep rooted. By feeling shy of the other girl friends, she was enjoying loving postures with Sri Krishna in the river waters only. Due to their strong love and affection (for each other) both were enjoying sensuous pleasure to their full satisfaction. (29)

Sortha

If a person gives out some of his secrets to the woman, then the Lord arranges to win him over in no time. (30)(1)

Here the twelfth episode of 'minister's and king's dialogue' regarding 'Woman characterization' from Charitar Pakhyani is completed. All is well. (12-234)(Contd)

Couplet

The minister then related another episode to the Raja. On listening to this story, the Raja nodded his head and became mum by adopting complete silence. (1)

There used to live a person named Padua on a hill top and his (Gaini) woman used to live in a village. Her husband was very docile and his name was Ram Das. (2)

Ram Das was living else where, while his wife used to sleep with Padua. During the afternoon, she would make an excuse of going out for bath and she would go to him (Padua). (3)

ਇਕ ਦਿਨ ਪਦੁਆ ਕੇ ਸਦਨ ਬਹੁ ਜਨ ਬੈਠੇ ਆਇ ।
 ਭੇਦ ਨ ਪਾਯੋ ਗੈਨਿ ਯਹਿ ਤਹਾ ਪਹੁੰਚੀ ਜਾਇ । ੪ ।
 ik din padua ke sadan bahhu jan bahu jan bethai aye.
 bheid na payo gaeni yehi taha pahunchi jaye. (4)

ਚੌਪਈ

ਤਬੈ ਤੁਰਤ ਤਿਯ ਬਚਨ ਉਚਾਰੇ । ਰਾਮ ਦਾਸ ਆਏ ਨ ਤੁਹਾਰੇ ।
 ਮੇਰੇ ਪਤਿ ਪਰਮੇਸਰ ਓਊ । ਕਹ ਗਯੋ ਤਾਹਿ ਬਤਾਵਹੁ ਕੋਊ । ੫ ।

Chopaiee

tabai toorat triye bachan uchare. Ram das aaye na tuhare.
 mere pati parmeswar oyū. keh geyo tahi batavahu kou. (5)

ਦੋਹਰਾ

ਗਰਾ ਓਰ ਕਹ ਯੋ ਗਈ ਜਾਤ ਭਏ ਉਠਿ ਲੋਗ ।
 ਤੁਰਤੁ ਆਨਿ ਤਾ ਸੋ ਰਮੀ ਮਨ ਮੈ ਭਈ ਨਿਸੋਗ । ੬ ।

Dohra

gara orr keh yo gai jaat bhaye uthi log.
 turat aani ta so rami mann mai bhayi nisog. (6)

ਪਦੁਆ ਸੋ ਰਤਿ ਮਾਨਿ ਕੈ ਤਹਾ ਪਹੁੰਚੀ ਆਇ ।
 ਰਖਿਯੋ ਹੁਤੋ ਸਵਾਰਿ ਜਹ ਆਪਨ ਸਦਨ ਸੁਹਾਇ । ੭ ।
 paduya so rati mani ke taha pahunchi aye.
 rahiyo huto savari jeh apan sadan suhaye. (7)

ਕੈਸੋ ਹੀ ਬੁਧਿਜਨ ਕੋਊ ਚਤੁਰ ਕੈਸਉ ਹੋਇ ।
 ਚਰਿਤ ਚਤੁਰਿਯਾ ਤਿਯਨ ਕੋ ਪਾਇ ਸਕਯਤ ਨਹਿ ਕੋਇ । ੮ ।
 kaiso hi budhijan kou chatur kasyeo hoi.
 charit chaturia trian ke pai sakyat nahi koi. (8)

ਜੋ ਨਰ ਅਪੁਨੇ ਚਿਤ ਕੋ ਤਿਯ ਕੇ ਦੇਤ ਬਨਾਇ ।
 ਜਰਾ ਤਾਹਿ ਜੋਬਨ ਹਰੈ ਪਾਨ ਹਰਤ ਜਮ ਜਾਇ । ੯ ।
 jo nar apune chit ko triye ke det banaye.
 jara tahi joban harat jum jaye. (9)

ਸੋਰਠਾ

ਤਿਯਹਿ ਨ ਦੀਜੈ ਭੇਦ ਤਾਹਿ ਭੇਦ ਲੀਜੈ ਸਦਾ ।
 ਕਹਤ ਸਿਮ੍ਰਿਤਿ ਅਰੁ ਬੇਦ ਕੋਕਸਾਰਉ ਯੈ ਕਹਤ । ੧੦ ।

Sortha

triyahi na deejai bhed tahi bhed lijae sada.
 kehat simriti aru baid koksarou yo kehat. (10)

One day, when she went there were many people already present in his house. Gaini did not know about it and she happened to reach there (at that time). (4)

Chopaiee

Then the woman said immediately "Has Ram Das come to your place ? My saintly husband had gone somewhere, could anybody tell me about his whereabouts ? (5)

Couplet

After saying these words, she went back towards the village and the other people also left that place. Then she came back and had sensuous pleasure with him (Padua) and got fully pleased within her heart. (6)

After having sexual relationship with Padua, she came to the place, where her own house was fully established with decorations. (7)

Even if someone were very clever and intelligent, no one would know the secrets of a clever woman. (8)

If a man gives out the secrets of his heart to the woman, then old age over comes his youth even and finally the Yama overtakes his life (death overtakes him). (9)

Sortha,

All the smritis, Vedas and Kok-Shastra etc all tell this fact that one should never give out one's secrets to the woman, rather her secrets should be known (found out) always. (10)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਤ੍ਰਿਦਸਮੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੩ । ੨੪੪ । ਅਫਜ਼ੁ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
tridasmo charitrai samapatam. Sat Subham sat. (13) (244) aphjun.

ਦੋਹਰਾ

ਬਹੁਰਿ ਸੁ ਮੰਤ੍ਰੀ ਰਾਇ ਸੈ ਕਥਾ ਉਚਾਰੀ ਏਕ ।
ਅਧਿਕ ਮੋਦ ਮਨ ਮੈ ਬਢੈ ਸੁਨਿ ਗੁਨ ਬਢੈ ਅਨੇਕ । ੧ ।

Dohra

bahuri su mantri rai se katha uchari ek.
adhik mod maan mae badai suni gun anek. (1)

ਏਕ ਤ੍ਰਿਯਾ ਗਈ ਬਾਗ ਮੈ ਰਮੀ ਔਰ ਸੋ ਜਾਇ ।
ਤਹਾ ਯਾਰ ਤਾ ਕੋ ਤੁਰਤ ਦੁਤਿਯ ਪਹੁੰਚਯੋ ਆਇ । ੨ ।

ek tria gayi baag me rami or so jai.
taha yaar ta ko turat dutiye pahunchiyo aaye. (2)

ਚੌਪਈ

ਜਾਰ ਆਵਤ ਜਬ ਤਿਨ ਤ੍ਰਿਯ ਲਹਿਯੋ । ਦੁਤਿਯ ਮੀਤ ਸੋ ਇਹ ਬਿਧਿ ਕਹਿਯੋ ।
ਮਾਲੀ ਨਾਮ ਆਪਨ ਤੁਮ ਕਰੋ । ਫਲ ਫੂਲਨਿ ਆਗੇ ਲੈ ਧਰੋ । ੩ ।

Chopaiee

jaar avat jub tin triye lahiyo. dutiye meet so eh bidhi kahiyo.
mali naam aapan tum karo. phal phoolani aage lai dharo. (3)

ਦੋਹਰਾ

ਜੋ ਹਮ ਇਹ ਜੁਤ ਬਾਗ ਮੈ ਬੈਠੇ ਮੋਦ ਬਡਾਇ ।
ਫੂਲ ਫਲਨ ਲੈ ਤੁਮ ਤੁਰਤੁ ਆਗੇ ਧਰੋ ਬਨਾਇ । ੪ ।

Dohra

jo hum eh joot bag mae baithe mod badhai.
phool phalan le tum turat aage dharo banaie. (4)

ਤਬੈ ਤਵਨ ਤਿਯੋ ਹੀ ਕਿਯੋ ਜੋ ਤ੍ਰਿਯ ਤਿਹ ਸਿਖ ਦੀਨ ।
ਫੂਲ ਫੂਲੇ ਅਰੁ ਫਲ ਘਨੇ ਤੌਰਿ ਤੁਰਤੁ ਕਰ ਲੀਨ । ੫ ।

tabai tavan tiyo hi kiyo jo triye the sikh deen.
phool phulai aru phal ghane tori turat kar leen. (5)

ਤ੍ਰਿਯਾ ਸਹਿਤ ਜਦ ਬਾਗ ਮੈ ਜਾਰ ਬਿਰਾਜਿਯੋ ਜਾਇ ।
ਤੋ ਤਿਨ ਫੂਲ ਫਲ ਲੈ ਤੁਰਤੁ ਆਗੇ ਧਰੇ ਬਨਾਇ । ੬ ।

triya sehat jud baag mai jaar birjaiyo jai.
to tin phool phul lai turat agai dharye banaye. (6)

Here the thirteenth episode of 'minister's and king's dialogue' regarding 'Woman's characterization' from Charitar Pakhyan is completed. All is well. (13-244)(Contd)

Couplet

Then the minister related another episode to the king, by hearing which he got many virtues developed within himself and his heart was greatly pleased. (1)

One woman went to a garden and started flirting with someone else, in the meantime her second paramour came there. (2)

Chopai

When the woman saw her paramour coming, then she told the second friend like this. "You pose yourself as a gardener and keep some fruit and flowers in front of yourself." (3)

Couplet

"When we will be sitting together and enjoying ourselves in this garden, then you bring some fruit and flowers and place them before us. (4)

Then he did exactly as the woman had taught him to do. He took some blossomed flowers and lot of fruit in his hands, by plucking them. (5)

When the woman came along with her paramour and sat there, then he brought those fruit and flowers and kept them in front of them. (6)

ਇਹ ਮਾਲੀ ਇਹ ਬਾਗ ਕੋ ਆਯੋ ਤੁਮਰੇ ਪਾਸ ।
ਬਹੁ ਯਾ ਕੋ ਧਨ ਦੀਜਿਯੈ ਜਿਨਿ ਇਹ ਜਾਇ ਨਿਰਾਸ । ੭ ।

eh mali eh baag ko aayo tumre pass.
bahu ya ko dhan dijiyae jini eh jai niras . (7)

ਸੁਨਤ ਬਚਨ ਤਿਯ ਕੋ ਤਰੁਨਿ ਬਹੁ ਧਨ ਦਿਯ ਤਿਹ ਹਾਥ ।
ਮਾਲੀ ਕਰਿ ਕਾਢਯੋ ਹਿਤੁ ਇਹ ਚਰਿਤੁ ਕੇ ਸਾਥ । ੮ ।
asunat bachan triye ko taruni bahu dhan diye the haath.
mali kari kadhyo hit eh charitar ke saath. (8)

ਪਹੁਪ ਮਤੀ ਇਹ ਛਲ ਭਏ ਮਿਤ੍ਰਹਿ ਦਿਯੋ ਟਰਾਇ ।
ਮਾਲੀ ਕਰਿ ਕਾਢਯੋ ਤਿਸੈ ਰੂਪ ਨਗਰ ਕੇ ਰਾਇ । ੯ ।
puhap mati eh chal bhaye mritahi diyo tarai.
mali kari kadhiyo tisai roop nagar ke rai. (9)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਚਤੁਰਦਸਮੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੪ । ੨੫੩ । ਅਫਜ਼ੀ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
chatardasme charitrai samapatam. Sat Subham sat. (14) (253) aphjun.

ਦੋਹਰਾ

ਕਥਾ ਚਤੁਰਦਸਾ ਮੰਤ੍ਰ ਬਰ ਨ੍ਰਿਪ ਸੋ ਕਹੀ ਬਖਾਨਿ ।
ਸੁਨਤ ਰੀਝਿ ਕੇ ਨ੍ਰਿਪ ਰਹੇ ਦਿਯੋ ਅਧਿਕ ਤਿਹ ਦਾਨ । ੧ ।

Dohra

katha chaturdas mantar bar nrip'so kahi bakhani.
sunat reejh ke nrip rahe diyo adhi teh daan . (1)

ਏਕ ਬਿਮਾਤ੍ਰਾ ਭਾਨ ਕੀ ਰਾਮਦਾਸ ਪੁਰ ਬੀਚ ।
ਬਹੁ ਪੁਰਖਨ ਸੈ ਰਤਿ ਕਰੈ ਉਚ ਨ ਜਾਨੈ ਨੀਚ । ੨ ।
ek bematra bhan ki ramdas pur beech.
bahu purkhan se rati karai uch na janai neech. (2)

ਤਾ ਕੋ ਪਤਿ ਮਰਿ ਗਯੋ ਜਬੋ ਤਾਹਿ ਰਹਿਯੋ ਅਵਧਾਨ ।
ਅਧਿਕ ਹਿਦੈ ਭੀਤਰ ਡਰੀ ਲੋਕ ਲਾਜ ਜਿਯ ਜਾਨਿ । ੩ ।
ta ko pati mari geyo jabo tahi rahiyo avdhan.
adhik hirdai bheetar bhari lok laaj jiye jani. (3)

Then the woman told her paramour, "The gardener of this garden has come to you, so please give him lot of money, so that he does not go back disappointed." (7)

On hearing the words of the woman, that lover gave lot of money in the hands of this man (gardener). Thus the woman saved his friend from this awkward situation by this deceitful action. (8)

"O king of Roop Nagar ! Pohapmati had thus, through this deceitful act, sent away her friend safely and saved him by posing him (making him) as a gardener. (9)

Here the fourteenth episode of 'king and Minister's dialogue' regarding 'Woman nitch craft' from Charitar Pakhyani is completed. All is well. (14-253)(Contd)

Couplet

The prime (main) minister thus related the fourteenth episode to the king. On hearing which the Raja got pleased immensely and gave him lot of offerings (in alms). (1)

The step mother of a person, named Bhan used to live in Ramdasapur, who used to enjoy sensuous pleasure with many men, without any distinction of high or low castes (position). (2)

When her husband died, she had become pregnant. Considering the issue of social honour (prestige) she felt greatly upset and frightened. (3)

ਚੌਪਈ

ਭਾਨ ਮਤੀ ਤਿਹਾ ਨਾਮ ਬਖਨਿਯਤ । ਬਡੀ ਛਿਨਾਰਿ ਜਗਤ ਮੈ ਜਨਿਯਤ ।
ਜਬ ਤਾ ਕੈ ਰਹਿ ਗਯੋ ਅਧਾਨਾ । ਤਬ ਅਬਲਾ ਕੋ ਹਿਦੈ ਡਾਰਨਾ । ੪ ।

Chopaiee

bhan mati tiha naam bakhniyat. badi chinari chinkat mae janiyet.
jab ta ko rahi gayo adhana. tab abla ko hirdai darana. (4)

ਅੜਿਲ

ਤਿਨ ਪ੍ਰਸਾਦ ਹੁ ਕਿਯ ਬਹੁ ਪੁਰਖ ਬੁਲਾਇ ਕੈ ।
ਤਿਨ ਦੇਖਤ ਰਹੀ ਸੋਇ ਸੁ ਖਾਟ ਡਸਾਇ ਕੈ ।
ਚਮਕਿ ਠਾਢ ਉਠਿ ਭਈ ਚਰਿਤ ਮਨ ਆਨਿ ਕੈ ।
ਹੋ ਪਤਿ ਕੋ ਨਾਮ ਬਿਚਾਰ ਉਚਾਰਿਯੋ ਜਾਨਿ ਕੈ । ੫ ।

Aril

tin parsad hu kiye bahu purakh bulaye ke.
tin parsad hu kiye bahu purakh bulayi ke.
chamki thhad uthi bhai charitar maan aani ke.
ho pati ko naam bichar uchariyo jaan ke. (5)

ਦੋਹਰਾ

ਜਾ ਦਿਨ ਮੋਰੇ ਪਤਿ ਮਰੇ ਮੋ ਸੋ ਕਹਿਯੋ ਬੁਲਾਇ ।
ਜੇ ਅਬ ਤੂੰ ਮੋ ਸੈ ਜਰੈ ਪਰੈ ਨਰਕ ਮੋ ਜਾਇ । ੬ ।

Dohra

ja din more pati more pati mare mo so kahiyo bulai.
je ab toon mo se jarai parai narak mo jaye. (6)

ਅੜਿਲ

ਭਾਨ ਲਰਿਕਵਾ ਰਹੈ ਸੈਵ ਤਿਹ ਕੀਜਿਯੈ ।
ਪਾਲਿ ਪੇਸਿ ਕਰਿ ਤਾਹਿ ਬਡੋ ਕਰਿ ਲੀਜਿਯੈ ।
ਆਪੁ ਜਦਿਨ ਵਹ ਕੈ ਹੈ ਖਾਟਿ ਕਮਾਇ ਕੈ ।
ਹੋ ਤਦਿਨ ਸੁਪਨਿ ਤੁਹਿ ਦੋਹੈ ਹੈ ਹੁ ਆਇ ਕੈ । ੭ ।

Aril

bhaan larkiva rahe sev teh keejiye.
pali posi kari tahi badho kari lijiye.
aap jadin veh khai hai khaat mamai ke.
ho tadin supan tuhi deho ho hun aaye ke. (7)

Chopaiee

She was called by the name of Bhan moti. In the society she was known as a woman of base (mean) character. When she became pregnant, she felt greatly perturbed (terrified) at heart. (4)

Aril

She called (invited) many men for having food at her place. When she saw them coming, she spread a cot and slept there. Then after sometime, with a deceitful mind, she got up suddenly and called out (shouted) the name of her husband. (5)

Couplet

She said, "The day my husband had died, he had called me and told me that she would go to hell, if she would immolate herself along with him." (6)

Aril

Bhan was very young boy, so she should serve him and make him grow up into a young man by looking after him. "The day he would start eating himself, then I would appear in your dreams and show myself to you." (7)

ਦੋਹਰਾ

ਭਾਨ ਕਰੋ ਕਰਤੋ ਬਡੋ ਸੁਪਨ ਦਿਯੋ ਪਤਿ ਆਇ ।
ਤਾ ਤੇ ਹੋ ਹਰਿ ਰਾਇ ਕੇ ਜਗਤ ਕੀਰਤਿ ਪੁਰ ਜਾਇ । ੮ ।

Dohra

bhaan karo karto bado supan diyo pati aaye.
ta te ho hari rai ke jagat kirti pur jaye. (8)

ਅੜਿਲ

ਲੋਗ ਅਟਕਿ ਬਹੁ ਰਹੇ ਨ ਤਿਨ ਬਚ ਮਾਨਿਯੋ ।
ਧਨੁ ਲੁਟਾਇ ਉਠਿ ਚਲੀ ਘਨੋ ਹਠ ਠਾਨਿਯੋ ।
ਰਾਮ ਦਾਸ ਪੁਰ ਛਾਡਿ ਕੀਰਤਿ ਪੁਰ ਆਇ ਕੈ ।
ਹੋ ਇਕ ਪਗ ਠਾਢੇ ਜਰੀ ਮਿਦੰਗ ਬਜਾਇ ਕੈ । ੯ ।

Aril

log atik bahu rahae na tin bach maniyo.
dhanu lutai uthi chali ghano hath thmiyo.
Ram dam pur chhadi kirat pur aaye ke.
ho ik pug thadai jari mirdang bajai ke. (9)

ਦੋਹਰਾ

ਬਹੁ ਲੋਗਨ ਦੇਖਤ ਜਰੀ ਇਕ ਪਗ ਠਾਢੀ ਸੋਇ ।
ਹੋਰਿ ਰੀਝਿ ਰੀਝਿਕ ਰਹੇ ਭੇਦ ਨ ਜਾਨਤ ਕੋਇ । ੧੦ ।

Dohra

bahu logan dekhat jari ik pug thaadi soyi.
heri reejh reejhik rahe bhed na janat koi. (10)

ਸਕਲ ਜਗਤ ਮੈ ਜੇ ਪੁਰਖੁ ਤ੍ਰਿਯ ਕੋ ਕਰਤ ਬਿਸ਼ਾਸ ।
ਸਾਤਿ ਦਿਵਸ ਭੀਤਰ ਤੁਰਤੁ ਹੋਤ ਤਵਨ ਕੋ ਨਾਸ । ੧੧ ।

sakal jagat mai je purakh triye ko karat bisvas.
sati divas bheetar turat hot khuari nit. (11)

ਜੋ ਨਰ ਕਾਹੁ ਤ੍ਰਿਯਾ ਕੋ ਦੇਤ ਆਪਨੋ ਚਿਤ ।
ਤਾ ਨਰ ਕੈ ਇਹ ਜਗਤ ਮੈ ਹੋਤ ਖੁਆਰੀ ਨਿਤ । ੧੨ ।

jo nar kahu triya ko det apno chit.
ta nar ko eh jagat mae hot khuari nit. (12)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਪੰਦਸਮੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੫ । ੨੬੫ । ਅਫਜ਼ੁ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
pandarsame charitrai samapatam. Sat Subham sat. (15) (265) aphjun.

Couplet

"God had made (grown) Bhan now into a big boy and my husband had come into my dreams and shown himself. So I will now go to Guru Har Rai's Kiratpur and immolate myself there. (8)

Aril

So the people tried to stop her from doing so, but she did not agree to anyone's words. Then she distributed lot of money there and proceeded from there with great stubbornness. She left Ramdaspur and came to Kiratpur and then immolated herself there with the beating of drums and standing on one leg. (9)

Couplet

Many people had seen her burning standing on one leg. People were pleased having seen the fun, but no one knew the secret behind her action. (10)

In the whole world, any man, who trusts the woman, gets destroyed within seven days. (11)

If any man gives out the secret of his heart to the woman, he surely suffers in this world (with bad name). (12)

Here the fifteenth episode of the 'Monister and king's dialogue' dealing with 'woman's characterization' from Charitar Pakhyani is completed. All is well. (15-265)(Contd)

ਦੋਹਰਾ

ਤੀਰ ਸਤੁਦਰ ਕੇ ਹੁਤੋ ਰਹਤ ਰਾਇ ਸੁਖ ਪਾਇ ।
ਦਰਬ ਹੇਤ ਤਿਹ ਠੈਰ ਹੀ ਰਾਮਜਨੀ ਇਕ ਆਇ । ੧ ।

Dohra

teer satudrav ke huto rehat rai sukh pai
darab het teh thor hi ramjani ik aaye. (1)

ਅੜਿਲ

ਛਜਿਯਾ ਜਾ ਕੋ ਨਾਮ ਸਕਲ ਜਗ ਜਾਨਈ ।
ਲਧੀਆ ਵਾ ਕੀ ਨਾਮ ਹਿਤੁ ਪਹਿਚਾਨਈ ।
ਜੋ ਕੋਊ ਪੁਰਖ ਬਿਲੋਕਤ ਤਿਨ ਕੋ ਆਇ ਕੈ ।
ਹੋ ਮਨ ਬਚ ਕ੍ਰਮ ਕਰਿ ਰਹਿਤ ਹਿਦੈ ਸੁਖ ਪਾਇ ਕੈ । ੨ ।

Aril

chajiya ja ko naaam sakal jug janyi.
ladhiya va ki naam hitu pehchani.
jo kou purakh bilokat tin ko aye ke.
ho maan buch krum kari rahit hirdai sukh pai ke. (2)

ਦੋਹਰਾ

ਨਿਰਖਿ ਰਾਇ ਸੋ ਬਸਿ ਭਈ ਤਿਸ ਬਸਿ ਹੋਤ ਨ ਸੋਇ ।
ਤਿਨ ਚਿਤ ਮੈ ਚਿੰਤਾ ਕਰੀ ਕਿਹ ਬਿਧਿ ਮਿਲਬੈ ਹੋਇ । ੩ ।
nirakh rai so basi bhayi tis bees hot na soye.
tin chit mae chinta kari krh bidhi milbo hoi. (3)

ਯਹ ਮੋ ਪਰ ਰੀਝਤ ਨਹੀ ਕਹੁ ਕਸ ਕਰੋ ਉਪਾਇ ।
ਮੋਰੇ ਸਦਨ ਨ ਆਵਈ ਮੁਹਿ ਨਹਿ ਲੇਤ ਬੁਲਾਇ । ੪ ।
yeh mo par reejhat nahi kahu kus karo upai.
more sadan nu avyai muhi nahi let bulai. (4)

ਤੁਰਤੁ ਤਵਨ ਕੋ ਕੀਜਿਯੈ ਕਿਹ ਬਿਧਿ ਮਿਲਨ ਉਪਾਇ ।
ਜੰਤ੍ਰ ਮੰਤ੍ਰ ਚੇਟਕ ਚਰਿਤ੍ਰ ਕੀਏ ਜੁ ਬਸਿ ਹੈ ਜਾਇ । ੫ ।
turat tawan ko keejiye keh bidhi milan upai.
jantar mantar chetak charitar kiye ju basi have jai. (5)

ਜੰਤ੍ਰ ਮੰਤ੍ਰ ਰਹੀ ਹਾਰਿ ਕਰਿ ਰਾਇ ਮਿਲਯੋ ਨਹਿ ਆਇ ।
ਏਕ ਚਰਿਤ੍ਰ ਤਬ ਤਿਨ ਕਿਯੋ ਬਸਿ ਕਰਬੇ ਕੇ ਭਾਇ । ੬ ।
jantar mantar rahi hari kari rai milyo nahi aaye.
ek charitar tab tin kiyo basi karbe ke bhaai. (6)

Couplet

There was a Raja on the banks of Sutlej, who was living with peace and comfort. Then a prostitute came there to collect wealth (called Ramjani). (1)

Aril

The whole world, used to call by the name of Chhajia, but her admirers used to call her by the name Ladhia. If anyone see her, he would get enamoured by her with mind, speech or action and would enjoy at heart (having met her). (2)

Couplet

She became fully enamoured by the Raja, when she saw him, but the Raja would not come under her spell. So she thought to herself, how to arrange a meeting with him. (3)

He was not at all allured by her, so what should be done (by her) Neither he would come to her place, nor he was interested in calling her to his place (she thought). (4)

So she thought of some means to arrange to meet him. Then she thought to herself and she arranged to cast some magic spell or use some witchcraft so that he would be under her spell (control). (5)

She got tired of using all sorts of witchcraft and magic spell, but the Raja did not come to meet her. Then she thought of a deceitful action to bring him under her spell. (6)

ਬਸਤੁ ਸਭੈ ਭਗਵੇ ਕਰੇ ਧਰਿ ਜੁਗਿਯਾ ਕੋ ਭੇਸ ।
ਸਭਾ ਮਧਯ ਤਿਹ ਰਾਇ ਕੈ ਕੀਨੋ ਆਨਿ ਅਦੇਸ । ੭ ।
bastar sabhai bhagve kare dhari jugiya ko bhhes.
sabha madhye the rai ke kino aan ades. (7)

ਅੜਿਲ

ਤਿਹ ਜੁਗਿਯਹਿ ਲਖਿ ਰੀਝਿ ਚਿਤ ਮੈ ਹਰਿਯੋ ।
ਜਾ ਤੇ ਕਛੁ ਸੰਗ੍ਰਹ ਮੰਤ੍ਰ ਮਨ ਮੋ ਚਹਿਯੋ ।
ਤਿਹ ਗ੍ਰਿਹਿ ਦਿਯੋ ਪਠਾਇਕ ਦੂਤ ਬੁਲਾਇ ਕੈ ।
ਹੋ ਕਲਾ ਸਿਖਨ ਕੇ ਹੇਤ ਮੰਤ੍ਰ ਸਮਝਾਇ ਕੈ । ੮ ।

Aril

teh jugyehi lakhi reejh chit mai rehiyo.
ja te kachu sangreho mantar mann mo chahiyo.
the greh diyo pathaik doot bulai ke.
aho kala sikhan ke het mantar samjhai ke. (8)

ਚੌਪਈ

ਚਲਿ ਸੇਵਕ ਜੁਗਿਯਾ ਪਹਿ ਆਵਾ । ਰਾਇ ਕਹਿਯੋ ਸੋ ਤਾਹਿ ਜਤਾਵਾ ।
ਕਛੁ ਮੰਤ੍ਰ ਮੁਰ ਈਸਹਿ ਦੀਜੈ । ਕਿਪਾ ਜਾਨਿ ਕਾਰਜ ਪ੍ਰਭੁ ਕੀਜੈ । ੯ ।

Chopaiee

chali sewak jugiya pahi ava. rai kahiyo so tahi jatava.
kachu mantar mur ishi dijai. kirpa jani karaj prabhu kijai. (9)

ਦੋਹਰਾ

ਪਹਰ ਏਕ ਲੈ ਛੋਰਿ ਦਿਗ ਕਹੀ ਜੋਗ ਯਹਿ ਬਾਤ ।
ਲੈ ਆਵਹੁ ਰਾਜਹਿ ਇਹਾ ਜੈ ਗੁਨ ਸਿਖਯੋ ਚਹਾਤ । ੧੦ ।

Dohra

pehar ek le chori drig kahi jog yahi bat.
le awat rajhi eha je gun sikhiyo चाहत. (10)

ਅਰਧ ਰਾਤ ਬੀਤੈ ਜਬੈ ਆਵੈ ਹਮਰੇ ਪਾਸ ।
ਸ੍ਰੀ ਗੋਰਖ ਕੀ ਮਯਾ ਤੇ ਜੈਹੋ ਨਹੀ ਨਿਰਾਸ । ੧੧ ।

aradh rat bitai jub avai hamre pass.
sri gorakh ki maya te jeho nahi niras. (11)

She changed all her clothes into scarlet coloured ones like an ascetic (Yogi) and went to the Raja's royal court and paid her obeisance to him (respects). (7)

Aril

The Raja got pleased within himself on seeing a Yogi and thought of learning some magic spells (witchcraft) from the Yogi (from him). The Raja sent for an emissary and giving him all instructions sent him to (her) his house, so as to learn some magic spells from him (her). (8)

Chopaiee

The Raja's attendant then went to the Yogi's place. He told all that the Raja had explained to him. He said "Please give some magic spells to my master also and through your kindness do something to satisfy my master's desire. (9)

Couplet

After about three hours, the Yogi opened his (her) eyes and said, "If the Raja was keen to learn witchcraft from me, then bring him here (to my place). " (10)

"When the night would be half passed away (at midnight) he should come to me. With the Grace of Gorakhnath, he would not be disappointed." (11)

ਚੌਪਈ

ਸੇਵਕ ਤਾ ਸੋ ਜਾਇ ਸੁਨਾਯੋ । ਅਰਧ ਰਾਤ ਬੀਤੇ ਸੁ ਜਗਾਯੋ ।
ਤਾ ਜੁਗਿਯਾ ਕੇ ਗਿ੍ਹ ਲੈ ਆਯੋ । ਹੇਰਿ ਰਾਇ ਤਿਯ ਅਤਿ ਸੁਖ ਪਾਯੋ । ੧੨ ।

Chopaiee

sevak ta so a jaye sunayo. ardh raat bite su jagayo.
ta jugiya ke greh le aayo. heri rai triya ati sukh payo. (12)

ਦੋਹਰਾ

ਰਾਜਾ ਸੋ ਆਇਸੁ ਕਹੀ ਦੀਜੈ ਲੋਗ ਉਠਾਇ ।
ਧੂਪ ਦੀਪ ਅਛਤ ਪੁਹਪ ਆਛੋ ਸੁਰਾ ਮੰਗਾਇ । ੧੩ ।

Dohra

raja so aiso kahi deejai log uthahi.
dhoop deep achat puhap aacho sura mangai. (13)

ਤਬ ਰਾਜੈ ਤੈਸੋ ਕੀਆ ਲੋਗਨ ਦਿਯਾ ਉਠਾਇ ।
ਧੂਪ ਦੀਪ ਅਛਤ ਪੁਹਪ ਆਛੋ ਸੁਰਾ ਮੰਗਾਇ । ੧੪ ।
tab rajae teso kiya logan diya uthaye.
dhoop deep achat puhap aacho sura mangaye. (14)

ਤਬ ਰਾਜੇ ਅਪਨੇ ਸਭਨ ਲੋਗਨ ਦਿਯਾ ਉਠਾਇ ।
ਆਪੁ ਇਕੇਲੋ ਹੀ ਰਹਿਯੋ ਮੰਤ੍ਰ ਹੇਤ ਮੁਖ ਪਾਇ । ੧੫ ।
tub raje apne sabhan logan diya uthaye.
aap ikelo hi rahiyo mantar het mukh pai. (15)

ਚੌਪਈ

ਰਹਿਯੋ ਇਕੇਲੋ ਰਾਇ ਨਿਹਾਰਿਯੋ । ਤਬ ਜੋਗੀ ਇਹ ਭਾਤਿ ਉਚਾਰਿਯੋ ।
ਚਮਤਕਾਰ ਇਕ ਤੈਹਿ ਦਿਖੈਰੋ । ਤਿਹ ਪਾਛੈ ਤੁਹਿ ਮੰਤ੍ਰ ਸਿਖੈਰੋ । ੧੬ ।

Chopaiee

rahiyo ikelo rai nihariyo. tab jogi eh bhati uchariyo.
chamatkar ik tehi dikhaeho. the pache tuhi mantar sikhaeho. (16)

ਦੋਹਰਾ

ਹੋਤ ਪੁਰਖ ਤੇ ਮੈ ਤ੍ਰਿਯਾ ਤ੍ਰਿਯ ਤੇ ਨਰ ਹੈ ਜਾਉ ।
ਨਰ ਹੈ ਸਿਖਵੈ ਮੰਤ੍ਰ ਤੁਹਿ ਤ੍ਰਿਯ ਹੈ ਭੋਗ ਕਮਾਉ । ੧੭ ।

Dohra

hot purakh te mae tria te nar haiv jayu.
nar haiv sikhvo mantar tuhi tria haiv bhog kamayo. (17)

Chopaiee

The attendant went back and told the Raja accordingly and woke him up at midnight and brought him to the Yogi's place. On seeing the Raja (at her place), the woman felt greatly overjoyed. (12)

Couplet

That Yogi (woman) then (ordered) asked the Raja to send the people (gathered) away and get some articles like incense, lamps, rice, flowers and good liquor (wine). (13)

Then the Raja did accordingly and sent away all the other people and got all those items like incense, lamps, rice, flower and some good wine. (14)

Then having sent away all other people the Raja was left alone there with ease and comfort. (15)

Chopaiee

On seeing the Raja alone, the Yogi said like this, "First I will show you a miracle and then I will teach you some magic spell (witchcraft)." (16)

Couplet

"I will become a (female) woman from a male and then from a female to male. In the male form, I will teach you the witchcraft while in the form of a woman I will have sexual relationship with you." (17)

ਰਾਇ ਬਾਚ

ਰਖ ਮੰਤ੍ਰ ਦਾਇਕ ਪਿਤਾ ਮੰਤ੍ਰ ਦਾਇਕ ਤਿਯ ਮਾਤ ।
ਤਿਨ ਕੀ ਸੇਵਾ ਕੀਜਿਯੈ ਭੋਗਨ ਕੀ ਨ ਜਾਤ । ੧੮ ।

Rai Bach

purakh mantar daik pita mantar daik triye maat.
tin ki seva kijiyaee bhogan ki na jaat. (18)

ਅੜਿਲ

ਬਹੁ ਬਰਿਸਨ ਲਗਿ ਜਾਨਿ ਸੇਵ ਗੁਰ ਕੀਜਿਯੈ ।
ਜਤਨ ਕੋਟਿ ਕਰਿ ਬਹੁਰਿ ਸੁ ਮੰਤ੍ਰਹਿ ਲੀਜਿਯੈ ।
ਜਾਹਿ ਅਰਥ ਕੇ ਹੇਤ ਸੀਸ ਨਿਹੁਰਾਇਯੈ ।
ਹੈ ਕਹੈ ਚਤੁਰਿ ਤਾ ਸੋ ਕਯੋ ਕੇਲ ਮਚਾਇਯੈ । ੧੯ ।

Aril

bahu barsan lagi jani sev gur kijiye.
jatan koti kari bahuri so mantrhi leejiye.
jahi arth ke het sees neehariyo.
ho kaho chatur ta so kayo kel machaiye. (19)

ਚੌਪਈ

ਤਬ ਜੋਗੀ ਇਹ ਭਾਤਿ ਸੁਨਾਯੋ । ਤਵ ਭੋਟਨ ਹਿਤ ਭੇਖ ਬਨਾਯੋ ।
ਅਬ ਮੇਰੇ ਸੰਗ ਭੋਗ ਕਮਾਯੋ । ਆਨ ਪਿਯਾ ਸੁਭ ਸੇਜ ਸੁਹਾਯੋ । ੨੦ ।

Chopaiee

tub jogi eh bhati sunaiyo. tav bhotan hit bhekh banayo.
ab mere sung bhog. kamaeye. aan piya subh sej suhaeye. (20)

ਦੋਹਰਾ

ਤਨ ਤਰਫਤ ਤਵ ਮਿਲਨ ਕੈ ਬਿਰਹ ਬਿਕਲ ਭਯੋ ਅੰਗ ।
ਸੇਜ ਸੁਹਾਯੋ ਆਨ ਪਿਯਾ ਅਜੁ ਰਮੋ ਮੁਹਿ ਸੰਗ । ੨੧ ।

Dohra

tun tarphat tav milan ko birha bikal bheyo ang.
sej suhayee aan piye aaju ramo muhi sang. (21)

ਭਜੇ ਬਧੈਰੋ ਚੋਰ ਕਹਿ ਤਜੇ ਦਿਵੈਰੋ ਗਾਰਿ ।
ਨਾਤਰ ਸੰਕ ਬਿਸਾਰਿ ਕਰਿ ਮੋਸੈ ਕਰਹੁ ਬਿਹਾਰ । ੨੨ ।
bhajai badhaeho chor kahi tajai diveho gari.
natar sunk bisari kari mose karhu bihar. (22)

The Raja said

The man giving instructions on magic spell is like a father while the woman is like the mother " (who gives training in magic spells). They are to be worshipped and not to be used as toolsof sensuous pleasure. (18)

Aril

For many years, one should worship and serve the Guru and then with lot of efforts, the magic spell could be attained. So one should bow before him in respect. O clever person ! Tell me how could one enact sensuous pleasure with her. (19)

Chopaicee

Then the Yogi said like this, "I had assumed this disguise to meet you only. So now you enjoy sensuous pleasure with me. O dear beloved ! So now be seated on my bed with due honour." (20)

Couplet

"(O Rajan !) my bady was in turmoil to meet you and due to your separation I was completely in a state of madness. So O darling ! Come on my bed and enjoy sensuous pleasure with me." (21)

If you try to run away then I will (shout for) make you a thief and get you caught. If you leave me untouched then I shall curse you. Else you should have sexual relationship with me without any hesitation. (22)

ਕਾਮਾਤੁਰ ਹੈ ਜੋ ਤਰੁਨਿ ਆਵਤ ਪਿਯ ਕੇ ਪਾਸ ।
ਮਹਾ ਨਰਕ ਸੋ ਡਾਰਿਯਤ ਦੈ ਜੋ ਜਾਨ ਨਿਰਾਸ । ੨੩ ।

kamatur hai jo taruni aavat piye ke paas.
maha narak so dariya dai jo jaan niras. (23)

ਤਨ ਅਨੰਗ ਜਾ ਕੇ ਜਗੈ ਤਾਹਿ ਨ ਦੈ ਰਤਿ ਦਾਨ ।
ਤਵਨ ਪੁਰਖ ਕੋ ਡਾਰਿਯਤ ਜਹਾ ਨਰਕ ਕੀ ਖਾਨਿ । ੨੪ ।

tun anang ja ke jage tahi na de raati daan.
tawan purakh ko dariyat jaha narak ki khani. (24)

ਅੜਿਲ

ਰਾਮਜਨੀ ਗ੍ਰਿਹ ਜਨਮ ਬਿਧਾਤੇ ਮੁਹਿ ਦਿਯਾ ।
ਤਵ ਮਿਲਬੇ ਹਿਤ ਭੇਖ ਜੋਗ ਕੋ ਮੈ ਲਿਯਾ ।
ਤੁਰਤ ਸੇਜ ਹਮਰੀ ਅਬ ਆਨਿ ਸੁਹਾਇਯੈ ।
ਹੋ ਹੈ ਦਾਸੀ ਤਵ ਰਹੋ ਨ ਮੁਹਿ ਤਰਸਾਇਯੈ । ੨੫ ।

Aril

ramjani greh janaam bidhate muhi diya.
tav milbe hit bhekh jog ko mae liya.
turat sej hamri ab aani suhariye.
ho hai dasi tav raho na mohe tarsaiye. (25)

ਦੋਹਰਾ

ਕਹਾ ਭਯੋ ਸੁਘਰੇ ਭਏ ਕਰਤ ਜੁਬਨ ਕੋ ਮਾਨ ।
ਬਿਰਹ ਬਾਨ ਮੋ ਕੋ ਲਗੇ ਬਿਥਾ ਨ ਦੀਜੈ ਜਾਨ । ੨੬ ।

Dohra

kaha bheyo sughre bhaye karat juban ko maan.
birha baan mo ko lagai britha na dijai jaan. (26)

ਅੜਿਲ

ਬਿਥਾ ਨ ਦੀਜੈ ਜਾਨ ਮੈਨ ਬਸਿ ਮੈ ਭਈ ।
ਬਿਰਹਿ ਸਮੁੰਦ ਕੇ ਬੀਚ ਬੁਡਿ ਸਿਰ ਲੈ ਗਈ ।
ਭੋਗ ਕਰੇ ਬਿਨੁ ਮੋਹਿ ਜਾਨ ਨਹੀ ਦੀਜਿਯੈ ।
ਹੋ ਘਨਵਾਰੀ ਨਿਸ ਹੋਰਿ ਗੁਮਾਨ ਨ ਕੀਹਿਯੈ । ੨੭ ।

Aril

britha na dija jaan maen basi mae bhayi.
birhi samund ke beech budhi sir le gai.
bhog karai bin mohi jaan nahi deejiye.
ho ganvari nis heri guman na keejiye. (27)

“If a woman comes to her lover, being pestered by sexual desires then if she goes back disappointed by the beloved, then he would be thrown into hell.” (23)

“If sexual desires are awakened in a woman and the man does not satisfy her sexual craving, then that man should be thrown into the worst hell (the mine or source of hell).” (24)

Aril

“The Lord had given me birth in the house of a prostitute. To meet you (O Raja) I had disguised myself in the form of a Yogi. So you should honour my bed with your royal presence. I would remain your slave. Pray do not keep me pining any longer (more).” (25)

Couplet

“So what, if you are so youthful and wise. Why do you feel proud of your position ? I have been hit with the arrow of your separation, pray do not allow it to go to waste (I am pining for your company, please do not disappoint me).” (26)

Aril

“Please do not let this chance (time) to go to waste as I am completely under the control of the god of love. I am fully under the control of your passionate love, so do not allow me to go away without enjoying your sexual pleasure and do not feel proud of yourself, seeing my sexual desires during the cloud-like dark night. (27)

ਦਿਸਨ ਦਿਸਨ ਕੇ ਲੋਗ ਤਿਹਾਰੇ ਆਵਹੀ ।
 ਮਨ ਬਾਛਤ ਜੋ ਬਾਤ ਉਹੈ ਬਰ ਪਾਵਹੀ ।
 ਕਵਨ ਅਵਗਯਾ ਮੋਰਿ ਨ ਤੁਮ ਕਹ ਪਾਇਯੈ ।
 ਹੋ ਦਾਸਨ ਦਾਸੀ ਹੈ ਹੋ ਸੇਜ ਸੁਹਾਇਯੈ । ੨੮ ।

disan disan ke log tihare aavhi
 mann baachat jo baat uhe bar pavhi.
 kavan awgya jo baat uhe bar paiye.
 ho dasan dasi hai ho sej suhaiye. (28)

ਮੰਤ੍ਰ ਸਿਖਨ ਹਿਤ ਧਾਮ ਤਿਹਾਰੇ ਆਇਯੋ ।
 ਤੁਮ ਆਗੈ ਐਸੇ ਇਹ ਚਰਿਤ ਬਨਾਇਯੋ ।
 ਮੈ ਨ ਤੁਹਾਰੇ ਸੰਗ ਭੇਗ ਕਯੋ ਹੁੰ ਕਰੋ ।
 ਹੋ ਧਰਮ ਛੂਟਨ ਕੇ ਹੇਤ ਅਧਿਕ ਮਨ ਮੈ ਡਰੋ । ੨੯ ।

mantar sikhan hit dham tihare aaiyo.
 tum aagae aise eh charit banaiyo.
 mae na tuhare sung bhog kyo hoon karo.
 ho dharam chootan ke het adhik mann mein daro. (29)

ਚੋਪਈ

ਰਾਮਜਨੀ ਬਹੁ ਚਰਿਤ ਬਨਾਏ । ਹਾਇ ਭਾਇ ਬਹੁ ਭਾਤਿ ਦਿਖਾਏ ।
 ਜੰਤ੍ਰ ਮੰਤ੍ਰ ਤੰਤ੍ਰ ਅਤਿ ਕਰੇ । ਕੈਸੇ ਹੁੰ ਰਾਇ ਨ ਕਰ ਮੈ ਧਰੇ । ੩੦ ।

Chopaiee

ramjani bahu charitar banaye. hai bhai bahu bhati dikhaye.
 jantar mantr tantar ati karai. kaise hoon rai n kur mae dhare. (30)

ਅੜਿਲ

ਚੋਰ ਚੋਰ ਕਹਿ ਉਠੀ ਸੁ ਆਗਨ ਜਾਇ ਕੈ ।
 ਤ੍ਰਾਸ ਦਿਖਾਯੋ ਤਾਹਿ ਮਿਲਨ ਹਿਤ ਰਾਇ ਕੈ ।
 ਬਹੁਰਿ ਕਹੀ ਤਿਯ ਆਇ ਬਾਤ ਸੁਨ ਲੀਜਿਯੈ ।
 ਹੋ ਅਬ ਬਧੈਹੋ ਤੋਹਿ ਕਿ ਮੋਹਿ ਭਜੀਜਿਯੈ । ੩੧ ।

Aril

chor chor kahi su angun jai ke.
 tras dikhaye tahi milan hit rai ke.
 bahuri kahi triye aye baat suun leejiye.
 ho ab badeho tohi ki mohi bhajiye. (31)

(O Raja !) Many people approach you from various strata of society and get their requests (desires) fulfilled through your benevolence. Now what is the cause of my disappointment that I cannot attain your company ? (What is my rudeness) pray grace my bed with your benign presence, as I will always remain indebted to you, being your slave always.” (28)

The Raja then replied, “ I had come to your place to learn some witchcraft, whereas you have feigned such a deceitful action. So why should I have any love-affair with you ? I am worried at heart about the loss of my moral duty.” (my religious fuctions). (29)

Chopaiee

That prostitute designed many types of deceitful actions, showing lot of affectionate and lovable postures and by arranging to enact many types of magic spells or witchcraft, but could not control the Raja under her spell with all the efforts. (30)

Aril

She went to the courtyard and stated shouting, “ Thief Thief.” She was trying to frighten the Raja into submission. So the woman came back and told the Raja to accept (to agree to) her request. “Else I will get you caught soon into chains (as a thief) or enjoy sensuous pleasure with me.” (31)

ਚੋਰ ਬਚਨ ਸੁਨਿ ਲੋਗ ਪਹੁੰਚੇ ਆਇ ਕੈ ।
ਤਿਨ ਪ੍ਰੀਤਿ ਕਹਿਯੋ ਕਿ ਸੋਤ ਉਠੀ ਬਰਰਾਇ ਕੈ ।
ਗਏ ਧਾਸ ਤੇ ਕਹਿਯੋ ਮਿਤ੍ਰ ਕੋ ਕਰ ਪਕਰਿ ।
ਹੋ ਅਬੈ ਬਧੈਹੋ ਤੋਹਿ ਕਿ ਮੋ ਸੋ ਭੋਗ ਕਰਿ । ੩੨ ।

chor bachan suni log pahunche aaye ke .
tin prati kahiyo ki sot uthi barraaiye ke.
gai dhas te kahiyo mitaar ko kar pakri.
ho abai badhaehp tohi ki mo so bhog kari. (32)

ਦੋਹਰਾ

ਤਬੈ ਰਾਇ ਚਿਤ ਕੇ ਬਿਖੈ ਕਿਯਾ ਬਿਚਾਰ ।
ਚਰਿਤ ਖੇਲਿ ਕਛੁ ਨਿਕਸਿਯੈ ਇਹੇ ਮੰਤ੍ਰ ਕਾ ਸਾਰ । ੩੩ ।

Dohra

tabai rai chit ke bikhe kiya bichar.
charit kheli kachu niksiyae ehi mantar ka sar. (33)

ਭਜੋ ਤੈ ਇਜਤ ਜਾਤ ਹੈ ਭੋਗ ਕਿਯੋ ਧ੍ਰਮ ਜਾਇ ।
ਕਠਿਨ ਬਨੀ ਦੁਹੀ ਬਾਤ ਤਿਹ ਕਰਤਾ ਕਰੈ ਸਹਾਇ । ੩੪ ।

bhajo te ijat jaat hai bhog kiyo dharum jai.
kathin bani duhun baat the karta karae sahai. (34)

ਪੂਤ ਹੋਇ ਤੈ ਭੰਡ ਵਹ ਸੁਤਾ ਤੈ ਬੇਸਯਾ ਹੋਇ ।
ਭੋਗ ਕਰੇ ਭਾਜਤ ਧਰਮ ਭਜੇ ਬੰਧਵਤ ਸੋਇ । ੩੫ ।

poot hoye te bhand veh suta te besvaya hoi.
bhog kare bhajat dharam bhaje bandhavat soyi. (35)

ਚੌਪਈ

ਕਹਿਯੋ ਸੁਨਹੁ ਤੁਮ ਬਾਤ ਪਿਆਰੀ । ਦੇਖਤ ਬੋ ਮੈ ਪ੍ਰੀਤਿ ਤਿਹਾਰੀ ।
ਤੁਮ ਸੀ ਤ੍ਰਿਯਾ ਹਾਥ ਜੋ ਪਰੈ । ਬਡੋ ਮੂੜ ਜੋ ਤਾਹਿ ਪ੍ਰਹਰੈ । ੩੬ ।

Chopaiee

kahiyo sunhu tum baaat piyari. dekhat tho me priti tihari.
tum si triya hath jo parae. bado mood jo tahi parharai. (36)

ਦੋਹਰਾ

ਰੂਪਵੰਤ ਤੋ ਸੀ ਤ੍ਰਿਯਾ ਪਰੈ ਜੁ ਕਰ ਮੇ ਆਇ ।
ਤਾਹਿ ਤਯਾਗ ਮਨ ਮੇ ਕਰੈ ਤਾ ਕੋ ਜਨਮ ਲਜਾਇ । ੩੭ ।

Dohra

roopwant to si triya parai ju kar mai aaye.
tahi tyag mann mai karai ta ko janam lajaye. (37)

People soon gathered there on hearing her shouts of 'Thief'. So the woman explained to them that she had suddenly got up from her slumber and started mumbling something (without purpose). On their moving away, the woman caught hold of the Raja's hand and said, "Either I will get you caught in chains or you give me company in my sensuous pleasure." (32)

Couplet

Then the Raja thought to himself that the best magic spell would be to behave with this woman like a deceitful person and get away from there. (33)

"If I try to run away, then my honour would be at stake, while by enjoying any sexual affair with her, my moral duty (morality) would be (lost) at stake. By any means the situation was very delicate so may the Lord help me in this situation !" (34)

The Raja thought to himself, if a son was born through her, he would be a buffoon and a daughter would become a prostitute. By having any love affair with her would lead to the loss of my morality (religious duty) while by running away, he would be caught in chains. (35)

Chopaiiee

The Raja said, "O darling ! Listen to me. I was just testing the extent of your love only. If someone were to meet such a beautiful woman and then waste such a chance (let go) he would surely be a great fool." (36)

Couplet

If someone were to get a chance to meet such a charming beauty and then allows such a chance to fritter away, then his taking birth even would be a cause of shame for him." (37)

ਪੋਸਤ ਭਾਗ ਅਫੀਮ ਬਹੁਤ ਲੀਜੈ ਤੁਰਤ ਮੰਗਾਇ ।
ਨਿਜ ਕਰ ਮੋਹਿ ਪਿਵਾਇਯੈ ਹਿਦੈ ਹਰਖ ਉਪਜਾਇ । ੩੮ ।
posat bhag afeem bahut leejai turat mangaye.
nij kar mohi pivaiyae hirdai harakh upjai. (38)

ਤੁਮ ਮਦਰਾ ਪਵਿਹੁ ਘਨੋ ਹਮੈ ਪਿਵਾਵਹੁ ਭੰਗ ।
ਚਾਰਿ ਪਹਰ ਕੋ ਮਾਨਿਹੋ ਭੋਗਿ ਤਿਹਾਰੇ ਸੰਗ । ੩੯ ।
tum madra peuhu ghano hamai pivavhu bhang.
chāri pehar ko maniho bhog tihare sung. (39)

ਚੌਪਈ

ਫੂਲਿ ਗਈ ਸੁਨ ਬਾਤ ਅਯਾਨੀ । ਭੇਦ ਅਭੇਦ ਕੀ ਬਾਤ ਨ ਜਾਨੀ ।
ਅਧਿਕ ਹਿਦੈ ਮੈ ਸੁਖ ਉਪਜਾਯੈ । ਅਮਲ ਕਹਿਯੋ ਸੋ ਤੁਰਤ ਮੰਗਾਯੈ । ੪੦ ।

Chopaiee

phooli gayi sun baat ayani. bhed abhed ki baat na jani.
adhik hirdai mae sukh upjayo. amal kahiyo so turat mangayo. (40)

ਦੋਹਰਾ

ਪੋਸਤ ਭਾਗ ਅਫੀਮ ਬਹੁ ਗਹਿਰੀ ਭਾਗ ਘੁਟਾਇ ।
ਤੁਰਤ ਤਰਨਿ ਲਯਾਵਤ ਭਈ ਮਦ ਸਤ ਬਾਰ ਚੁਆਇ । ੪੧ ।

Dohra

posat bhag afeem bahu gahiri bhang ghutaye.
turat tarin layavat bhai mad sat baar chuyae. (41)

ਅੜਿਲ

ਰਾਇ ਤਬੈ ਚਿਤ ਭੀਤਰ ਕਿਯਾ ਬਿਚਾਰ ਹੈ ।
ਯਾਹਿ ਨ ਭਜਿਹੋ ਆਜੁ ਮੰਤ੍ਰ ਕਾ ਸਾਰ ਹੈ ।
ਅਧਿਕ ਮਤ ਕਰਿ ਯਾਹਿ ਖਾਟ ਪਰ ਡਾਰਿ ਕੈ ।
ਹੋ ਸਾਠਿ ਮੁਹਰ ਦੇ ਭਜਿਹੋ ਧਰਮ ਸੰਭਾਰਿ ਕੈ । ੪੨ ।

Aril

rai tabai chit bheetar kiya bichar hai.
yahi na bhajho aaj mantar ka saar hai.
adhik mut kar yehi khat par dari ke.
ho sathi mohar de bhajihe dharam sambhai ke. (42)

“(O beautiful lady !) Try to get some poppy husk, hemp and opium soon. Then give me a heavy dose of these things with your own hands, enjoying all this fun.” (38)

“(O beauty !) You also take lot of wine, while giving me hemp (bhang) so that I could continue my love affair with you for almost twelve hours (half a day).” (39)

Chopaiee

That foolish woman got puffed up on hearing these words. She could not gauge the secret of all this action. So, being overjoyed she got all those items of drugs as suggested by the Raja. (40)

Couplet

That woman arranged to bring poppy husk, hemp and opium and got the hemp pounded ground nicely and the wine distilled seven times. (41)

Aril

Then the Raja thought to himself, that he will not have any sexual affair with this woman, that was the real magic spell.” I would make her drunk (with wine) and then laying her on the cot, I would manage to (escape) and save my moral duty (morality) and then run away from there and I will pay her sixty gold coins (as reward).” (42)

ਦੋਹਰਾ

ਰੀਤਿ ਨ ਜਾਨਤ ਪ੍ਰੀਤ ਕੀ ਪੈਸਨ ਕੀ ਪਰਤੀਤ ।
ਬਿਛੁ ਬਿਸੀਅਰੁ ਬੇਸਯਾ ਕਹੋ ਕਵਨ ਕੇ ਮੀਤ । ੪੩

Dohra

reeti na janat preet ki pesan ki parteet.
bichu bisiyar besya kaho kavan ke meet. (43)

ਤਾ ਕੋ ਮਦ ਪਯਾਯੋ ਘਨੋ ਅਤਿ ਚਿਤ ਮੋਦ ਬਢਾਇ ।
ਮਤ ਸਵਾਈ ਖਾਟ ਪਰ ਆਧਿ ਭਜਨ ਕੇ ਭਾਇ । ੪੪ ।

ta ko mad peyayo ghaano ati chit mod badai.
mut savai khat par aap bhajan ke bhai. (44)

ਮਦਰਾ ਪਯਾਯੋ ਤਰੁਨਿ ਕੋ ਨਿਜੁ ਕਰ ਪਯਾਲੇ ਡਾਰਿ ।
ਇਹ ਛਲ ਸੈ ਤਿਹ ਮਤ ਕਰਿ ਰਾਖੀ ਖਾਟ ਸੁਵਾਰਿ । ੪੫ ।

madra payayo taruni ko niju kar pyalo dari.
eh chul se the mat kari rakhi khat suvahi. (45)

ਅੜਿਲ

ਭਰਿ ਭਰਿ ਨਿਜੁ ਕਰ ਪਯਾਲੇ ਮਦ ਤਿਹ ਪਯਾਇਯੋ ।
ਰਾਮਜਨੀ ਸੈ ਅਧਿਕ ਸੁ ਨੇਹ ਜਤਾਇਯੋ ।
ਮਤ ਹੋਇ ਸੈ ਗਈ ਰਾਇ ਤਬ ਯੈ ਕਿਯੋ ।
ਹੋ ਸਾਠਿ ਮੁਹਰ ਦੈ ਤਾਹਿ ਭਜਨ ਕੋ ਮਗੁ ਲਿਯੋ । ੪੬ ।

Aril

dari dari niju payale mad the payaiyo.
ramjani mai adhik su neh jatiyo.
mat hoye sev gayi rai tub ye kiyo.
ho sathi muhar de tahi bhajan ko mag liyo. (46)

ਜੋ ਤੁਮ ਸੈ ਹਿਤ ਕਰੇ ਨ ਤੁਮ ਤਿਹ ਸੈ ਕਰੋ ।
ਜੋ ਤੁਮਰੇ ਰਸ ਢਰੇ ਨ ਤਿਹ ਰਸ ਤੁਮ ਢਰੋ ।
ਜਾ ਕੇ ਚਿਤ ਕੀ ਬਾਤ ਆਪੁ ਨਹਿ ਪਾਇਯੋ ।
ਹੋ ਤਾ ਕਹ ਚਿਤ ਕੋ ਭੇਦ ਨ ਕਬਹੁ ਜਤਾਇਯੋ । ੪੭ ।

jo tum se hit karai na tum teh se karo.
jo tumre rus dhare na the rus tum dharo.
ja ke chit ki bat aap nahi payio.
ho ta keh chit ko bhed na kabhu jatiyo. (47)

Couplet

She does not know the meaning of true love as she only believed in money. How could a scorpion, snake or a prostitute be friendly to any one ? (43)

The Raja was feeling greatly excited and after making her drink lot of wine he made her completely intoxicated and made her sleep on the cot and himself slipped away. (44)

The Raja poured some wine in a tumbler with his own hands and made her drink and then with this deceitful action made her drunk and put her to sleep. (45)

Aril

The Raja made her drink many pegs of wine by pouring wine in them posing (showing) great love for the woman. Once she got drunk and went to sleep, then the Raja paid sixty gold coins to her and himself escaped from there. (46)

If some woman were to show her love towards you, then you do not reciprocate such a love. If she gets involved in love with you, then you should not get carried away by her love or loving gestures. You should not give out your hearts secrets to a woman, whose secrets you are not able to grasp. (47)

ਦੋਹਰਾ

ਰਾਇ ਭਜਯੋ ਤ੍ਰਿਯ ਮਤ ਕਰਿ ਸਾਠਿ ਮੁਹਰ ਦੈ ਤਾਹਿ ।
ਆਨਿ ਬਿਰਾਜਯੋ ਧਾਮ ਮੈ ਕਿਨਹੂੰ ਨ ਹੋਰਿਯੋ ਵਾਹਿ । ੪੮ ।

Dohra

rai bhajyo tria mut kari sathi muhar de tahi.
aani birajiyo dham mae kinhu na heriyo vahi. (48)

ਅੜਿਲ

ਤਬੈ ਰਾਇ ਗ੍ਰਿਹ ਆਇ ਸੁ ਪ੍ਰਣ ਐਸੇ ਕਿਯੋ ।
ਭਲੇ ਜਤਨ ਸੈ ਰਾਖਿ ਧਰਮ ਅਬ ਮੈ ਲਿਯੋ ।
ਦੇਸ ਦੇਸ ਨਿਜੁ ਪ੍ਰਭ ਕੀ ਬਿਖੇਰਿਹੈ ।
ਹੋ ਆਨ ਤ੍ਰਿਯਾ ਕਹ ਬਹੁਰਿ ਨ ਕਬਹੂੰ ਹੋਰਿਹੈ । ੪੯ ।

Aril

tabai rai greh aye su prun aise kiyo.
bhale jatan mae rakhi dharam ab liyo.
des des nij prabh ki bikheriho.
ho aan triya keh bahuri na kabhu herihae. (49)

ਦੋਹਰਾ

ਵਹੈ ਪ੍ਰਤਗਯਾ ਤਦਿਨ ਤੇ ਬਯਾਪਤ ਮੋ ਹਿਯ ਮਾਹਿ ।
ਤਾ ਦਿਨ ਤੇ ਪਰ ਨਾਰਿ ਕੋ ਹੋਰਤ ਕਬਹੂੰ ਨਾਹਿ । ੫੦ ।

Dohra

vahe pratgaya tadin te byapat mo hiye mahi.
ta din te par nari ko heart kabhun nahi. (50)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਖੋੜਸਮੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੬ । ੩੧੫ । ਅਫਜੁੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
khodsamo charitrai samapatam. Sat Subham sat. (16) (315) aphjun.

ਅੜਿਲ

ਬੰਦਿਸਾਲ ਨਿਪੁ ਸੁਤ ਕੋ ਦਿਯੋ ਪਠਾਇ ਕੈ ।
ਭੋਰ ਹੋਤ ਪੁਨ ਲਿਯੋ ਸੁ ਨਿਕਟਿ ਬੁਲਾਇ ਕੈ ।
ਮੰਤ੍ਰੀ ਤਬ ਹੀ ਕਥਾ ਉਚਾਰੀ ਆਨਿ ਕੈ ।
ਹੋ ਬਦਯੋ ਭੂਪ ਕੇ ਭਰਮ ਅਧਿਕ ਜਿਯ ਜਾਨਿ ਕੈ । ੧ ।
bandisal narip sut ko diyo pathai ke.
bhor hot pun liyo su nikat bulai ke.
mantri tub hi katha uchari aan ke.
ho badiyo bhoop ke bharam adhik jiye jaan ke. (1)

Couplet

After making the woman unconscious and paying her sixty gold coins (mohars) the Raja escaped from there and came back to his place and nobody saw him come back. (48)

Aril

Then the Raja, reaching his home, pledged to himself that he had saved his morality (religious principles) by great effort? Now I will spread the message of the Lord's Supremacy in various lands including foreign lands and shall not meet any other woman any time." (49)

Couplet

Since that day, the pledge is kept by me in my heart and since then I have not met any other woman (except my wife). (50)

Here the Sixteenth episode of the 'Minister and king's dialogue' regarding 'woman's characterization' is completed from Charitar Pakhyan. All is well. (16-315)(Contd)

Aril

The Raja then sent away his son to the prison. On the dawn of day, he again sent for him and the minister related another episode. On listening to it clearly the Raja became more doubtful. (He got his doubts about the woman's character clarified). His doubts about woman's character became more consolidated (confirmed). (1)

ਦੋਹਰਾ

ਸਹਰ ਬਦਖਸਾ ਮੈ ਹੁਤੀ ਏਕ ਮੁਗਲ ਕੀ ਬਾਲ ।
ਤਾ ਮੋ ਕਿਯਾ ਚਰਿਤ੍ਰ ਤਿਨ ਸੋ ਤੁਮ ਸੁਨਹੁ ਨਿਪਾਲ । ੨ ।

Dohra

sehar badkhasa mai huti ek mugal ki bal.
ta mo kiya charitar tin so tum sunhu nirpal. (2)

ਬਿਤਨ ਮਤੀ ਇਕ ਚੰਚਲਾ ਹਿਤੂ ਮੁਗਲ ਕੀ ਏਕ ।
ਜੰਤ੍ਰ ਮੰਤ੍ਰ ਅਰੁ ਬਸੀਕਰ ਜਾਨਤ ਹੁਤੀ ਅਨੇਕ । ੩ ।

bitan mati ik chanchla hitu mugal ki ek.
jantar mantrar aru basikar janat huti anek. (3)

ਅੜਿਲ

ਏਕ ਦਿਵਸ ਤਿਨ ਲੀਨੀ ਸਖੀ ਬੁਲਾਇ ਕੈ ।
ਪਰਿ ਗਈ ਤਿਨ ਮੈ ਹੋਡ ਸੁ ਐਸੇ ਆਇ ਕੈ ।
ਕਾਲਿ ਸਜਨ ਕੇ ਬਾਗ ਕਹਿਯੋ ਚਲਿ ਜਾਇ ਹੋ ।
ਹੋ ਇਹ ਮੂਰਖ ਕੇ ਦੇਖਤ ਭੋਗ ਕਮਾਇ ਹੋ । ੪ ।

Aril

ek divas tin lini sakhi bulai ke.
pari gayi tin mai hod su aise aye ke.
kali sajan ke bag kahiyo chali jaye ho.
ho eh moorakh ke dekhat bheg kamai ho. (4)

ਦੋਹਰਾ

ਦੁਤੀਯ ਸਖੀ ਐਸੇ ਕਹਿਯੋ ਸੁਨੁ ਸਖੀ ਬਚਨ ਹਮਾਰ ।
ਭੋਗ ਕਮੈਹੋ ਯਾਰ ਸੋ ਨਾਰ ਬਧੈਹੋ ਜਾਰ । ੫ ।

Dohra

dutiye sakhi aise kahiyo sunu sakhi bachan hamar.
bhog kameho yaar so naar badeho jaar. (5)

ਚੌਪਈ

ਅਸਤਾਚਲ ਸੂਰਜ ਜਬ ਗਯੋ । ਪ੍ਰਾਚੀ ਦਿਸ ਤੇ ਸਸਿ ਪ੍ਰਗਟਯੋ ।
ਭਾਗਵਤਿਨ ਉਪਜਯੋ ਸੁਖ ਭਾਰੋ । ਬਿਰਹਿਣਿ ਕੋ ਸਾਇਕ ਸਸਿ ਮਾਰੋ । ੬ ।

Chopai

astachal suraj jab geyo. prachi dis te sasi pargatyo.
bhagvatin upjaou sukh bharo. birhini ko saik sasi maro. (6)

Couplet

There lived a mughal woman in the town of Badkhashan. O Rajan ! Listen to the witchcraft which she performed. (2)

There was a woman named Bitan Mati in love with the mughal and she knew many magic spells or witchcraft to control people (men). (3)

Aril

One day she called her girl friend. They decided on a bet like this. One of them said, "To-morrow we will go to the garden of the beloved and in the very presence of this foolish man I will enjoy a sexual affair with another man." (4)

Couplet

The second friend said, 'O dear friend ! You listen to me. I will have sensuous pleasure with one paramour and then get my trouser-string tied up by another paramour. (5)

Chopaiee

When the sun had set in the evening and the moon shone forth from the east, both of these fortunate ones were pleased with themselves. Both the separated ones were struck by the arrows of separation with the moonlight. (The moonlight had made them more passionate). (6)

ਦੋਹਰਾ

ਅਸਤਾਚਲ ਸੂਰਜ ਗਯੋ ਰਹਿਯੋ ਚੰਦ ਮੰਡਰਾਇ ।
ਲਪਟਿ ਰਹਿਯੋ ਪਿਯ ਤ੍ਰਿਯਨ ਸੋ ਤ੍ਰਿਯਾ ਪਿਯਨ ਲਪਟਾਇ । ੭ ।

Dohra

astachal suraj geyo rahiyo chander mandrai.
lapti rahiyo piye triyan so triya piyan laptai. (7)

ਉਡਗ ਤਗੀਰੀ ਰਵਿ ਅਬਨ ਪ੍ਰਭਾ ਪ੍ਰਵਾਨਾ ਪਾਇ ।
ਜਾਨੁਕ ਚੰਦ ਅਮੀਨ ਕੇ ਫਿਰੇ ਬਿਤਾਲੀ ਆਇ । ੮ ।

udag tagiri ravi akhan prabha parvana pai.
januk chander ameen ke phire bitali aye. (8)

ਚੌਪਈ

ਅਸਤਾ ਸੋ ਭੋਗਨ ਤਿਨ ਮਾਨੇ । ਚਾਰਿ ਜਾਮ ਘਟਿਕਾ ਇਕ ਜਾਨੈ ।
ਚੌਥੇ ਜਾਮ ਸੋਇ ਕਰ ਰਹੇ । ਚਤੁਰਨ ਕੇ ਗੀਵਾ ਕੁਚ ਗਾਹੇ । ੯ ।

Chopaiee

asta so bhogan tin mano. char jam ghatik ik jano.
choutha jam soye kar rahe. chaturan ke greeva kuch gahe. (9)

ਦੋਹਰਾ

ਨਾਨ ਖਾਨ ਅਰੁ ਦਾਨ ਹਿਤ ਦਿਨਿ ਦਿਖਿ ਜਗਿ ਹੈ ਰਾਜ ।
ਦੁਜਨ ਦਲਨ ਦੀਨੋਧਰਨ ਦੁਸਟਨ ਦਾਹਿਬੇ ਕਾਜ । ੧੦ ।

Dohra

nan khan aru dan hit din dikhi jagi hai raj.
doojan daan denodharam dustan dahibe kaaj. (10)

ਸਵੈਯਾ

ਜਾਨਿ ਪਯਾਨ ਬਿਛੋਹ ਤ੍ਰਿਯਾਨ ਕੇ ਬਡਯੋ ਉਰ ਭੀਤਰ ਭਾਰੀ ।
ਅੰਚਰ ਡਾਰਿ ਕੈ ਮੋਤਿਨ ਹਾਰ ਦੁਰਾਵਤ ਜਾਨਿ ਭਯੋ ਉਜਿਯਾਰੀ ।
ਪਾਨਹੁ ਪੋਛਤ ਪ੍ਰੀਤਮ ਕੋ ਤਨ ਕੈਸੇ ਰਹੈ ਇਹ ਚਾਹਤ ਪਯਾਰੀ ।
ਚੰਦ ਚੜ੍ਹਿਯੋ ਸੁ ਚਹੈ ਚਿਰ ਲੈ ਚਿਤ ਦੇਤ ਦਿਵਾਕਰ ਕੀ ਦਿਸਿ ਗਾਰੀ । ੧੧ ।

Swaiyya

jani payan bichoh tiryen ke badyo urr bhetar bhari.
anchar dari ke motin har duravat jan bheyo ujjari.
panhu pochhat pritam ko tun kaise rahe eh chahat pyari.
chand chariyo su chahe chir lai chit det divakar ki disi gari. (11)

Couplet

The sun had set and the moon had started its movements. The men were getting attracted towards women while the women were embracing their men folks. (7)

On the setting of sun, the moonlight had appeared with a message as if the moon in the form of a supervisor had the stars in the form of its attendants, appearing to change their duties in turn. (8)

Chopaiee

With the setting of the sun, they were engaged in their sexual affairs, considering the twelve hours (of night) as an hour only. They slept for twelve hours and all the four were holding their (each others) necks and breast nipples. (9)

Couplet

On the dawn of the day, the Raja woke up for having baths and for having (breakfasts) food or giving away alms (to the poor) and get ready for destroying the villains (despots) and protecting the helpless (poor) or setting the sinners on fire (punishing them). (10)

Swaiyya

On the termination of the night, the women were feeling the pinch of their separation (from their spouses). It appeared as if the day-dawn was spreading its ambit and encircling the necklace of pearls (stars) in its arms. The woman would like the moon to keep its light effective for a longer period and she was wiping from the face of her lover the drops of perspiration in the form of stars and looking towards the sun she was trying to curse it. (11)

ਭੁਜੰਗ ਛੰਦ

ਚਲੋ ਪ੍ਰਾਨ ਪਯਾਰੇ ਫੂਲੇ ਫੂਲ ਆਛੇ । ਦਿਪੈ ਚਾਰੁ ਮਾਨੋ ਢਰੇ ਮੈਨ ਸਾਛੇ ।
ਕਿਧੋ ਗੀਰਬਾਨੇਸਹੂੰ ਕੇ ਸੁਧਾਰੇ । ਸੁਨੇ ਕਾਨ ਐਸੇ ਨ ਵੈਸੇ ਨਿਹਾਰੇ । ੧੨ ।

Bhujang Chand

chalo pran peyare phoolo phool achai. dipai charu mano daro maen sache.
kidho girbanesahun ke sudhare. sune kaan aise na vaise nihare. (12)

ਤਿਹੀ ਬਾਗ ਹੂੰ ਮੈ ਤਰੋਰਹੁ ਚਬੈਯੈ । ਰਿਝੈਯੈ ਤੁਮੈ ਭੋਗ ਭਾਵਤ ਕਮੈਯੈ ।
ਬਿਲੰਬ ਨ ਕਰੋ ਪ੍ਰਾਤ ਹੋਤੋ ਪਧਾਰੇ । ਸਭੈ ਚਿਤ ਕੇ ਦੂਰਿ ਕੈ ਸੋਕ ਡਾਟੈ । ੧੩ ।
tihi bag hu mein trorhu chabeye. reejhaeyae tumai bhog bhavat kamaeye.
bilamb na karo prat hoto padhare. sabhai chit ke doori ke sok darai. (13)

ਅੜਿਲ

ਲਈ ਸਹਚਰੀ ਚਤੁਰਿ ਸੋ ਏਕ ਬੁਲਾਇ ਕੈ ।
ਕਹੋ ਪਿਅਰਵਾ ਸਾਥ ਭੇਦ ਸਮਝਾਇ ਕੈ ।
ਲਿਖਿ ਪਤਿਯਾ ਕਰ ਦਈ ਕਹਿਯੋ ਤਿਹ ਦੀਜੀਯੋ ।
ਹੋ ਕਾਲਿ ਹਮਾਰੇ ਬਾਗ ਕ੍ਰਿਪਾ ਚਲਿ ਕੀਜੀਯੋ । ੧੪ ।

Aril

lai sehchari chatur so ek bulai ke.
kaho pyarva sath bhed samjhaye ke.
likhi patiya kar dai kahiyo the deejiyo.
ho kali hamare bag kripa chali keejiyo. (14)

ਕਹਿਯੋ ਪਿਅਰਵਹਿ ਐਸ ਭੇਦ ਸਮਝਾਇਯੋ ।
ਕਾਲਿ ਹਮਾਰੇ ਬਾਗ ਕ੍ਰਿਪਾ ਕਰਿ ਆਇਯੋ ।
ਜਬੈ ਮੁਗਲ ਛਲਿ ਦੈਹੋ ਰੁਖ ਚੜਾਇ ਕੈ ।
ਹੋ ਤਬੈ ਸਜਨਵਾ ਮਿਲਿਯਹੁ ਹਮ ਕੋ ਆਇ ਕੈ । ੧੫ ।
kahiyo piyavahi aais bhed samjhaiyo.
kali hamare bag kripa kar aiyo
jabai mughal chhal deho rukh chadai ke.
ho tabai sajanva miliyahu hum ko aye ke. (15)

ਦੋਹਰਾ

ਪ੍ਰਾਤ ਮੁਗਲ ਕੋ ਲੈ ਚਲੀ ਅਪਨੇ ਬਾਗ ਲਿਵਾਇ ।
ਰਸ ਕਸ ਲੈ ਮਦਰਾ ਚਲੀ ਧਿਦੈ ਹਰਖ ਉਪਜਾਇ । ੧੬ ।

Chopaiee

prat mugal ko lai chali apne bag livaye.
rus kus le madra chali hirdai harakh upjai. (16)

Bhujang Chhand

The woman, waking up in the morning would say, "O dear beloved ! Look ! Very beautiful flowers were blossoming. They were looking so charming as if the god of love had himself appeared, or they were the creation of Indra (god). Neither any one had heard about them with ears nor anyone had seen them earlier with the eyes."

(12)

'(O dear !) We will taste fruits in that garden and I would amuse you with my love affair. Let us not delay anymore and try to reach there by day dawn, thus dispelling all our heart's afflictions."

(13)

Aril

She sent for a clever friend of her's and explained to her the secret of the message to be given to her (second) beloved. By giving a letter written in her hand, she said, "Give this letter to him and making sure that he should come to our garden to-morrow (next day) for my sake."

(14)

"By telling him the secret of this message, ask him to kindly visit the garden next day (To-morrow). "When I will send the Mughal to climb the tree with my deceitful action then O darling ! You must come there to meet me."

(15)

Couplet

Next day, she went to the garden along with the Mughal. Being swayed with joy at heart with joy at heart with all the merry-making and wine, she went there.

(16)

ਬਾਗ ਮੁਗਲ ਕੋ ਲੈ ਚਲੀ ਉਤ ਨ੍ਰਿਪ ਸੁਤਹਿ ਬੁਲਾਇ ।
ਫਲਨ ਚਬਾਵਨ ਕੇ ਨਮਿਤ ਚੜੀ ਬਿਰਛ ਪਰ ਜਾਇ । ੧੭ ।
bag mugal ke lai chali utt nrip suteh bulaye.
phalan chabavan ke namit chadi birach par jai. (17)

ਚੜਤ ਰੁਖ ਐਸੇ ਕਹਿਯੋ ਕਹਾ ਕਰਤ ਤੈ ਕਾਜ ।
ਮੁਹਿ ਦੇਖਤ ਤ੍ਰਿਯ ਅਨਤ ਸੋ ਰਸਤ ਨ ਆਵਤ ਲਾਜ । ੧੮ ।
charat rukh aaise kahiyo kaha karat tai kaaj.
muhi dekhat triye anat so rasat na avat laj. (18)

ਉਤਰਿ ਰੁਖ ਤੇ ਯੋ ਕਹੀ ਕਹਾ ਗਈ ਵਹ ਤ੍ਰਿਯ ।
ਤੋ ਜਿਹ ਅਬ ਭੋਗਤ ਹੁਤੋ ਅਧਿਕ ਮਾਨਿ ਸੁਖ ਜੀਯ । ੧੯ ।
utri rukh te yo kahi kaha gayi veh triye.
tai jeh aab bhogat huto adhik mani sukh jiye. (19)

ਮੈ ਨ ਰਮਿਯੋ ਤ੍ਰਿਯ ਅਨਤ ਸੋ ਭਯੋ ਭੇਦ ਯਹ ਕੋਨ ।
ਕਛੁ ਚਰਿਤ੍ਰ ਇਹ ਰੁਖ ਮੈ ਯੋ ਕਹਿ ਬਾਧੀ ਮੋਨ । ੨੦ ।
me na ramiyo triye anat so bheyo bhed kon.
kaachu charitar eh rukh mai yo kahi badhi mon. (20)

ਯੋ ਚਿੰਤਾ ਚਿਤ ਬੀਚ ਕਰਿ ਚੜਿਯੋ ਬਿਰਛ ਪਰ ਧਾਇ ।
ਰਤਿ ਮਾਨੀ ਤ੍ਰਿਯ ਨ੍ਰਿਪਤਿ ਕੇ ਸੁਤ ਕੋ ਨਿਕਟ ਬੁਲਾਇ । ੨੧ ।
yo chinta chit beech kari chadiyo birach par dhai.
rati mani triye nirpat ke sut ko nikat bulai. (21)

ਅਤਿ ਪੁਕਾਰ ਕਰ ਦੁਖਤ ਤੇ ਉਤਾਰਿਯੋ ਨ੍ਰਿਪ ਸੁਤ ਜਾਨਿ ।
ਉਤਰਤ ਦਿਯੋ ਭਜਾਇ ਤ੍ਰਿਯ ਕਛੁ ਨ ਦੇਖਯੋ ਆਨਿ । ੨੨ ।
ati pukar kar darkhat te utariyo nrip sut jani.
utrat diyo bhajaye triye kachu na dekhyo aani. (22)

ਅਤਿਲ

ਚਲਿ ਕਾਜੀ ਪੈ ਗਯੋ ਤਾਹਿ ਕਹਿਯੋ ।
ਏਕ ਰੁਖ ਅਚਰਜ ਕੋ ਆਖਿਨ ਮੈ ਲਹਿਯੋ ।
ਤਾ ਕੋ ਚਲਿ ਕਾਜੀ ਜੁ ਆਪੁ ਨਿਹਾਰਿਯੋ ।
ਹੋ ਮੇਰੇ ਚਿਤ ਕੋ ਭਰਮੁ ਸੁ ਆਜੁ ਨਿਵਾਰਿਯੋ । ੨੩ ।

Aril

chali kaji pe geyo tahi kahiyo.
ek rukh acharj ko akhin mai lahiyo.
ta ko chali kaji jo aap nihariye.
ho mero chit ko bharam su aaj nivariye. (23)

On one side she took the Mughal to the garden and on the other side, she sent for the second paramour (the Raja's son) to meet her there. To eat the fruits, she climbed the tree. (17)

On climbing the tree, she started saying "What are you doing ? In my very presence, you are having a love affair with another woman. Are you not feeling ashamed of yourself ?" (18)

On climbing down from the tree, she said, "Where has that woman gone, with whom you were enjoying sensuous pleasure with great joy and fun ?" (19)

The mughal then replied, "I have not had any love affair with any other woman, what is the meaning of all this secret.? There must be some supernatural power of this tree. Saying this, he kept quiet." (20)

Thinking about it, the mughal then climbed the tree. Then the woman called the Raja's son near her and had a sexual relationship with him. (21)

On seeing the Raja's son, the mughal made lot of noise and came down the tree. As soon as he came down, the woman made the Raja's son run away and on coming down (the tree) the mughal did not see anything (happening there). (22)

Aril

That mughal then went to the Kazi and told him like this that he had seen a particular tree with his own eyes. O Kazi ! Please come with me and see for yourself the beauty of this tree and set my doubts at rest. (23)

ਦੋਹਰਾ

ਸੁਨਤ ਬਚਨ ਕਾਜੀ ਉਠਿਯੋ ਸੰਗ ਲਈ ਨਿਜ ਨਾਰਿ ।
ਚਲਿ ਆਯੋ ਤਿਹ ਰੁਖ ਤਰ ਲੋਗ ਸੰਗ ਕੋ ਟਾਰਿ । ੨੪ ।

Dohra

sunat bachan kaji uthiyo sung lai nij nari.
chali aayo the rukh tar log sung ko tari. (24)

ਚੌਪਈ

ਭੇਦਿ ਨਾਰਿ ਮੋ ਸਭ ਤਿਨ ਕਹਿਯੋ । ਤਾ ਪਾਛੇ ਤਿਹ ਦੁਮ ਕੇ ਲਹਿਯੋ ।
ਤਿਨਹੂੰ ਅਪਨੋ ਮਿਤ੍ਰ ਬੁਲਾਇਯੋ । ਰੁਖ ਚਰੇ ਪਿਯ ਭੋਗ ਕਮਾਯੋ । ੨੫ ।

Chopaiee

bhed nari so sabh tin kahiyo. ta pache the dram ke lahiyo.
tinho apne mitar bulayio. rukh charai piya bhog kamayo. (25)

ਅੜਿਲ

ਮੋਹਿ ਮੀਰ ਜੋ ਕਹਿਯੋ ਸਤਿ ਮੋ ਜਾਨੀਯੋ ।
ਤਾ ਦਿਨ ਤੇ ਤਿਨ ਮੁਗਲ ਹਿਤੁ ਕਰ ਮਾਨੀਯੋ ।
ਤਵਨ ਦਿਵਸ ਤੇ ਕਾਜੀ ਚੇਰੇ ਹੈ ਰਹਿਯੋ ।
ਹੋ ਸਤਿ ਬਚਨ ਸੋਊ ਭਯੋ ਜੁ ਮੋ ਕੋ ਇਨ ਕਹਿਯੋ । ੨੬ ।

Aril

mohi meer jo kahiyo mati mo janiyo.
ta din te tin mugal hitu kar maniyo.
tavan divas te kaji chero haiv rahiyo.
ho sati bachan soyu bheyo ju mo ko in kahiyo. (26)

ਦੋਹਰਾ

ਕੋਟ ਕਸਟ ਸਯਾਨੋ ਕੈਸੋ ਦਹੈ ਅਨੰਗ ।
ਨੈਕ ਨੇਹ ਨਹਿ ਕੀਜਿਯੈ ਤਊ ਤਰਨਿ ਕੇ ਸੰਗ । ੨੭ । ੧ ।

Dohra

kot kasat sayano keso dahae anang.
nek neh nahi keejiye tau taran ke sang. (27) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਸਪਤਦਸਮੇ
ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੭ । ੩੪੨ । ਅਫਜ਼ੀ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
sapatdasmō charitrai samapatam. Sat Subham sat. (17) (342) aphjun.

Couplet

On hearing this, the Kazi stood up and left for the place along with his wife. After clearing away all other companions, he came towards this tree. (24)

Chopaiee

That woman gave out the secret of all this happening to the wife of the Kazi, and then showed her the tree. That woman also called her paramour and as the Kazi (her spouse) climbed the tree, she also enjoyed sensuous pleasure with her paramour. (25)

Aril

Then the Kazi thought to himself, that whatever the Mughal had said appears to be quite true. So from that day, the Kazi accepted the mughal as his friend. So from that day, the Kazi became a follower of the mughal and said to himself that whatever he (mughal) had told him, had proved true. (26)

Couplet

One should never engage in a love affair with a woman, specially when the elders (wise men) undergo any amount of suffering due to sexual desires etc. (27)(1)

Here the Seventeenth episode of the 'Minister's and king's dialogue' regarding 'woman's characterization' from Charitar Pakhyan is completed. All is well.
(17-342)(Contd)

ਦੋਹਰਾ

ਕਥਾ ਸਤਰਵੀ ਰਾਮ ਕਬਿ ਉਚਰੀ ਹਿਤ ਚਿਤ ਲਾਇ ।
ਬਹੁਰਿ ਕਥਾ ਬੰਧਨ ਨਿਮਿਤ ਮਨ ਮੈ ਕਹਿਯੋ ਉਪਾਇ । ੧ ।

Dohra

katha satarvi ram kabi uchari hit chit lai.
bahur katha bandhan nimit mann mein kahiyo upai. (1)

ਧਾਮ ਨਿਸਟ ਤਾ ਕੇ ਹੁਤੀ ਹੋੜ ਬਦੀ ਜਿਹ ਨਾਰਿ ।
ਤਿਨਹੂੰ ਕਰਿਯੋ ਚਰਿਤ੍ਰ ਇਕ ਸੋ ਤੁਮ ਸੁਨਹੁ ਸੁਧਾਰਿ । ੨ ।

dham nisat ta ke huti hod badi jeh nar.
tinhu kariyo charitar ik so tum sunhu sudhari. (2)

ਚੌਪਈ

ਸ੍ਰੀ ਛਲਛਿਦ੍ਰ ਕੁਆਰਿ ਤਿਹ ਨਾਮਾ । ਦੂਜੇ ਰਹਤ ਮੁਗਲ ਕੀ ਬਾਮਾ ।
ਤਿਨ ਜੁ ਕਿਆ ਸੁ ਚਰਿਤ੍ਰ ਸੁਨਾਊ । ਤਾ ਤੇ ਤੁਮਰੋ ਹਿਦੈ ਰਿਝਾਊ । ੩ ।

Chopaiee

Sri chaalchider kuyari tehi nama. dooje rehat mugal ki bama
tin ju kiya su charitar sunayu. ta te tumro hirdai rijayu. (3)

ਅੜਿਲ

ਏਕ ਦਿਵਸ ਤਿਨ ਮਿਹਦੀ ਲਈ ਮੰਗਾਇ ਕੈ ।
ਲੀਪਿ ਆਪਨੇ ਹਾਥ ਪਤਿਹਿ ਦਿਖਰਾਇ ਕੈ ।
ਯਾਰਿ ਦੂਸਰੇ ਸੰਗ ਯੋ ਕਹਿਯੋ ਸੁਧਾਰਿ ਕੈ ।
ਹੋ ਐਹੋ ਤੁਮਰੇ ਤੀਰ ਤਿਹਾਰੇ ਪਯਾਰਿ ਕੈ । ੪ ।

Aril

ek divas tin mihadi layi mangai ke.
lipi apne hath patihi dikhrai ke.
yari doosre sang yo kahiyo sudhari ke.
ho eho tumre teer tihare payar ke. (4)

ਚੌਪਈ

ਪਿਯ ਪਯਾਰੋ ਆਯੋ ਜਬ ਜਾਨਯੋ । ਯਾਰ ਦੂਸਰੇ ਸੰਗ ਬਖਾਨਯੋ ।
ਮੈ ਅਬ ਹੀ ਲਘੁ ਕੇ ਹਿਤ ਜੈਹੋ । ਆਨਿ ਨਾਰ ਤਵ ਪਾਸ ਬਧੈਹੋ । ੫ ।

Chopaiee

piye pyare aayo jab janyo. yaar dusre sung bakhaniyo.
mai ab hi laghu ke hit jeho. aan naar tav paaas badeho. (5)

Couplet

The poet Ram had related the seventeenth episode with great interest and then tried to relate another story in his mind. (1)

Near to the house of this deceitful woman was living another woman with whom she had accepted a bet. She also performed a deceitful action, which you must listen with rapt attention. (2)

Chopaiee

Her name was Chhalchhidar Kaur and she lived with the mughal's wife. What deceitful action she performed, now I am going to relate now, so that you may feel pleased with it. (3)

Aril

One day she sent for some myrtle (mehndi) and after applying to her hands she showed it to her spouse and told her second paramour also, that "O friend ! I will come to you also due to my love. (4)

Chopaiee

When she found that her beloved had come, then she told her second lover that she was going for urination and will get her trouser string tied by him. (on coming back). (5)

ਦੋਹਰਾ

ਨਾਰ ਖਲਾਯੋ ਜਾਰ ਤੇ ਗਈ ਜਾਰ ਕੇ ਪਾਸਿ ।
ਜਾਇ ਨਿਪਤਿ ਕੇ ਸੰਗ ਰਮੀ ਰੰਚਕ ਕਿਯਾ ਨ ਤ੍ਰਾਸ । ੬ ।

Dohra

nar khulayo jaar te gayi jaar ke pass.
jaye nirpat ke sung rami ranchak kiya na tras. (6)

ਅੜਿਲ

ਮੁਹਰ ਪਰਾਪਤਿ ਹੋਇ ਟਕਾ ਕੋ ਲੇਵਈ ।
ਬਿਨੁ ਦੀਨੇ ਧਨ ਸਰੈ ਤ ਕੋ ਧਨ ਦੇਵਈ ।
ਧਨੀ ਤਯਾਗਿ ਨਿਰਧਨ ਕੇ ਕੋ ਗ੍ਰਿਹ ਜਾਵਈ ।
ਹੋ ਰਾਵ ਤਯਾਗਿ ਕਰਿ ਰੰਕ ਕਵਨ ਚਿਤ ਲਯਾਵਈ । ੭ ।

Aril

muhar parapati hoi taka ko levayi.
bin deenai dhun sarai ta ko dhan devyai
dhani tayag nirdhan ke ko greh javai.
ho rav tyagi kari runk kavan chit layavi. (7)

ਦੋਹਰਾ

ਨੇਹ ਠਾਨਿ ਰਤਿ ਮਾਨਿ ਕਰਿ ਰਾਜਾ ਦਿਯਾ ਉਠਾਇ ।
ਲਗੀ ਮਿਹਦੀਆ ਕਰ ਰਹੀ ਨਾਰ ਬਧਾਯੋ ਆਇ । ੮ ।

Dohra

neh thaani rati mani kari raja diya uthai.
lagi mehdiya kar rahi nar badhayo aaye. (8)

ਬੈਨ ਸੁਨਤ ਮੁਰਖ ਉਠਿਯੋ ਭੇਦ ਨ ਸਕਯੋ ਪਛਾਨਿ ।
ਬੰਧਯੋ ਬੰਦ ਇਜਾਰ ਕੋ ਅਧਿਕ ਪ੍ਰੀਤਿ ਮਨ ਮਾਨਿ । ੯ ।
ben sunat moorakh uthiyo bhed na sakiyo pachhan..
bandhiyo ban ijaar ko adhik preet man maan. (9)

ਪ੍ਰੀਤਿ ਕੈਸਿਯੈ ਤਨ ਬਦੈ ਕਸਟ ਕੈਸਹੁ ਹੋਇ ।
ਤਉ ਤਰੁਨਿ ਮੈ ਦੋਸਤੀ ਭੁਲਿ ਨ ਕਰਿਯਹੁ ਕੋਇ । ੧੦ । ੧ ।
prret kaisiyo tan badhai kasat kaeshu hoi.
tayu taruni mai dosti bhooli na kariyahu koi. (10) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਅਸਟਦਸਮੇ
ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੮ । ੩੫੨ । ਅਫਜ਼ੁ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
asatdasmo charitrai samapatam. Sat Subham sat. (18) (352) aphjun.

Couplet

She got her trouser string (knot) opened through her spouse and went to her paramour. Then she had a love (sexual) affair with the Raja (second paramour) without having any hesitation. (6)

Aril

If someone gets a gold coin, then why should one accept a smaller coin (two/sence) If one gets the job done without paying any money, they why should one spend any money ? Barring a rich person why should one visit a poor man's house ? So why should one have love affair with a poor man having forsaken the Raja.? (7)

Couplet

After having enjoyed sensuous pleasure with great love she sent away the Raja ; so due to the myrtle being applied to her hand, she went to her hand, she went to her husband for getting the trouser string tied. (8)

On hearing the words of the wise, the foolish husband got up and could not realize the secret behind this move, and with greater love and devotion at heart, he tied her trouser string. (9)

Even if there was great attraction and love for a woman and there is great suffering, even then one should never develop friendship with another woman, even by mistake. (10)(1)

Here the Eighteenth episode of the 'Minister and king dialogue' regarding 'woman's characterization' from Charitar Pakhyan is completed. All is well. (18-352)(Contd)

ਚੌਪਈ

ਬੰਦਸਾਲ ਨ੍ਰਿਪ ਸੁਤਹਿ ਪਠਾਯੋ । ਪ੍ਰਾਤ ਸਮੈ ਪੁਨਿ ਨਿਕਟਿ ਬੁਲਾਯੋ ।
ਬਹੁਰੋ ਮੰਤ੍ਰੀ ਕਥਾ ਉਚਾਰਿਯੋ । ਚਿਤ੍ਰ ਸਿੰਘ ਕੋ ਭਰਮੁ ਨਿਵਾਰਿਯੋ । ੧ ।

Chopaiee

bandsal nrip suthi pathayo. prat samai puni nikat bulayo.
bahuro mantri katha uchario. chitar singh ko bharam nivariyo. (1)

ਦੋਹਰਾ

ਸਾਹ ਜਹਾਨਾਬਾਦ ਮੈ ਏਕ ਮੁਗਲ ਕੀ ਬਾਲ ।
ਤਾ ਸੋ ਕਿਆ ਚਰਿਤ੍ਰ ਇਕ ਸੋ ਤੁਮ ਸੁਨਹੁ ਨ੍ਰਿਪਾਲ । ੨ ।

Dohra

sah jahanabad mai ek mugal ki baal.
ta so kiya charitar ik so tum sunhu nirpal. (2)

ਚੌਪਈ

ਤਾ ਕੋ ਨਾਮ ਨਾਦਰਾ ਬਾਨੋ । ਅਮਿਤ ਰੂਪ ਤਾ ਕੋ ਜਗ ਜਾਨੋ ।
ਅਧਿਕ ਤਰੁਨਿ ਕੋ ਤੇਜ ਬਰਾਜਤ । ਜਾ ਸਮ ਅਨਤ ਨ ਕਤਹੂੰ ਰਾਜਤ । ੩ ।

Chopaiee

ta ko naam nadra bano. amit roop ta ko jug jano.
adhik taruni ko tej brajat. ja sam anant na rajat. (3)

ਦੋਹਰਾ

ਨਿਸ ਦਿਨ ਬਾਸ ਤਹਾ ਕਰੈ ਮੁਗਲਨ ਅਨਤੈ ਜਾਇ ।
ਔਰ ਇਸਤ੍ਰਿਯਨ ਸੋ ਭਜੈ ਤ੍ਰਿਯ ਤੋ ਕਛੁ ਨ ਸੰਕਾਇ । ੪ ।

Dohra

nis din bas taha karai muglan ante jai.
aaor istriyan so bhajai triya to kachu na sankai. (4)

ਹੇਰ ਮੁਗਲ ਅਨਤੈ ਰਮਤ ਤਰੁਨਿ ਧਾਰ ਰਿਸਿ ਚਿਤ ।
ਕੀਨਾ ਏਕ ਬੁਲਾਇ ਗ੍ਰਿਹ ਬਾਲ ਬਨਿਕ ਕੋ ਮਿਤ । ੫ ।

her mugal ante ramat taruni dhar risi chit.
keena ek bulai greh bal banik ko mit. (5)

ਏਕ ਦਿਵਸ ਤਾ ਸੋ ਕਹਿਯੋ ਭੇਦ ਸਕਲ ਸਮਝਾਇ ।
ਪੁਤ੍ਰ ਧਾਮ ਤਿਹ ਰਾਖਿਯੋ ਨਿਜ ਪਤਿ ਤੇ ਡਰ ਪਾਇ । ੬ ।

ek divas ta so kahiyo bhed sakal samjhaiye.
putar dham teh rakhiyo nij pati te dar pai. (6)

Chopaiie

The Raja then sent his son to the prison and sent for him again in the morning. Then the minister related another episode and alleviated the doubts of Chittar Singh. (1)

Couplet

O Raja ! There lived a woman, wife of a mughal in Shahjahanabad. She played a magic spell (deceitful action) which you should listen now. (2)

Chopaiie

She was called Nadra Bano and her charming beauty was known throughout the world. She was looking glamorous in her charm and there was none else commanding so much honour. (3)

Couplet

He used to live there through out day and night but at times he would go to meet other mughals. He used to enjoy sexual affairs with other women as well, but would not leave any doubt in his wife's mind (about his affairs). (4)

But that woman, having seen him enjoying sensuous pleasure with an other women, got furious with rage in her mind. Then she called a trader's son to her house and then befriended him. (5)

One day she explained him the whole secret and being afraid of her spouse she arranged for his stay in the son's house. (6)

ਪਿਯ ਸੋਵਤ ਤਿਯ ਜਾਗਿ ਕੈ ਪਤਿ ਕੋ ਦਿਯੋ ਜਾਇ ।
 ਲੈ ਆਗਯਾ ਸੁਤ ਬਨਕ ਕੇ ਸੰਗ ਬਿਹਾਰੀ ਜਾਇ । ੭ ।
 piya sovat triye jag ke pati ko diyo jagai.
 lai agya sut banak ke sung bihari jai. (7)

ਪਿਯ ਸੋਵਤ ਤਿਯ ਜੋ ਜਗੈ ਕਹੈ ਦੁਸਟ ਕੋਊ ਆਇ ।
 ਤੁਰਤ ਦੋਸਤੀ ਪਤਿ ਤਜੇ ਨਾਤ ਨੇਹ ਛੁਟਿ ਜਾਇ । ੮ ।
 piye sovat triye jo jagai kahai dusat koyu aaye.
 turat dosti pati tajai naat neh chuti jai. (8)

ਅੜਿਲ

ਪਿਯ ਕੋ ਪ੍ਰਿਥਮ ਜਵਾਇ ਆਪੁ ਪੁਨਿ ਖਾਇਯੈ ।
 ਪਿਯ ਪੂਛੇ ਬਿਨੁ ਨੈਕ ਨ ਲਘੁ ਕਹ ਜਾਇਯੈ ।
 ਜੋ ਪਿਯ ਆਇਸੁ ਦੇਇ ਸੁ ਸਿਰ ਪਰ ਲੀਜਿਯੈ ।
 ਹੋ ਬਿਨੁ ਤਾ ਕੇ ਕਛੁ ਕਹੇ ਨ ਕਾਰਜ ਕੀਜਿਯੈ । ੯ ।

Aril

piye ko pritham javai aap pun khaiye.
 piye puche bin naik na laghu keh jaiye.
 jo piye aais deyi su sir par leejiye.
 ho bin ta ke kachu kahe na karaj kijiye. (9)

ਦੋਹਰਾ

ਬਿਨੁ ਪਿਯ ਕੀ ਆਗਯਾ ਲਈ ਮੈ ਲਘੁ ਕੋ ਨਹਿ ਜਾਉ ।
 ਕੋਟਿ ਕਸਟ ਤਨ ਪੈ ਸਹੋ ਪਿਯ ਕੋ ਕਹਿਯੋ ਕਮਾਉ । ੧੦ ।

Dohra

bin piye ki aagya lai mae laghu ko nahi jayu.
 koti kasat tan pe saho piye ko kahiyo kamau. (10)

ਸੁਨਤ ਬਚਨ ਮੁਰਖ ਮੁਗਲ ਆਗਯਾ ਤਿਯ ਕਹ ਦੀਨ ।
 ਰੀਝਿ ਗਯੋ ਜੜ ਬੈਨ ਸੁਨਿ ਸਕਯੋ ਨ ਕਛੁ ਛਲ ਦੀਨ । ੧੧ ।
 sunat bachan moorakh mugal agya triye keh deen.
 reejh geyo jad bain suni sakyon na kachu chaal cheen. (11)

ਸੁਨਤ ਬਚਨ ਤਿਯ ਉਠਿ ਚਲੀ ਪਿਯ ਕੀ ਆਗਯਾ ਪਾਇ ।
 ਰਤਿ ਮਾਨੀ ਸੁਤ ਬਨਿਕ ਸੋ ਹਿਦੈ ਹਰਖ ਉਪਜਾਇ । ੧੨ ।
 sunat bachan triye uthi chali piye ki agya pai.
 rati mani sut banik so hirdai harakh upjai. (12)

The woman woke up and then awakened her sleeping husband and taking his permission went to the son's house and had a sexual relationship with the trader's son. (7)

Then the wife told her husband, "When the husband is asleep and the wife is awake and if some villain were to tell the husband, that his wife was in the company of another man, then the husband disconnects all relationship of love and affection (finishes there and then).with her. (8)

Aril

One should first feed the beloved and then only one should take food. One should not go for urination even, without the permission of the spouse. Whatever orders were given by the husband, should be obeyed by the wife with due regard. One should not perform any action without the permission of the spouse. (9)

Couplet

She said, "Without the permission of my husband, I will not go for urination even. I will bear all the hardships of my body alone, but always obey the orders of my husband. (10)

The foolish Mughal listened to her words and gave her permission. That fool could not gauge the depth (secret) of her words and got pleased with her and could not see through her deceitful action. (11)

On hearing the words of the beloved and getting his permission, the woman got up and went away and being overjoyed, she enjoyed a sexual relation with the trader's son. (12)

ਪਰੈ ਆਪਦਾ ਕੈਸਿਯੈ ਕੋਟ ਕਸਟ ਸਹਿ ਲੇਤ ।
 ਤਉ ਸੁਘਰ ਨਰ ਇਸਤ੍ਰਿਯਨ ਭੇਦ ਨ ਅਪਨੋ ਦੇਤ । ੧੩ । ੧ ।
 parae aapda kaisiye kot kasat sahi let.
 tayu sugar nar istriyan bhed na apno det. (13) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਉਨੀਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੯ । ੩੬੫ । ਅਫਜ਼ੁ ।
 iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
 asatdasmo charitrai samapatam. Sat Subham sat. (19) (365) aphjun.

ਭੁਜੰਗ ਛੰਦ

ਬਹੁਰਿ ਬੰਦ ਗ੍ਰਿਹ ਮਾਝ ਨ੍ਰਿਪ ਪੂਤ ਡਾਰਿਯੋ । ਭਈ ਭੋਰ ਬਹੁਰੋ ਨਿਕਟ ਕੋ ਹਕਾਰਿਯੋ ।
 ਤਬੈ ਮੰਤ੍ਰੁ ਯੋ ਰਾਇ ਸੋ ਬੈਨ ਭਾਖਯੋ । ਚਿਤਰ ਸਿੰਘ ਕੋ ਪੂਤ ਕੋ ਪ੍ਰਾਨ ਰਾਖਯੋ । ੧ ।

Bhujang Chhand

bahuri band greh majh nrip poot dariyo. bhayi bhor bahuro nikat ko hakariye.
 tabai mantar yo rai so baen bakhyo. chitar singh ko poot ko pran rakhyo. (1)

ਸਹਰ ਚੀਨ ਮਾਚੀਨ ਮੈ ਏਕ ਨਾਰੀ । ਰਹੈ ਆਪਨੇ ਖਾਵੰਦਹਿ ਅਧਿਕ ਪਯਾਰੀ ।
 ਜੁ ਸੋ ਬੈਨ ਭਾਖੈ ਵਹੀ ਬਾਤ ਮਾਨੈ । ਬਿਨਾ ਤਾਹਿ ਪੂਛੇ ਨਹੀ ਕਾਜ ਠਾਨੈ । ੨ ।
 sehar cheen macheen mae ek nari. rahe apne khavandhi adhik payari.
 ju so baen bhakhe vahi baat mane. bina tahi poochai nahi kaaj thanai. (2)

ਦਿਨੋ ਰੈਨ ਡਾਰੇ ਰਹੈ ਤਾਹਿ ਡੇਰੈ । ਬਿਨਾ ਤਾਹਿ ਨਹਿ ਇੰਦੁ ਕੀ ਹੂਰ ਹੇਰੈ ।
 ਤ੍ਰਿਯਾ ਰੂਪ ਆਨੂਪ ਲਹਿ ਪੀਯ ਜੀਵੈ । ਬਿਨਾ ਨਾਰਿ ਪੂਛੇ ਨਹੀ ਪਾਨ ਪੀਵੈ । ੩ ।
 dino raen dare rahe tahi dere. bina tahi nahi Inder ki hoor here.
 tria roop anoop lahi piya jeevai. bina nari puchai nahi paan peevai. (3)

ਮਤੀ ਲਾਲ ਨੀਕੋ ਰਹੈ ਨਾਮ ਬਾਲਾ । ਦਿਪੈ ਚਾਰੁ ਆਭਾ ਮਨੋ ਰਾਗ ਮਾਲਾ ।
 ਸੁਨੀ ਕਾਨ ਐਸੀ ਨ ਵੈਸੀ ਨਿਹਾਰੀ । ਭਈ ਹੈ ਨ ਆਗੇ ਨ ਚੈਰੈ ਕੁਮਾਰੀ । ੪ ।
 mati lal niko rahe naam bala. dipai char abha mano rag mala.
 suni kan aisi na vaisi nihari. bhayi haai na aage na haehae kumari. (4)

ਮਨੋ ਆਪੁ ਲੈ ਹਾਥ ਬ੍ਰਹਮ ਬਨਾਈ । ਕਿਧੋ ਦੇਵਜਾਨੀ ਕਿਧੋ ਮੈਨ ਜਾਈ ।
 ਭਈ ਨਾਹਿ ਨਹਿ ਹੈ ਨ ਚੈਰੈ ਤ੍ਰਿਵੈਸੀ । ਮਨੋ ਜਛਨੀ ਨਾਗਨੀ ਕਿੰਨੈਸੀ । ੫ ।
 mano aap lai haath braham banai. kido devjani kidhe maen jayi.
 bhayi nahi naahi hai na havhe trivesi. mano jachni nagni kinarnesi. (5)

The wise men, not withstanding any amount of suffering or facing various afflictions, do not give out their heart's secrets to the woman. (13)

Here the Eighteenth episode of the Minister and king's dialogue regarding woman characterization' from Charitar Pakhyani is completed. All is well. (19-365)

Bhujang Chhand :

The Raja sent away his son to the prison and called him again the next morning. Then the minister told the Raja like this and saved the life of Chitar Singh's son. (1)

There used to live a woman in the town of Cheen Macheen and was very dear to her spouse. Whatever she would say, was agreed by him, and he would not take any action without her approval. (2)

He would always be devoted to her and would not gaze at the fairies of Indra even (except her attachment). The husband was existing (living his life) by looking at her charming beauty and without her permission, he would not drink water even. (3)

The woman had a beautiful name of Lal mati, and her charm was so glamorous that it would appear like a necklace of music. (Rag mala) such a charming beauty was neither heard of (with the ears) nor seen with the eyes. Such a beautiful woman had never existed before not there would be any (such beauty) in future as well. (4)

It seems Brahma had moulded her figure with his own hands ; either she was like a goddess or was created by the god of love. Neither such a beauty had existed before nor was living at present or would be born again (in future). She looked like a demi-goddess, a female snake or a mythological mare with a human head. (5)

ਤਿਨਕ ਦੇਸ ਕੇ ਰਾਵ ਸੈ ਨੇਹ ਠਾਨਯੋ । ਮਹਾ ਚਤੁਰ ਤਿਹ ਚਿਤ ਕੇ ਬੀਚ ਜਾਨਯੋ ।
ਅਧਿਕ ਰੂਪ ਆਨੂਪ ਤਾ ਕੋ ਬਿਰਾਜੈ । ਲਖੇ ਜਾਹਿ ਕੰਦੁਪ ਕੋ ਦੁਪ ਭਾਜੈ । ੬ ।
tinak des ke raav se neh thaniyo. maha chatur the chit ke beech janayo.
adhik roop anoop ta ko beerajai. laakhai jahi kandrap ko drap bhajai. (6)

ਦੋਹਰਾ

ਅਧਿਕ ਪ੍ਰੀਤ ਤਾ ਸੈ ਕਰੀ ਚਿਤ ਮੈ ਚਤੁਰ ਪਛਾਨ ।
ਛਾਡਿ ਦਈ ਲਜਾ ਸਭੈ ਬਧੀ ਬਿਰਹ ਕੇ ਬਾਨ । ੭ ।

Dohra

adhik preet ta se kari chit me chatur pachan.
chadi dai laaja sabhai badhi birhe ke baan. (7)

ਤੋਟਕ ਛੰਦ

ਲਖਿ ਰੂਪ ਲਲਾ ਜੁ ਕੋ ਰੀਝ ਰਹੀ । ਜਿਹ ਜੋਤ ਪ੍ਰਭਾ ਨਹਿ ਜਾਤ ਕਹੀ ।
ਨਿਸ ਏਕੋ ਤ੍ਰਿਯਾ ਤਿਹ ਬੋਲ ਲਿਯੋ । ਮਨ ਭਾਵਤ ਭੂਪ ਸੈ ਭੋਗ ਕਿਯੋ । ੮ ।

Totak Chhand

lakhi roop lala ju ko reejh rahi. jeh jot prabha nahi jaat kahi.
• nis ek triya the bol liyo. man bhavat bhoop mae bhog kiyo. (8)

ਸਿਗਰੀ ਨਿਸ ਭੂਪ ਸੋ ਭੋਗ ਕਰਿਯੋ । ਇਹ ਬੀਚ ਤ੍ਰਿਯਾ ਪਤਿ ਆਨ ਪਰਿਯੋ ।
ਤਿਹ ਆਵਤ ਜਾਨਿ ਡਰੀ ਹਿਯ ਮੈ । ਇਹ ਭਾਤਿ ਚਰਿਤ੍ਰ ਠਟਿਯੋ ਜਿਯ ਮੈ । ੯ ।

sigri nis bhoop so bhog kariyo. eh beech triya aan pariyo.
teh avat jani dari hiye nae. eh bhati charitar thatiyo jiye mae. (9)

ਦੋਹਰਾ

ਤਕਿਯਾ ਕਰਿ ਰਾਖਯੋ ਨਿਪਹਿ ਆਪਣੀ ਸੇਜ ਬਣਾਇ ।
ਜਾਇ ਪਿਯਾਹਿ ਆਗੇ ਲਿਯੋ ਪਰਮ ਪ੍ਰੀਤਿ ਉਪਜਾਇ । ੧੦ ।

Dohra

takiya kari rakhiyo nirphi apni sej banai.
jai piyahi aage liyo param preet upjaiyo. (10)

ਭੂਪ ਲਖਯੋ ਚਿਤ ਮੈ ਫਸਯੋ ਆਨਿ ਤ੍ਰਿਯਾ ਕੇ ਹੇਤ ।
ਅਧਿਕ ਚਿਤ ਭੀਤਰ ਡਰਿਯੋ ਸੁਸ ਨ ਉਚੈ ਲੇਤ । ੧੧ ।
bhoop lakhyo chit mae phasyo aan tria ke het.
adhik chit bheetar dariyo savas na ucho let. (11)

ਪਤਿ ਸੋ ਅਤਿ ਰਤਿ ਮਾਨਿ ਕੈ ਰਹੀ ਗਰੇ ਲਪਟਾਇ ।
ਕਿਯੋ ਸਿਰਾਨੋ ਭੂਪ ਕੋ ਸੋਇ ਰਹੇ ਸੁਖ ਪਾਇ । ੧੨ ।

pati so ati rati mani ke rahi gare laptaye.
kio sirano bhoop ko soye rahe sukh pai. (12)

She developed love for the Raja of the land and considered him to be very clever and intelligent. He was very handsome, on comparing with his charm, even the pride of god of love (Kamdev) would be shattered (would feel belittled). (6)

Couplet :

She had developed great love and admiration for him considering him to be very shrewed. She was so much struck by his separation that she had lost all sense of shame or self-respect (was completely enamoured by him). (7)

Totak Chhand :

She was overjoyed with the charm of her paramour (beloved) at his beauty which was beyond description. That woman sent for the Raja one day and enjoyed sensuous pleasure with him to her heart's satisfaction. (8)

She had sexual relationship with the Raja throughout the night and in the meantime her husband came there. On seeing him coming, she got frightened, so she thought of some deceitful action in her mind. (9)

Couplet :

She made the Raja in the form of a pillow and kept him there (huddled up) and with great love and affection she approached her spouse by advancing towards him. (10)

The Raja Thought in his mind that he had been caught due to the woman's love. So he also was afraid (of the husband's presence) and could not even breathe loudly. (freely). (11)

That woman, after having a sexual affair with her husband, kept herself in his embrace and they continued to sleep in joy by using the Raja as a pillow. (12)

ਭੋਰ ਭਏ ਉਠਿ ਪਿਯ ਗਯੋ ਨਿਪ ਸੋ ਭੋਗ ਕਮਾਇ ।
ਕਾਢਿ ਸਿਰਾਨਾ ਤੇ ਤੁਰਤ ਸਦਨ ਦਿਯੋ ਪਹੁਚਾਇ । ੧੩ ।
bhor bhai uthi piye gayo nrip so bhog kamaye.
kadh sirana te turat sadan diyo pahuchai. (13)

ਜੇ ਜੇ ਸਯਾਨੇ ਹੈ ਜਗਤ ਮੈ ਤ੍ਰਿਯ ਸੋ ਕਰਤ ਪਯਾਰ ।
ਤਾਹਿ ਮਹਾ ਜੜ ਸਮੁਝਿਯੈ ਚਿਤ ਭੀਤਰ ਨਿਰਧਾਰ । ੧੪ । ੧ ।
aje je sayano haiv jagat me triye so karat payar.
tahi maha jad samujhiye chit bheetaar nirdhar. (14) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਬੀਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੨੦ । ੩੭੯ । ਅਫਜ਼ੁ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
bisave charitar samapatam. Sat Subham sat. (20) (379) aphjun.

ਦੋਹਰਾ

ਭੂਪ ਬੰਦ ਗ੍ਰਿਹ ਨਿਜ ਸੁਤਹਿ ਗਾਹਿ ਕਰਿ ਦਿਯੋ ਪਠਾਇ ।
ਪ੍ਰਾਤ ਸਮੇ ਮੰਤ੍ਰੀ ਸਹਿਤ ਬਹੁਰੋ ਲਿਯੋ ਬੁਲਾਇ । ੧ ।

Dohra

Bhoop band greh nij suteh gahi kari diyo pathai.
prat samai mantri sahit bahuro jiyo bulai. (1)

ਰੀਝ ਰਾਇ ਅਠਸਧ ਕਹਯੋ ਬਚਨ ਮੰਤ੍ਰਿਯਨ ਸੰਗ ।
ਪੁਰਖ ਤ੍ਰਿਯਨ ਚਤੁਰਨ ਚਰਿਤ ਮੋ ਸੋ ਕਰਹੁ ਪ੍ਰਸੰਗ । ੨ ।
reejh rai athsud kario bachan mantrian sung.
poorakh triyan chaturan charit mo so karhu par sang. (2)

ਤੀਰ ਸਤੁਦ੍ਰਵ ਕੇ ਹੁਤੋ ਪੁਰ ਅਨੰਦ ਇਕ ਗਾਉ ।
ਨੇਤ੍ਰ ਤੁੰਗ ਕੇ ਢਿਗ ਬਸਤ ਕਹਲੁਰ ਕੇ ਠਾਉ । ੩ ।
teer satudrav ke huto anand ik gau.
netar tung ke dig basat kehlur ke thai. (3)

ਤਹਾ ਸਿਖ ਸਾਖਾ ਬਹੁਤ ਆਵਤ ਮੋਦ ਬਦਾਇ ।
ਮਨ ਬਾਛਤ ਮੁਖਿ ਮਾਗ ਬਰ ਜਾਤ ਗ੍ਰਿਹਨ ਸੁਖ ਪਾਇ । ੪ ।
taha sikh sakha bahut avat mod badai.
mun bachat mukhi mag bar jaat grehan mukh pai. (4)

With the dawn of day, the husband went away. Then she had sensuous pleasure with the Raja also and taking him out (of the pillow) sent him away. (13)

In the world, all those men who consider themselves clever and develop love for the woman, should be considered great fools, in the heart. (14)(1)

Here the twentieth episode of "King" & Minister's dialogue regarding woman's characterization' from Charitar Pakhyon is completed. All is well. (20-379)(Contd)

Couplet :

The Raja again caught hold of his son and sent him to the prison and sent for him in the morning along with the minister. (1)

The Raja got pleased and asked his ministers to relate the stories of wise men and women to him. (2)

On the banks of Satluj there was a village by the name of Anandpur, which was situated near Naina Devi mountain in the Kehlur state. (3)

There many persons of Sikh faith used to come with great joy and get their desires fulfilled, thus going back satisfied. (4)

ਏਕ ਤ੍ਰਿਯਾ ਧਨਵੰਤ ਕੀ ਤੋਨ ਨਗਰ ਮੈ ਆਨਿ ।
ਹੇਰਿ ਰਾਇ ਪੀੜਤ ਭਈ ਬਿਧੀ ਬਿਰਹਹ ਕੇ ਬਾਨ । ੫ ।

ek triya dhanvant ki ton nagar mai aani.
heri rai peerat bhai bidhi birhar ke ban. (5)

ਮਗਨ ਦਾਸ ਤਾ ਕੋ ਹੁਤੋ ਸੋ ਤਿਨ ਲਿਯੋ ਬੁਲਾਇ ।
ਕਛੁਕ ਦਰਬ ਤਾ ਕੋ ਦਿਯੋ ਐਸੇ ਕਹਿਯੋ ਬਨਾਇ । ੬ ।

magan dass ta ko huto so tin liyo bulai.
kachuk darab ta ko diyo aise kahiyo banai. (6)

ਨਗਰ ਰਾਇ ਤੁਮਰੋ ਬਸਤ ਤਾਹਿ ਮਿਲਾਵਹੁ ਮੋਹਿ ।
ਤਾਹਿ ਮਿਲੇ ਦੈਰੋ ਤੁਝੈ ਅਮਿਤ ਦਰਬ ਲੈ ਤੋਹਿ । ੭ ।

nagar rai tumre basat tahi milvahu mohi.
tahi milai deho tujhe amit darab lai tohi. (7)

ਮਗਨ ਲੋਭ ਧਨ ਕੇ ਲਗੇ ਆਨਿ ਰਾਵ ਕੇ ਪਾਸ ।
ਪਰਿ ਪਾਇਨ ਕਰ ਜੋਰਿ ਕਰਿ ਇਹ ਬਿਧਿ ਕਿਯ ਅਰਦਾਸਿ । ੮ ।

magan lobh dhan ke lagai aan raav ke pas.
pari payen kar jori kari eh bidi kiye ardas. (8)

ਸਿਖਯੋ ਚਹਤ ਜੋ ਮੰਤ੍ਰ ਤੁਮ ਸੋ ਆਯੋ ਮੁਰ ਹਾਥ ।
ਕਹੈ ਤੁਮੈ ਸੋ ਕੀਜਿਯਹੁ ਜੁ ਕਛੁ ਤੁਹਾਰੋ ਸਾਥ । ੯ ।

sikhiyo chehat jo mantar tum so aiyo mur hath.
kahai tume so keejiyo ju kachu tuharo sath. (9)

ਭੁਜੰਗ ਛੰਦ

ਚਲਿਯੋ ਧਾਰਿ ਆਤੀਤ ਕੋ ਭੇਸ ਰਾਈ । ਮਨਾਪਨ ਬਿਖੈ ਸ੍ਰੀ ਭਗੋਤੀ ਮਨਾਈ ।
ਚਲਿਯੋ ਸੋਤ ਤਾ ਕੇ ਫਿਰਿਯੋ ਨਾਹਿ ਫੇਰੇ । ਧਸਯੋ ਜਾਇ ਕੈ ਵਾ ਤ੍ਰਿਯਾ ਕੇ ਸੁ ਡੇਰੇ । ੧੦ ।

Bhujang Chhand

chaliyo dhari ateet ko bhes rayi. manapun bikhe Sri bhagouti manai.
chaliyo sot ta ke phiriyo nahi phere. dasyo jai ke va triya ke su dere. (10)

ਚੌਪਈ

ਲਖਿ ਤ੍ਰਿਯਾ ਤਾਹਿ ਸੁ ਭੇਖ ਬਨਾਯੋ । ਫੂਲ ਪਾਨ ਅਰੁ ਕੈਫ ਮੰਗਾਯੋ ।
ਆਗੇ ਟੀਰ ਤਾ ਕੋ ਤਿਨ ਲੀਨਾ । ਚਿਤ ਕਾ ਸੋਕ ਦੂਰਿ ਕਰਿ ਦੀਨਾ । ੧੧ ।

Chopaiee

lakhi triya tahi su bhekh baniyo. phool pan aru kaif mangayo.
aagai teer ta ko tin leena. chit ka sok door kar deena. (11)

One richman's wife came there and on seeing the Raja became afflicted with the arrows of separation (got attracted towards him). (5)

There was a person by the name Magan, who was an attendant of the Raja, She called him and giving him some money, she explained to him like this. (6)

"You arrange for my meeting with the Raja, On finally meeting him, I will give lot of money." (7)

Magan, being lured with the desire for more money came to the Raja and then requested him with folded hands and bowing to him. (8)

"Whatever witchcraft you wanted to learn, I have get hold of it. So you do according to what I would suggest. (9)

Bhujang Chhand :

That Raja, in the guise of a mendicant started while chanting the mantra of Bhagwati in this heart. (10)

Chopaice :

He started at the night time and did not come back and went straight to the woman's place. (11)

ਦੋਹਰਾ

ਬਸਤੁ ਪਹਿਰਿ ਬਹੁ ਮੋਲ ਕੇ ਅਤਿਬ ਭੇਸ ਕੋ ਡਾਰਿ ।
ਤਵਨ ਸੇਜ ਸੋਭਿਤ ਕਰੀ ਉਤਮ ਭੇਖ ਸੁਧਾਰਿ । ੧੨ ।

Dohra

bastar pehari bahu mol ke atib bhes ko dari.
tawvan sej sobhit kari uttam bhekh sudhari. (12)

ਤਬ ਤਾ ਸੋ ਤ੍ਰਿਯ ਯੋ ਕਹੀ ਭੋਗ ਕਰਹੁ ਮੁਹਿ ਸਾਥ ।
ਪਸੁ ਪਤਾਰਿ ਦੁਖ ਦੈ ਘਨੋ ਮੈ ਬੇਚੀ ਤਵ ਹਾਥ । ੧੩ ।

tab ta so triye yo kahi bhog karhu mohi sath.
pasu patari dukh de ghanomai bechi tav hath. (13)

ਰਾਇ ਚਿਤ ਚਿੰਤਾ ਕਰੀ ਬੈਠੇ ਤਾਹੀ ਠੌਰ ।
ਮੰਤ੍ਰ ਲੈਨ ਆਯੋ ਹੁਤੋ ਭਈ ਐਰ ਕੀ ਐਰ । ੧੪ ।

rai chit chinta kari baithe tahi thor.
mantar lain aayo huto bhayi aor ki aor. (14)

ਅੜਿਲ

ਭਏ ਪੂਜ ਤੋ ਕਹਾ ਗੁਮਾਨ ਨ ਕੀਜਿਯੈ ।
ਧਨੀ ਭਏ ਤੋ ਦੁਖਯਨ ਨਿਧਨ ਨ ਦੀਜਿਯੈ ।
ਰੂਪ ਭਯੋ ਤੋ ਕਹਾ ਐਠ ਨਹਿ ਠਾਨਿਯੈ ।
ਚੋ ਧਨ ਜੋਬਨ ਦਿਨ ਚਾਰਿ ਪਾਹਨੋ ਜਾਨਿਯੈ । ੧੫ ।

Aril

bhaye pooj to kaha guman na keejiye.
dhani bheyo to dukhyan nidhan na deejiye.
roop bheyo to kaha aainth nahi thaniye.
ho dhun joban din char pehno janiye. (15)

ਛੰਦ

ਧਰਮ ਕਰੇ ਸੁਭ ਜਨਮ ਪਰਮ ਤੇ ਰੁਪਹਿ ਪੈਯੈ ।
ਧਰਮ ਕਰੇ ਧਨ ਧਾਮ ਧਰਮ ਤੇ ਰਾਜ ਸੁਰੈਯੈ ।
ਕਹਿਯੋ ਤੁਹਾਰੋ ਮਾਨਿ ਧਰਮ ਕੈਸੇ ਕੈ ਛੋਰੈ ।
ਮਹਾ ਨਰਕ ਕੇ ਬੀਚ ਦੇਹ ਅਪਨੀ ਕਯੋ ਬੋਰੈ ੧੬ ।

Chhand

dharam karai subh janam dharam te roophi peye.
dharam karai dhan dham dharam te raj suheyey.
kahiyo tuharo maan dharam kaise ke choro.
maha narak ke beech deh apni kyo boro. (16)

Couplet

The Raja then changed his dress and wore very costly apparel and then in great glory he sat on her bed. (12)

Then that woman told him like this, "First let us enjoy some love affair as the Shiva's enemy (Kamdev) god of love, had troubled me much, So I am completely at your disposal. (I have sold myself to you). (13)

The Raja then thought to himself, that he had come there to learn some magic spell, but instead there was something else, totally different. (14)

Aril :

The woman said, "If you are worth worship, then so what ; one should not feel proud of himself. If one is wealthy, then one should not pester the poor. If one was very beautiful, one should not be arrogant. In fact, wealth and youth are like guests for a few days only (are temporary phases). (15)

Chhand :

The Raja then said, "One gets born in a good family due to one's virtuous deeds only and the beauty is also attained from virtuous action. (from moral values). It is through virtuous deeds that one gets wealth and good abode and the kingdom becomes glorious through virtuous deeds only. By agreeing to your proposal, how could I give up my moral values, and throw my body into the depths of hell.?" (16)

ਕਹਿਯੋ ਤੁਮਾਰੋ ਮਾਨਿ ਭੋਗ ਤੋਸੋ ਨਹਿ ਕਰਿਹੋ ।
ਕੁਲਿ ਕਲੰਕ ਕੇ ਹੇਤ ਅਧਿਕ ਮਨ ਭੀਤਰ ਡਰਿਹੋ ।
ਛੋਰਿ ਬਯਾਹਿਹਤਾ ਨਾਰਿ ਕੇਲ ਤੋ ਸੋ ਨ ਕਮਾਊ ।
ਧਰਮਰਾਜ ਕੀ ਸਭਾ ਠੋਰ ਕੈਸੇ ਕਰਿ ਪਾਊ । ੧੭ ।
kahiyo tumaro mani bhog tosonahi kariho.
kul kalank ke het adhik mun bhetar dariho.
chori bayahita nati kel to mo na kamayu.
dharamraj ki sabha thor kaise kari payu. (17)

ਦੋਹਰਾ

ਕਾਮਾਤੁਰ ਹੈ ਜੋ ਤ੍ਰਿਯਾ ਆਵਤ ਨਰ ਕੇ ਪਾਸ ।
ਮਹਾ ਨਰਕ ਸੋ ਡਾਰਿਯੈ ਦੈ ਜੋ ਜਾਨ ਨਿਰਾਸ । ੧੮ ।

Dohra

kamatur haiv jo triya aavat nur ke pass.
maha narak so dariyo de jo jaan niras. (18)

ਪਾਇ ਪਰਤ ਮੋਰੋ ਸਦਾ ਪੂਜ ਕਹਤ ਹੈ ਮੋਹਿ ।
ਤਾ ਸੋ ਰੀਝ ਰਮਯੋ ਚਹਤ ਲਾਜ ਨ ਆਵਤ ਤੋਹਿ । ੧੯ ।
payi parat moro sada pooj kehaat hai mohi.
ta so reejh ramyo chehat laaj na avat tohi. (19)

ਕ੍ਰਿਸਨ ਪੂਜ ਜਗ ਕੇ ਭਏ ਕੀਨੀ ਰਾਸਿ ਬਨਾਇ ।
ਭੋਗ ਰਾਧਿਕਾ ਸੋ ਕਰੇ ਪਰੇ ਨਰਕ ਨਹਿ ਜਾਇ । ੨੦ ।
krisan pooj jug ke bhave kini ras banaye.
bhog radhika so karai pare narak nahi jai. (20)

ਪੰਚ ਤਤ ਲੈ ਬ੍ਰਹਮ ਕਰ ਕੀਨੀ ਨਰ ਕੀ ਦੇਹ ।
ਕੀਯਾ ਆਪ ਹੀ ਤਿਨ ਬਿਖੈ ਇਸਤ੍ਰੀ ਪੁਰਖ ਸਨੇਹ । ੨੧ ।
panch tut lai braham kar kini nur ki deh.
kiya aap hi tin bikhai istri purakh saneh. (21)

ਚੌਪਈ

ਤਾ ਤੇ ਆਨ ਰਮੋ ਮੋਹਿ ਸੰਗਾ । ਬਯਾਪਤ ਮੁਰ ਤਨ ਅਧਿਕ ਅਨੰਗਾ ।
ਆਜ ਮਿਲੇ ਤੁਮਰੇ ਬਿਨੁ ਮਰਿਹੋ । ਬਿਰਹਾਨਲ ਕੇ ਭੀਤਰਿ ਜਰਿਹੋ । ੨੨ ।

Chopalee

ta te aan ramo mohi sanga. bayapat nur tan adhik ananga.
aaj milai tumre bin mariho. birhanal ke bhetar jariho. (22)

"I cannot enjoy sexual affair with you, by agreeing to your proposal. I am afraid, it will bring discredit and defame my whole clan. Leaving my wedded wife. I cannot have any sexual relationship with you. By so doing, how could I find a worthy place in the assembly of Dharam Raj (the god of justice)." (17)

Couplet :

The women then said, "If some woman comes to a man, being tormented by sexual desires and the man allows her to go back disappointed, then he should be thrown into the depths of hell." (18)

The Raja said, "You are always paying obeisance to me and are worshipping me. Then you want to have a sexual relationship with the same person, do you not feel ashamed of yourself ?" (19)

The Woman then answered, "Krishna was worshipped throughout the world but he also played the game of love. He was enjoying sensuous pleasure with Radha, but he was not thrown into hell." (20)

The Lord (Brahma) had created the man from five elements and then developed the state of love between man and woman. (21)

Chopaiee :

"So you should have a sexual affair with me, as my whole body was filled with the passion of love. Without having your (sexual) company, I will die and will burn myself in the fire of your separation." (22)

ਦੋਹਰਾ

ਅੰਗ ਤੇ ਅਨੰਗ ਤੋਂ ਦੇਤ ਮੋਹਿ ਦੁਖ ਆਇ ।
ਮਹਾ ਰੁਦ੍ਰ ਜੁ ਕੋ ਪਕਰਿ ਤਾਹਿ ਨ ਦੇਯੋ ਜਰਾਇ । ੨੩ ।

Dohra

ang te anang to det mohi dukh aaye.
maha rudar ju ko pakri tahi na deyo jarai. (23)

ਛੰਦ

ਧਰਹੁ ਧੀਰਜ ਮਨ ਬਾਲ ਮਦਨ ਤੁਮਰੋ ਕਸ ਕਰਿ ਹੈ ।
ਮਹਾ ਰੁਦ੍ਰ ਕੋ ਧਯਾਨ ਧਰੋ ਮਨ ਬੀਚ ਸੁ ਡਰਿ ਹੈ ।
ਹਮ ਨ ਤੁਮਾਰੇ ਸੰਗ ਭੋਗ ਰੁਚਿ ਮਾਨਿ ਕਰੈਗੇ ।
ਤਯਾਗਿ ਧਰਮ ਕੀ ਨਾਰਿ ਤੋਹਿ ਕਬਹੂੰ ਨ ਬਰੈਗੇ । ੨੪ ।

Chhand

dharhu dheeraj maan bal maadan tumre kas kari hai.
maha rudar ko dhyan dharo maan beech su dari hai.
hum na tumare sung bhog ruchi mani karaege.
tyagi dharam ki nari tohi kabhu na baraege. (24)

ਅੜਿਲ

ਕਰਿਯੋ ਤਿਹਾਰੋ ਮਾਨਿ ਭੋਗ ਤੋਸੋ ਕਯੋ ਕਰਿਯੈ ।
ਘੋਰ ਨਰਕ ਕੇ ਬੀਚ ਜਾਇ ਪਰਬੇ ਤੇ ਡਰਿਯੈ ।
ਤਬ ਅਲਿੰਗਨ ਕਰੇ ਪਰਮ ਅਰਿ ਕੈ ਮੁਹਿ ਗਾਹਿ ਹੈ ।
ਹੋ ਅਤਿ ਅਪਜਮ ਕੀ ਕਥਾ ਜਗਤ ਮੋ ਕੈ ਨਿਤਿ ਕਹਿ ਹੈ । ੨੫ ।

Aril

kariyo tiharo mani bhog toso kayo kariye.
ghor narak ke beech jai parbai te dariye.
tab alingan kari dharam ari ke muhi gahi hai.
ho ati apjass ki katha jagat mo ko niti kahi hai. (25)

ਚਲੈ ਨਿੰਦ ਕੀ ਕਥਾ ਬਕਤੁ ਕਸ ਤਿਸੈ ਦਿਖੈਹੋ ।
ਧਰਮ ਰਾਜ ਕੀ ਸਭਾ ਜਾਬ ਕੈਸੇ ਕਰਿ ਦੈਹੋ ।
ਛਾਡਿ ਯਰਾਨਾ ਬਾਲ ਖਯਾਲ ਹਮਰੇ ਨਹਿ ਪਰਿਯੈ ।
ਕਹੀ ਸੁ ਹਮ ਸੋ ਕਹੀ ਬਹੁਰਿ ਯਹ ਕਹਿਯੋ ਨ ਕਰਿਯੋ । ੨੬ ।

chalai nind ki kathaa baktar kas tisai dikhai.
dharam raaj ki sabha javab kaise kari deho.
chhad yarana bal khayal hamrai nahi pariye.
kahi su hum mai bahuri yeh kahiyo na kariyo. (26)

Couplet :

“My whole body was in the pangs of passionate love and has pestered me much. Why has not Shiva burnt it alive within me, (so that I was saved from this state of mind).”
(23)

Chhand :

The Raja then said, “O young girl ! Have patience in mind. What could the god of love (Kamdev) do to you ? (how could it harm you). You think and meditate on Rudra (Shiva) and the Kamdev (god of love) will get frightened. I cannot have any sexual relationship with you. Laving my wedded wife, I cannot merry you.”
(24)

Aril :

“By agreeing to your proposal, why should I have any sexual relationship with you ? I am afraid of being thrown into the depths of hell. By having your company (in a love affair) I will be embracing the enemy of moral duty (virtuous deeds). (I will be going against my moral duty). Then this story of my dishonour will become prevalent in the world (my slander will be popular).”
(25)

“With the story of slander being popular how will I show my face to the world ? How will I give replies to the questions of Dharam Raj ? (how will I face his querries ?) O young girl ! You leave aside my friendship and forget about myself. Whatever you have stated already was enough. Do not (have the courage) try to repeat the same thing again.”
(26)

ਨੂਪ ਕੁਆਰਿ ਯੋ ਕਹੀ ਭੋਗ ਮੋ ਸੈ ਪਿਯ ਕਰਿਯੈ ।
 ਪਰੇ ਨ ਨਰਕ ਕੇ ਬੀਚ ਅਧਿਕ ਚਿਤ ਮਾਹਿ ਨ ਡਰਿਯੈ ।
 ਨਿੰਦ ਤਿਹਾਰੀ ਲੋਗ ਕਹਾ ਕਰਿ ਕੈ ਮੁਖ ਕਰਿ ਹੈ ।
 ਤੁਸ ਤਿਹਾਰੇ ਸੋ ਸੁ ਅਧਿਕ ਚਿਤ ਭੀਤਰ ਡਰਿ ਹੈ । ੨੭ ।

noop kuyari yo kahi bhog so maai piye kariye.
 parai na narak ke beech adhik chit mahi na dariyo.
 nind tihari log kaha kari ke mukh kari hai.
 tras tihare so su adhik chit bhetar daari hai. (27)

ਤੋ ਕਰਿ ਹੈ ਕੋਊ ਨਿੰਦ ਕਛੁ ਜਬ ਭੇਦ ਲਹੈ'ਗੇ ।
 ਜੋ ਲਖਿ ਹੈ ਕੋਊ ਬਾਤ ਤੁਸ ਤੋ ਮੋਨਿ ਰਹੈ'ਗੇ ।
 ਆਜੁ ਹਮਾਰੇ ਸਾਥ ਮਿਤੁ ਰੁਚਿ ਸੋ ਰਤਿ ਕਰਿਯੈ ।
 ਹੋ ਨਾਤਰ ਛਾਡੋ ਟੰਗ ਤਰੇ ਅਬਿ ਹੋਇ ਨਿਕਰਿਯੈ । ੨੮ ।

to kari hai koyu nind kachu jab bhed lahaenge.
 jo lakhi hai koyu baat tras to mon rahaenge
 aaj hamare sath mitar ruchi so rati kariyo.
 ho natar chadeo tang tarai abi hoi nikriye. (28)

ਟੰਗ ਤਰੇ ਸੋ ਜਾਇ ਕੇਲ ਕੈ ਜਾਹਿ ਨ ਆਵੈ ।
 ਬੈਠਿ ਨਿਫੁੰਸਕ ਰਹੈ ਰੈਨਿ ਸਿਗਰੀ ਨ ਬਜਾਵੈ ।
 ਬਧੇ ਧਰਮ ਕੇ ਨ ਭੋਗ ਤੁਹਿ ਸਾਥ ਕਰਤ ਹੋ ।
 ਜਗ ਅਪਜਸ ਕੇ ਹੇਤ ਅਧਿਕ ਚਿਤ ਬੀਚ ਡਰਤ ਹੋ । ੨੯ ।

taang taraai so jai kail ke jahi na aave.
 baith niphunsak rahe raen sigri na bajavai.
 badhai dharam ke na bhog tuhi sath karat ho.
 jug apjus ke het adhik chit beech darat ho. (29)

ਕੋਟਿ ਜਤਨ ਤੁਮ ਕਰੋ ਭਜੇ ਬਿਨੁ ਤੋਹਿ ਨ ਛੋਰੋ ।
 ਗਹਿ ਆਪਨ ਕਰ ਆਜੁ ਸਗਰ ਤੋ ਕੋ ਨਿਸ ਭੋਰੋ ।
 ਮੀਤ ਤਿਹਾਰੇ ਹੇਤ ਕਾਸਿ ਕਰਵਤ ਹੁ ਲੈਹੋ ।
 ਹੋ ਧਰਮਰਾਜ ਕੀ ਸਭਾ ਜਾਬ ਠਾਢੀ ਹੈ ਦੋਹੋ । ੩੦ ।

koti jatan tum karo bhajai bin tohi na choro.
 gahi pan kar aaj sagar to ko nis bhoru.
 meet tihare het kasi karvat hoon leho.
 ho dharamraj ki sabha javab thadi haiv deho. (30)

Then Roop Koer said like this "O beloved ! If you will have sexual relationship with me, you will not be thrown into hell. So do not feel frightened about it in your mind. How could the people talk ill about you, as they were afraid of your might in their hearts ?"

(27)

People will talk ill of you only when they will come to know about this secret. Even if some one came to know about it, then he will keep quiet out of fear. O dear friend ! You must enjoy sexual affair with me to-day or else you may slip away from underneath my legs.

(28)

The Raja replied, "One, who does not know the art of love-affair, should slip away from underneath the leg (accepting defeat) as he could not carry on the sexual affair throughout the night without any hesitation. I am bound by my moral duties, as such I am not having any sexual relationship with you, as I am afraid of the worldly disrepute."

(29)

Then the woman said, "You may try your best, but to-day I will not leave you without having sensuous pleasure with me. I will catch hold of you throughout the night with my hands and have sexual relationship throughout the night. (I will keep hold of you from night to the next morning). O beloved ! For your sake I will not mind being sawed alive even in Kanshi and will reply to all the queries of Dharam Raj with audacity.

(30)

ਆਜੁ ਪਿਯਾ ਤਵ ਸੰਗ ਸੇਜੁ ਰੁਚਿ ਮਾਨ ਸੁਹੈ ਹੋ ।
 ਮਨ ਭਾਵਤ ਕੋ ਭੋਗ ਰੁਚਿਤ ਚਿਤ ਮਾਹਿ ਕਮੇ ਹੋ ।
 ਆਜੁ ਸੁ ਰਤਿ ਸਭ ਰੈਨਿ ਭੋਗ ਸੁੰਦਰ ਤਵ ਕਰਿਹੋ ।
 ਸਿਵ ਬੈਰੀ ਕੋ ਦਰਪ ਸਕਲ ਮਿਲਿ ਤੁਮੈ ਪ੍ਰਹਰਿਹੋ । ੩੧ ।

aaj piyaa taav sung sej ruchi maan suhe ho.
 mann bhavat ko bhog ruchit chit mahi kamai ho.
 aaj su rati sabh raini bhog sunder taav kariho.
 siv baeri ko darap sakal mili tumai pahariho. (31)

ਰਾਇ ਬਾਚ

ਪ੍ਰਥਮ ਛਤ੍ਰਿ ਕੇ ਧਾਮ ਦਿਯੋ ਬਿਧਿ ਜਨਮ ਹਮਾਰੋ ।
 ਬਹੁਰਿ ਜਗਤ ਕੇ ਬੀਚ ਕਿਯੋ ਕੁਲ ਅਧਿਕ ਉਜਿਯਾਰੋ ।
 ਬਹੁਰਿ ਸਭਨ ਮੈ ਬੈਠਿ ਆਪੁ ਕੋ ਪੂਜ ਕਹਾਉ ।
 ਹੋ ਰਮੋ ਤੁਹਾਰੇ ਸਾਥ ਨੀਚ ਕੁਲ ਜਨਮਹਿ ਪਾਉ । ੩੨ ।

Rai baach

pratham chatri ke dhaam diyo bidhi janam hamaro.
 bahur jagat ke beech kiyon kul adhik ujjiyaro.
 bahur sabhan mai bethi aap ko pooj kahayu.
 ho raamo tuhare sath neech kul janmeh paiyo. (32)

ਕਹਾ ਜਨਮ ਕੀ ਬਾਤ ਜਨਮ ਸਭ ਕਰੇ ਤਿਹਾਰੇ ।
 ਰਮੋ ਨ ਹਮ ਸੋ ਆਜੁ ਐਸ ਘਟਿ ਭਾਗ ਹਮਾਰੇ ।
 ਬਿਰਹ ਤਿਹਾਰੇ ਲਾਲ ਬੈਠਿ ਪਾਵਕ ਮੋ ਬਰਿਯੈ ।
 ਹੋ ਪੀਵ ਹਲਾਹਲ ਆਜੁ ਮਿਲੇ ਤੁਮਰੇ ਬਿਨੁ ਮਰਿਯੈ । ੩੩ ।

kaha janam ki baat janam sabh karai tihare.
 ramo na hum so aaj ais-ghati bhag hamarai.
 birha tihare lal baith pavak mo bariye.
 ho peev halahal aaj mile tumre bin mariye. (33)

ਦੋਹਰਾ

ਰਾਇ ਡਰਿਯੋ ਜਉ ਦੈ ਮੁਝੈ ਸ੍ਰੀ ਭਗਵਤਿ ਕੀ ਆਨ ।
 ਸੰਕ ਤਯਾਗ ਯਾ ਸੋ ਰਮੋ ਕਰਿਹੋ ਨਰਕ ਪਯਾਨ । ੩੪ ।

Dohra

rai dariyo jayu de mujhai Sri Bhagvati ki aan.
 sunk tayag ya so ramo kariho runk payan. (34)

“O darling ! To-day I will enjoy your loving company with joy and satisfaction and will enjoy your sensuous pleasure with you to my heart’s satisfaction. O charming beauty ! To night I will enjoy your sensuous pleasure with love and joy and in your loving company, I will frustrate the pride of Kamdev, the Shiva’s enemy. (31)

The Raja then said,

“Firstly I have been born, through God’s Grace, in the Kashatriya clan and our family had won great fame in the world. I am then considered worthy of worship. But by having any sexual relationship with you, I will be born in some low caste.” (32)

The women said, “ What to talk of this birth, as all this talk is man-made (created by us). If you will not have any sexual relationship with me, then I will consider myself most unfortunate. O beloved ! I will burn myself in the fire of your separation and without having your sexual company I will kill myself by taking poison. (33)

Couplet :

“The Raja got afraid, if she were to make me swear by Sri Bhagwati, then I will have to perforce agree for having sexual relationship with her without hesitation, thus being thrown into hell.” (34)

ਚਿਤ ਕੇ ਸੋਕ ਨਿਵਰਤ ਕਰਿ ਰਮੇ ਹਮਾਰੇ ਸੰਗ ।
ਮਿਲੇ ਤਿਹਾਰੇ ਬਿਨੁ ਅਧਿਕ ਬਯਾਪਤ ਮੋਹਿ ਅਨੰਗ । ੩੫ ।
chit ke sok nivrat kari ramo hamare sung.
mile tihare bin adhik bayapat mohi anang. (35)

ਨਰਕ ਪਰਨ ਤੇ ਮੈ ਡਰੋ ਕਰੋ ਨ ਤੁਮ ਸੋ ਸੰਗ ।
ਤੋ ਤਨ ਮੋ ਤਨ ਕੈਸਉ ਬਯਾਪਤ ਅਧਿਕ ਅਨੰਗ । ੩੬ ।
narak paran te mai daro karo na tum so sung.
to tun-mo tun kaiso bayaput adhik anang. (36)

ਛੰਦ

ਤਰੁਨ ਕਰਿਯੋ ਬਿਧਿ ਤੋਹਿ ਤਰੁਨਿ ਹੀ ਦੇਹ ਹਮਾਰੋ ।
ਲਖੇ ਤੁਮੈ ਤਨ ਆਜੁ ਮਦਨ ਬਸਿ ਭਯੋ ਹਮਾਰੋ ।
ਮਨ ਕੋ ਭਰਮ ਨਿਵਾਰਿ ਭੋਗ ਮੋਰੇ ਸੰਗਿ ਕਰਿਯੈ ।
ਨਰਕ ਪਰਨ ਤੇ ਨੈਕ ਅਪਨ ਚਿਤ ਬੀਚ ਨ ਡਰਿਯੈ । ੩੭ ।

Chhand

tarun kariyo bidhi tohi taruni hi deh hamaro.
lakhai tumai tun aaj madan basi bheyo hamarai.
mann ko bharam nivar bhog more sung kariyo.
narak paran te nek aapan chit beech na dariyo. (37)

ਦੋਹਰਾ

ਪੂਜ ਜਾਨਿ ਕਰ ਜੋ ਤਰੁਨਿ ਮੁਰਿ ਕੈ ਕਰਤ ਪਯਾਨ ।
ਤਵਨਿ ਤਰੁਨਿ ਗੁਰ ਤਵਨ ਕੀ ਲਾਗਤ ਸੁਤਾ ਸਮਾਨ । ੩੮ ।

Dohra

pooj jani kar jo tarun muri ke karat payan.
tavan taruni gur tavan ki lagat suta saman. (38)

ਛੰਦ

ਕਹਾ ਤਰੁਨਿ ਸੋ ਪ੍ਰੀਤਿ ਨੇਹ ਨਹਿ ਓਰ ਨਿਬਾਹਿ ।
ਏਕ ਪੁਰਖ ਕੋ ਛਾਡਿ ਔਰ ਸੰਦਰ ਨਰ ਚਾਹਿ ।
ਅਧਿਕ ਤਰੁਨਿ ਰੁਚਿ ਮਾਨਿ ਤਰੁਨਿ ਜਾ ਸੋ ਹਿਤ ਕਰਹੀ ।
ਹੋ ਤੁਰਤ ਮੁੜ ਕੋ ਧਾਮ ਨਗਨ ਆਗੇ ਕਰਿ ਧਰਹੀ । ੩੯ ।

Chhand

kaha tarun so preet neh nahi or nibahi.
ek purakh ko chhadi aur sunder nar chahahi.
adhik tarun ruchi maan tarun ja so hit karhi.
ho turat mootar ko dham nagan aage kari dharhi. (39)

The woman then said " O Raja ! please throw away my heart's pining by having a sexual relationship, as without your sexual companionship, the lust of your love had taken charge of my body." (35)

The Raja said, " Being afraid of going to hell I shall not have any companionship with you, even though the (god of love) passion of love, both in you and me may pester us much." (36)

Chhand :

The woman said, " The Lord had given you youthful body and I am also equally young and on seeing you, my heart is completely under the control of god of love (Kamdev). By ridding yourself of any doubts please give me your loving company and do not be afraid of being thrown into hell." (37)

Couplet :

The Raja said, "If a young woman comes to me considering me worth worshipping, then that woman is supposed to be like the daughter of the Guru." (38)

Chhand :

"What is the value of having love for a woman, as she never keeps strict to her love till the end (is not faithful to the end). Leaving aside one man, she starts hankering after another beautiful man. The woman, whom she likes (loves) most, keeps her private parts naked before him." (39)

ਦੋਹਰਾ

ਕਹਾ ਕਰੋ ਕੈਸੇ ਬਚੈ ਹਿੰਦੈ ਨ ਉਪਜਤ ਸਾਤ ।
ਤੋਹਿ ਮਾਰਿ ਕੈਸੇ ਜਿਯੋ ਬਚਨ ਨੇਹ ਕੇ ਨਾਤ । ੪੦ ।

Dohra

kaha karo kaise bachai hirdai na upjut saat.
tohi mari kaise jiyo bachan neh ki naat. (40)

ਚੌਪਈ

ਰਾਇ ਚਿਤ ਇਹ ਭਾਤਿ ਬਿਚਾਰੈ । ਇਹਾ ਸਿਖ ਕੋਊ ਨ ਹਮਾਰੈ ।
ਯਾਹਿ ਭਜੇ ਮੇਰੇ ਧਮ ਜਾਈ । ਭਾਜਿ ਚਲੈ ਤਿਯ ਦੇਤ ਗਹਾਈ । ੪੧ ।

Chopaiee

rai chit eh bhati bicharo. eha sikh kou na hamaro.
yahi bhajai mero dharam jai. bhaji chalo triye det gahai. (41)

ਤਾ ਤੇ ਯਾਕੀ ਉਸਤਤਿ ਕਰੋ । ਸਰਿਤ ਖੇਲਿ ਯਾ ਕੋ ਪਰਹਰੈ ।
ਬਿਨੁ ਰਤਿ ਕਰੈ ਤਰਨਿ ਜਿਯ ਮਾਰੈ । ਕਵਨ ਸਿਖਯ ਮੁਹਿ ਆਨਿ ਉਬਾਰੈ । ੪੨ ।

ta te yaki ustati karo. sarit kheli ya ko perharo
bin rati karai taran jiyar marai. kawan sikhye muhi aani ubarai. (42)

ਅੜਿਲ

ਧੰਨਯ ਤਰਨਿ ਤਵ ਰੂਪ ਧੰਨਯ ਪਿਤੁ ਮਾਤ ਤਿਹਾਰੈ ।
ਧੰਨਯ ਤਿਹਾਰੇ ਦੇਸ ਧੰਨਯ ਪ੍ਰਤਿਪਾਲਨ ਹਾਰੈ ।
ਧੰਨਯ ਕੁਆਰਿ ਤਵ ਬਕਤ ਅਧਿਕ ਮੈ ਛਬਿ ਛਾਜੈ ।
ਹੋ ਜਲਜ ਸੂਰ ਅਰੁ ਚੰਦ੍ਰ ਦ੍ਰੁਪ ਕੰਦ੍ਰੁਪ ਲਖਿ ਭਾਜੈ । ੪੩ ।

Aril

dhanye tarun tav roop dhanye pit maat tiharo.
dhanye tihare des dhaanye pratipalan haro.
dhanye kuari tav bakrat adhik maai chabi chajai.
ho jalaj sur aru chander drap kandarp lakhi bhajai. (43)

ਸੁਭ ਸੁਹਾਗ ਤਨ ਭਰੇ ਚਾਰੁ ਚੰਚਲ ਚਖੁ ਸੋਹਹਿ ।
ਖਗ ਮਿਗ ਜਛ ਭੁਜੰਗ ਅਸੁਰ ਸੁਰ ਨਰ ਮੁਨਿ ਮੋਹਹਿ ।
ਸਿਵ ਸਨਕਾਦਿਕ ਥਾਕਿਤ ਰਹਿਤ ਲਖਿ ਨੇਤ੍ਰ ਤਿਹਾਰੇ ।
ਹੋ ਅਤਿ ਅਸਚਰਜ ਕੀ ਬਾਤ ਚੁਭਤ ਨਹਿ ਹਿੰਦੈ ਹਮਾਰੇ । ੪੪ ।

subh suhag tun bharai charu chanchal chakhu sohahi.
khug mrig juch bhujang asur sur nur muni mohahi.
Siv sankadik thakit rahat lakhi netar tihare.
ho ati ascharaj ki baat chubhat naahi hirdai hamare. (44)

Couplet

“How could I save myself ? What should I do ? My mind is not at peace. How could I live after killing you, as your words were full of love.” (40)

Chopaiee :

Then the Raja thought to himself (in his mind) “This is neither my follower and by having sexual affair with her I lose my moral values and if I try to run away, she will arrange to get me caught.” (41)

“So I should praise her and by playing a deceitful action, I should get away from her. Without having sexual relationship, this woman would make me a dead person in life itself. Who could be such a follower, who could save me from her ?” (42)

Aril

He said, “O lady ! Your beauty is praiseworthy and your parents (mother and father) are equally praiseworthy. Your country is also worthwhile and your upbringing is equally praiseworthy. O young woman ! Your face was also praiseworthy, which was very charming, by seeing its beauty even the lotus flower, sun, moon and kamdev (god of love) feel belittled and their pride falls.” (43)

“Your charming body was very fortunate and your charming eyes look beautiful. You are enamouring the hearts of everyone including birds, deer, demi-gods, snakes, demons, gods, Munies (ascetics) and all men. Shiva and Brahma’s four sons have tired themselves out by viewing your charming eyes. But it is very strange that those eyes had not penetrated my heart (had not affected me).” (44)

ਸਵੈਯਾ

ਪੌਦਤੀ ਅੰਕ ਪ੍ਰਜੰਕ ਲਲਾ ਕੋ ਲੈ ਕਾਹੁ ਸੋ ਭੇਦ ਨ ਭਾਖਤ ਜੀ ਕੋ ।
ਕੇਲ ਕਮਾਤ ਬਹਾਤ ਸਦਾ ਨਿਸਿ ਮੈਨ ਕਲੋਲ ਨ ਲਾਗਤ ਫੀਕੋ ।
ਜਾਗਤ ਲਾਜ ਬਦੀ ਤਹ ਮੈ ਡਰ ਲਾਗਤ ਹੈ ਸਜਨੀ ਸਭ ਹੀ ਕੋ ।
ਤਾ ਤੇ ਬਿਚਾਰਤ ਹੋ ਚਿਤ ਮੈ ਇਹ ਜਾਗਨ ਤੇ ਸਖਿ ਸੋਵਨ ਨੀਕੋ । ੪੫ ।

Swaiyya

podti unk parjunk lalaa ko le kahu so bhed na bhakhat ji ko.
kel kamat bahat sada nis maen kalol na lagat phiko.
jagat laaj badi the me dur lagat hai sajni sabh hi ko.
ta te bicharut jai chit mai eh jagan te sakhi sovan niko. (45)

ਦੋਹਰਾ

ਬਹੁਰ ਤ੍ਰਿਯਾ ਤਿਹ ਰਾਇ ਸੇ ਯੈ ਬਚ ਕਹਿਯੋ ਸੁਨਾਇ ।
ਆਜ ਭੋਗ ਤੋ ਸੋ ਕਰੋ ਕੈ ਮਾਰਿਹੈ ਬਿਖੁ ਖਾਇ । ੪੬ ।

Dohra

bahur triya teh rai se yo bach kahiyo sunai.
aaj bhog to so karo ke mahre bikhu khai. (46)

ਬਿਸਾਖੀ ਬਰਾਬਰਿ ਨੈਨ ਤਵ ਬਿਧਨਾ ਧਰੇ ਬਨਾਇ ।
ਲਾਜ ਕੋਚ ਮੋ ਕੈ ਦਯੋ ਚੁਭਤ ਨ ਤਾ ਤੇ ਆਇ । ੪੭ ।
bisakhi barabar nain tav bidhna sharai banai.
laaj koch mo ke deyo chubhat na ta te aye. (47)

ਬਨੇ ਠਨੇ ਆਵਤ ਘਨੇ ਹੋਰਤ ਰਹਤ ਗਯਾਨ ।
ਭੋਗ ਕਰਨ ਕੋ ਕਛੁ ਨਹੀ ਡਹਕੁ ਬੇਰ ਸਮਾਨ । (੪੮)
banai thanai avat ghunai heart rehat gayan.
bhog karan ko kachu nahi dehku ber saman. (48)

ਧੰਨਯ ਬੇਰ ਹਮ ਤੇ ਜਗਤ ਨਿਰਖਿ ਪਾਬਿਕ ਕੈ ਲੋਤ ।
ਬਰਬਸ ਖੁਆਵਤ ਫਲ ਪਕਰਿ ਜਾਨ ਬਹੁਰਿ ਘਰ ਦੇਤ । ੪੯ ।
dhanye ber hum te jagat nirikh pabik ke lot.
barbus khuawat phul pakri jaan bahur ghur det. (49)

ਅਟਪਟਾਇ ਬਾਤੇ ਕਰੈ ਮਿਲਯੋ ਚਹਤ ਪਿਯ ਸੰਗ ।
ਮੈਨ ਬਾਨ ਬਾਲਾ ਬਿਧੀ ਬਿਰਹ ਬਿਕਲ ਭਯੋ ਅੰਗ । ੫੦ ।
atpataye baate karai miliyo chehat piye sung.
maen baan bala bidhi birha bikal bhayo ang. (50)

Swaiyya :

The woman then said, "I will take my beloved in my embrace and then lie down on my bed and shall not share my heart's secret with anyone. The night passes by in enjoying sensuous pleasure and one does not feel then as without charm (useless). O dear friend ! On waking up, all the women feel ashamed of themselves. So O friend ! I am feeling that instead of waking up, it is better to continue sleeping (This is my feeling at heart)." (45)

Couplet :

Then the woman replied to the Raja so that he could hear. "I will have sexual relationship with you to-day or else I will end my life by taking poison." (46)

"The Lord had made your eyes like arrows, but I had been given the protective cover of self-restraint (shyness) and (those arrows) are not piercing me." (47)

"Your eyes are very beautiful and on their very sight, all the reasoning (knowledge) goes awry, but like throat-choking fruit (ber) there was no attraction in them for having your companionship." (48)

"But that 'ber tree' is more praiseworthy as compared to us, which forces the passers by, on its very sight, to taste its fruit and then allows them to proceed home." (49)

By such vague talk she wanted to have the sexual company (love) of the beloved. That woman was under the spell of the god of love (Kaamdev) and due to his separation, her body was completely upset (senseless). (50)

ਛੰਦ

ਸੁਧਿ ਜਬ ਤੇ ਹਮ ਧਰੀ ਬਚਨ ਗੁਰ ਦੇ ਹਮਾਰੇ ।
ਪੁਤ ਇਹੈ ਪ੍ਰਨ ਤੋਹਿ ਪ੍ਰਨ ਜਬ ਲਗ ਘਟ ਥਾਰੇ ।
ਨਿਜ ਨਾਰੀ ਕੇ ਸਾਥ ਨੇਹੁ ਤੁਮ ਨਿਤ ਬਦੈਯਹੁ ।
ਪਰ ਨਾਰੀ ਕੀ ਸੇਜ ਭੂਲਿ ਸੁਪਨੇ ਹੂੰ ਨ ਜੈਯਹੁ । ੫੧ ।

Chhand

sudhi jub te hum dhari bachan gur deyo hamare.
put ihe prun tohi pran jub lug ghhut thaaro.
nij nari ke sath nehu tum nit badeyahu
par nari ki sej bhooli sudhne hoon na jayahu. (51)

ਪਰ ਨਾਰੀ ਕੇ ਭਜੇ ਸਹਸ ਬਾਸਵ ਭਗ ਪਾਏ ।
ਪਰ ਨਾਰੀ ਕੇ ਭਜੇ ਚੰਦ ਕਾਲੰਕ ਲਗਾਏ ।
ਪਰ ਨਾਰੀ ਕੇ ਹੇਤ ਸੀਸ ਦਸ ਸੀਸ ਗਵਾਯੋ ।
ਹੋ ਪਰ ਨਾਰੀ ਕੇ ਹੇਤ ਕਟਕ ਕਵਰਨ ਕੈ ਘਾਯੋ । ੫੨ ।
par nari ke bhajai sehas basav bhug paiye.
par nari ke bhajai chander kalunk lagai.
par nari ke het sees dus sees gavayo.
ho par nar ke het katak kavran ke ghayo. (52)

ਪਰ ਨਾਰੀ ਸੈ ਨੇਹੁ ਛੁਰੀ ਪੈਨੀ ਕਰਿ ਜਾਨਹੁ ।
ਪਰ ਨਾਰੀ ਕੇ ਭਜੇ ਕਾਲ ਬਯਾਪਯੋ ਤਨ ਮਾਨਹੁ ।
ਅਧਿਕ ਹਰੀਫੀ ਜਾਨਿ ਭੋਗ ਪਰ ਤਿਯ ਜੋ ਕਰਹੀ ।
ਹੋ ਅੰਤ ਸਾਨ ਹਾਥ ਲੇ'ਡੀ ਕੇ ਮਰਹੀ । ੫੩ ।
par nari se nehu churi peni kari janhu.
par nari ke bhajai kaal bayapyo tun manhu.
adhik hariphi jani bhog par triya jo karhi.
ho ant sawan hath lendi ke marhi. (53)

ਬਾਲ ਹਮਾਰੇ ਪਾਸ ਦੇਸ ਦੇਸਨ ਤਿਯ ਆਵਹਿ ।
ਮਨ ਬਾਛਤ ਬਰ ਮਾਗਿ ਜਾਨਿ ਗੁਰ ਸੀਸ ਝੁਕਾਵਹਿ ।
ਸਿਖਯ ਪੁਤ੍ਰ ਤਿਯ ਸੁਤਾ ਜਾਨਿ ਅਪਨੇ ਚਿਤ ਧਰਿਯੈ ।
ਹੋ ਕਹੁ ਸੁੰਦਰਿ ਤਿਹ ਸਾਥ ਗਵਨ ਕੈਸੇ ਕਰਿ ਕਰਿਯੈ । ੫੪ ।
bal hamare pass des desan triye aaveh.
mann bachat bar mag jani apne sees jhukavhi.
sikhye putar triye suta jani apne chit dhariye.
ho kahu sundri teh sath gavan kaise kari kariyo. (54)

Chhand :

The Raja then said, "Since I have gained some knowledge (realization of self-control) my Guru (teacher) had taught me this sermon. "O son ! You should vow (promise) that so long life pulsates in your veins, you should develop greatest love for your spouse, whereas you should not visit the bed of another woman even in your dreams." (51)

"In fact, due to the sexual companionship of another woman, even Indra (the god) had developed a thousand vaginas on his body, the moon got desecrated due to the companionship of another woman ; even Ravana had to lose his (ten) heads for the sake of another woman (Sita) and the Kauravas army got killed (destroyed) on account of another woman (Daropadi)." (52)

"The love shown to another woman, should be considered like a sharp knife and a loving companionship of another woman should be considered like death perpetrated on one's body and one having sexual relationship with another woman, should be considered as the greatest cheat and such a person finally faces the death of a dog at the hands of a demon." (53)

"O young girl ! Many women from far and near lands visit us and accepting me as their Guru they pay their obeisance to me and get all their cherished desires fulfilled from me. I consider my shishas (followers) as my sons and their spouses as my daughters in my mind. O young belle ! How could I have sexual relationships with them ?" (54)

ਚੌਪਈ

ਬਚਨ ਸੁਨਤ ਕੁਧਿਤ ਤ੍ਰਿਯ ਭਈ । ਜਰਿ ਬਰਿ ਆਠ ਟੁਕ ਹੋ ਗਈ ।
ਅਬ ਹੀ ਚੌਰਿ ਚੌਰਿ ਕੁਹ ਉਠਿਹੈ । ਤੁਹਿ ਕੋਪ ਕਰਿ ਮਾਰਿ ਹੀ ਸੁਟਿਹੈ । ੫੫ ।

Chopaiee

bachan sunat krodhit triye bhayi. jari bari aath took haiv gai.
ab hi chori chori kahu uthihe. tuhi kop kari mari hi sutiho. (55)

ਦੋਹਰਾ

ਹਸਿ ਖੇਲੋ ਸੁਖ ਸੋ ਰਮੋ ਕਹਾ ਕਰਤ ਹੋ ਰੋਖ ।
ਨੈਨ ਰਹੇ ਨਿਹੁਰਾਇ ਕਯੋ ਹੋਰਤ ਲਗਤ ਨ ਦੇਖ । ੫੬ ।

Dohra

haasi khelo sukh so ramo kaha karat ho rokh.
nain rahe nihurai kayo heart lagat na dekh. (56)

ਯਾ ਤੇ ਹਮ ਹੋਰਤ ਨਹੀ ਸੁਨਿ ਸਿਖ ਹਮਾਰੇ ਬੈਨ ।
ਲਖੇ ਲਗਨ ਲਗਿ ਜਾਇ ਜਿਨ ਬਡੇ ਬਿਰਹਿਯਾ ਨੈਨ । ੫੭ ।

ya te hum heart nahi suni sikh hamare bain.
lakhai lagan lagi jai jin badai birhiya nain. (57)

ਛਪੈ ਛੰਦ

ਦਿਜਨ ਦੀਜਿਯਹੁ ਦਾਨ ਦੁਜਨ ਕਹ ਦ੍ਰਿਸਟਿ ਦਿਖੈਯਹੁ ।
ਸੁਖੀ ਰਾਖਿਯਹੁ ਆਬ ਸਤੁ ਸਿਰ ਖੜਗ ਬਜੈਯਹੁ ।
ਲੋਕ ਲਾਜ ਕਉ ਛਾਡਿ ਕਛੂ ਕਾਰਜ ਨਹਿ ਕਰਿਯਹੁ ।
ਪਰ ਨਾਰੀ ਕੀ ਸੇਜ ਪਾਵ ਸੁਪਨੇ ਹੂੰ ਨ ਧਰਿਯਹੁ ।
ਗੁਰ ਜਬ ਤੇ ਮੁਹਿ ਕਹਿਯੋ ਇਹੈ ਪੁਨ ਲਯੋ ਸੁ ਧਾਰੈ ।
ਹੋ ਪਰ ਧਨ ਪਾਹਨ ਤੁਲਿ ਤ੍ਰਿਯਾ ਪਰ ਮਾਤ ਹਮਾਰੈ । ੫੮ ।

Chhapai Chhand

dijan diyahu dan durjan keh dristi dikhaiyo
sukhi rakhiyo sath satar sir kharag bajeyahu.
lok laj kou chadi kachu karaj nahi kariyhu.
par nari ki sej paav supne hun na dhariyhu.
gur jub te muhi kahiyo ehi prun leyo su dharai.
ho par dhun pahan tuli triya par maat hamare. (58)

ਦੋਹਰਾ

ਸੁਨਤ ਰਾਵ ਕੋ ਬਚ ਸੁਵਨ ਤ੍ਰਿਯ ਮਨਿ ਅਧਿਕ ਰਿਸਾਇ ।
ਚੌਰ ਚੌਰ ਕਹਿ ਕੈ ਉਠੀ ਸਿਖਯਨ ਦਿਯੋ ਜਗਾਇ । ੫੯ ।

Dohra

sunat rav ko buch sarvan triye mani adhik risaye.
chor chor kahi ke uthi sikhyan diyo jagai. (59)

Chopaiee :

On hearing these words, that woman became furious with rage and fretting and fuming her heart was shattered into pieces. She said, "I will shout at the top of my voice calling you a 'Thief', while people will kill you due to their wrathfulness." (55)

Couplet :

"You better enjoy sensuous pleasure with me with great joy and fun. Why are you wasting time in agony? I am feeling ashamed of myself (my eyes are getting downcast). Will you not feel (repentant) guilty by seeing them?" (56)

The Raja replied, "That is why I am not looking at your eyes. You should listen to my words of advice, lest with these eyes, desperate due to separation, may not cast their spell." (57)

Chhapai Chhand :

"One should give alms (offerings) to the Brahmins and keep the villains under watchful eyes. Give all comforts to your colleagues and keep the sword hanging over the heads of the enemies. Do not undertake any function (without having regard for the public honour) in disregard of public slander. Do not step on the bed of another woman even in dreams (do not think of another woman's company). Since the Guru (teacher) had taught me these principles, I have vowed that another's wealth is like stone for me, and another's woman is like mother to me." (58)

Couplet :

On hearing the Raja's words with her ears, the woman got enraged and awakened her attendants by shouting "Thief. Thief". (59)

ਸੁਨਤ ਚੋਰ ਕੋ ਬਚ ਸੁਵਨ ਅਧਿਕ ਡਰਿਯੋ ਨਰ ਨਾਹਿ ।
ਪਨੀ ਪਾਮਰੀ ਤਜਿ ਭਜਯੋ ਸੁਧਿ ਨ ਰਹੀ ਮਨ ਮਾਹਿ । ੬੦ ।
sunat chor ko buch sarvan adhik dariyo nar nahi.
pani pamri taji bhajiyo sudhi na rahi man mahi. (60)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕੀਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੨੧ । ੪੩੯ । ਅਫਜ਼ੀ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ikisave charitar samapatam. Sat Subham sat. (21) (439) aphjun.

ਦੋਹਰਾ

ਸੁਨਤ ਚੋਰ ਕੇ ਬਚ ਸੁਵਨ ਉਠਿਯੋ ਰਾਇ ਡਰ ਧਾਰ ।
ਭਜਿਯੋ ਜਾਇ ਡਰ ਪਾਇ ਮਨ ਪਨੀ ਪਾਮਰੀ ਡਾਰਿ । ੧ ।

Dohra

sunat chor ke buch sarvan uthiyo rai dur dhar.
bhajiyo jai dar pai man pani pamri daar. (1)

ਚੋਰਿ ਸੁਨਤ ਜਾਗੇ ਸਭੈ ਭਜੈ ਨ ਦੀਨਾ ਰਾਇ ।
ਕਦਮ ਪਾਚ ਸਾਤਕ ਲਗੇ ਮਿਲੇ ਸਿਤਾਬੀ ਆਇ । ੨ ।
chori sunat jage sabhai bhajai na deena rai.
kadam pach satak lage mile sitabi aye. (2)

ਚੌਪਈ

ਚੋਰ ਬਚਨ ਸਭ ਹੀ ਸੁਨਿ ਧਾਏ । ਕਾਡੇ ਖੜਗ ਰਾਇ ਪ੍ਰਤਿ ਆਏ ।
ਕੂਕਿ ਕਹੈ ਤੁਹਿ ਜਾਨ ਨ ਦੇਹੈ । ਤੁਹਿ ਤਸਕਰ ਜਮਧਾਸ ਪਠੈ ਹੈ । ੩ ।

Chopaiee

Chor bachan sabh hi suni pai. kadai kharag rai prati aye.
kooki kahe tuhi jan na dehe. tuhi taskaar jumpas pathai hai. (3)

ਦੋਹਰਾ

ਆਗੇ ਪਾਛੇ ਦਾਹਨੇ ਘੋਰਿ ਦਸੈ ਦਿਸ ਲੀਨ ।
ਪੈਂਡ ਭਜਨ ਕੈ ਨ ਰਹਿਯੋ ਰਾਇ ਜਤਨ ਯੈ ਕੀਨ । ੪ ।

Dohra

aage pache dahne gheri daso din leen.
paend bhajan ke na rahiyo rai jatan yo keen. (4)

The Raja got frightened on hearing the shout of 'Thief' and fled away leaving behind his shoes and winter garment. (60)

Here the twenty-first episode of "Minister & King's" dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (21-439)(Contd)

Couplet :

The Raja, on hearing the talk (shouts) of 'Thief', 'Thief' with his own ears got afraid and got up, thus running away from there leaving behind his shoes and winter garment. (1)

All the attendants, on hearing shouts of 'Thief' got awakened and they did not allow the Raja to run away and caught him up after five or seven steps. (2)

Chopaiee :

On hearing the shouts of 'Thief' all ran forward and advanced with their swords towards the Raja. They challenged him and shouted "that we will not let you go." "O Thief ! We will kill you (dispatch you to hell)." (3)

Couplet :

The Raja was encircled from all the ten directions when the Raja found no way to escape, then he did like this. (4)

ਵਾ ਕੀ ਕਰ ਦਾਰੀ ਧਰੀ ਪਗਿਯਾ ਲਈ ਉਤਾਰਿ ।
 ਚੋਰ ਚੋਰ ਕਰਿ ਤਿਹ ਗਹਿਯੋ ਦੈਕ ਮੁਤਹਰੀ ਝਾਰਿ । ੫ ।
 va ki kar darari dhari pagiya lai utari.
 chor chor kari teh gahiyo davek muthari jhari. (5)

ਲਗੇ ਮੁਤਹਰੀ ਕੋ ਗਿਰਿਯੋ ਭੂਮਿ ਮੂਰਛਨਾ ਖਾਇ ।
 ਭੇਦ ਨ ਕਾਹੂੰ ਨਰ ਲਹਿਯੋ ਮੁਸਕੈ ਲਈ ਚੜਾਇ । ੬ ।
 lagai muhtari ko giriyo bhoomi moorchana khai.
 bhed na kahu nar lahiyo muske lai chadai. (6)

ਲਾਤ ਮੁਸਟ ਬਾਜਨ ਲਗੀ ਸਿਖਯ ਪਹੁੰਚੇ ਆਇ ।
 ਭਾਤ ਭਾਤ ਤਿਯ ਕਹਿ ਰਹੀ ਕੋਊ ਨ ਸਕਿਯੋ ਛੁਰਾਇ । ੭ ।
 lat musat bajan lagi sikhye pahunche aye.
 bhrat bhrat triye kahi raahi koyu na sakiyo churai. (7)

ਚੌਪਈ

ਜੂਤੀ ਬਹੁ ਤਿਹ ਮੂੰਡ ਲਗਾਈ । ਮੁਸਕੈ ਤਾ ਕੀ ਐਠ ਚੜਾਈ ।
 ਬੰਦਸਾਲ ਤਿਹ ਦਿਯਾ ਪਠਾਈ । ਆਨਿ ਆਪਨੀ ਸੇਜ ਸੁਹਾਈ । ੮ ।

Chopaiee

jooti bahu te mund lagai. muske ta ki aith charai.
 bandsal the diya pathai. aan apni sej suhai. (8)

ਇਹ ਛਲ ਖੇਲਿ ਰਾਇ ਭਜ ਆਯੋ । ਬੰਦਸਾਲ ਤਿਪ ਭਾਤ ਪਠਾਯੋ ।
 ਸਿਖਯਨ ਭੇਦ ਅਭੇਦ ਨ ਪਾਯੋ । ਵਾਹੀ ਕੋ ਤਸਕਰ ਠਹਰਾਯੋ । ੯ । ੯ ।
 eh chul khel rai bhuj aiyo. bandsal trip bhrat pathaiyo.
 sikhyan bhed abhed na payo. vahi ko taskar thehrayo. (9)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਬਾਈਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੨੨ । ੪੪੮ । ਅਫਜ਼ੁੰ ।
 iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
 baisave charitar samapatam. Sat Subham sat. (22) (448) aphjun.

ਚੌਪਈ

ਭਯੋ ਪ੍ਰਾਤ ਸਭ ਹੀ ਜਨ ਜਾਗੇ । ਅਪਨੇ ਕਾਰਜ ਲਾਗੇ ।
 ਰਾਇ ਭਵਨ ਤੇ ਬਾਹਰ ਆਯੋ । ਸਭਾ ਬੈਠ ਦੀਵਾਨ ਲਗਾਯੋ । ੧ ।

Chopaiee

bheyo prat sabh hi jun jage. apne karaj lagai.
 rai bhavan te bahar aeyo. sabha baith devan lagayo. (1)

He caught hold of the woman's brother's beard and removed his turban from his head. By shouting 'Thief' 'Thief' and giving him two blows, caught hold of him. (5)

Being struck by two blows, he fell down. Unconscious on the ground. No one could know the exact secret and tied him down. (6)

He was beaten by fists and legs and in the meantime the attendants also reached there. The woman was shouting 'brother brother', but in the confusion the attendants would not leave him. (7)

Chopaiee :

He was beaten on the head with shoes and he was tied down with ropes and he was sent to the prison and the woman came back to her bed. (8)

Thus with such a deceitful action, the Raja fled away from there. The woman's brother was sent to the prison. No attendant realized the whole secret and all thought him to be a thief. (9)

Here the twenty-second episode of Minister & King's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (22-448)(Contd)

Chopaiee :

In the morning all the people woke up (as usual) and started their routine work. The Raja came out of the place and sat with (attendants) his assembly and held his royal court (darbar). (1)

ਦੋਹਰਾ

ਪਾਤ ਭਏ ਤਵਨੈ ਤਿਯਾ ਹਿਤ ਤਜਿ ਰਿਸ ਉਪਜਾਇ ।
ਪਨੀ ਪਾਮਰੀ ਜੋ ਹੁਤੇ ਸਭਹਿਨ ਦਏ ਦਿਖਾਇ । ੨ ।

Dohra

prat bhaye tavnai triya hit taji ris upjaiyo.
pani pamri jo hute sabhin dai dikhyai. (2)

ਚੌਪਈ

ਰਾਇ ਸਭਾ ਮਹਿ ਬਚਨ ਉਚਾਰੇ । ਪਨੀ ਪਾਮਰੀ ਹਰੇ ਹਮਾਰੇ ।
ਤਾਹਿ ਸਿਖਯ ਜੋ ਹਮੈ ਬਤਾਵੈ । ਤਾ ਤੇ ਕਾਲ ਨਿਕਟ ਨਹਿ ਆਵੈ । ੩ ।

Chopaiee

rai sabha mahi bachan ucharo. pani pamri hare hamare.
tahi sikhya jo hamai. ta te kaal nikat nahi aavai. (3)

ਦੋਹਰਾ

ਬਚਨ ਸੁਨਤ ਗੁਰ ਬਕਤ ਤੇ ਸਿਖਯ ਨ ਸਕੇ ਦੁਰਾਇ ।
ਪਨੀ ਪਾਮਰੀ ਕੇ ਸਹਿਤ ਸੋ ਤਿਯ ਦਈ ਬਤਾਇ । ੪ ।

Dohra

bachan sunat gur bakrat te sikhye na sake durai.
pani pamri ke sahit so triye dai bataye. (4)

ਚੌਪਈ

ਤਬੈ ਰਾਇ ਯੈ ਬਚਨ ਉਚਾਰੇ । ਗਾਹਿ ਲਯਾਵਹੁ ਤਿਹ ਤੀਰ ਹਮਾਰੇ ।
ਪਨੀ ਪਾਮਰੀ ਸੰਗ ਲੈ ਐਯਹੁ । ਮੋਰਿ ਕਹੇ ਬਿਨੁ ਤ੍ਰਾਮ ਨ ਦੈਯਹੁ । ੫ ।

Chopaiee

tabai rai ye bachan uchare. gahi layavhu teh teer hamare.
pani pamri sung le aayahu. mori kahe bin tras na deyhu. (5)

ਦੋਹਰਾ

ਸੁਨਤ ਰਾਇ ਕੇ ਬਚਨ ਕੋ ਲੋਗ ਪਰੇ ਅਰਰਾਇ ।
ਪਨੀ ਪਾਮਰੀ ਤਿਯ ਸਹਿਤ ਲਯਾਵਤ ਭਏ ਬਨਾਇ । ੬ ।

Dohra

sunat rai ke bachan ko log pare arrai.
pani pamri triye sahit layavat bhaye banai. (6)

Couplet :

In the morning that woman also forgot about her love affair and got furious with rage and showed the shoes and the winter garments to all. (2)

Chopaiee :

On the other hand the Raja announced in the durbar that someone has stolen his shoes and winter garment. If someone gave us the news (clues) about it, then he would not face death. (3)

Couplet :

On hearing these words of the Guru, the followers could not hide the facts and told about the woman having his shoes and pamri (winter garment). (4)

Chopaiee :

Then the Raja ordered them to bring that woman along with the articles (shoes and pamri) but do not frighten her without his orders. (5)

Couplet :

On hearing the words of the Raja, the people, challenging the woman, attacked her and brought her along with the articles. (6)

ਅੜਿਲ

ਕਹੁ ਸੁੰਦਰਿ ਕਿਹ ਕਾਜ ਬਸਤੁ ਤੈ ਹਰੇ ਹਮਾਰੇ ।
 ਦੇਖ ਭਟਨ ਕੀ ਭੀਰਿ ਤੁਸ ਉਪਜਯੋ ਨਹਿ ਬਾਰੇ ।
 ਜੋ ਚੋਰੀ ਜਨ ਕਰੈ ਕਹੈ ਤਾ ਕੈ ਕਯਾ ਕਰਿਯੈ ।
 ਹੋ ਨਾਰਿ ਜਾਨਿ ਕੈ ਟਰੈ ਨਾਤਰ ਜਿਯ ਤੇ ਤੁਹਿ ਮਰਿਯੈ । ੭ ।

Aril

kahu sundri kehh kaaj bastar te harai hamare.
 dekh bhatan ki bhiri tras upjayo nahi thare
 jo chori jun karai kaho ta ke kaya kariyo.
 ho nari jani ke taro natar jiye te tuhi mariye. (7)

ਦੋਹਰਾ

ਪਰ ਪਿਯਰੀ ਮੁਖ ਪਰ ਗਈ ਨੈਨ ਰਹੀ ਨਿਹੁਰਾਇ ।
 ਧਰਕ ਧਰਕ ਛਤਿਯਾ ਕਰੈ ਬਚਨ ਨ ਭਾਖਯੋ ਜਾਇ । ੮ ।

Dohra

par piyari mukh par gayi nain rahi nihurai.
 dharak dharak chatiya karai bachan na bakhiyo jai. (8)

ਅੜਿਲ

ਹਮ ਪੁਛਹਿਗੇ ਯਾਹਿ ਨ ਤੁਮ ਕਛੁ ਭਾਖਿਯੋ ।
 ਯਾਹੀ ਕੈ ਘਰ ਮਾਹਿ ਭਲੀ ਬਿਧਿ ਰਾਖਿਯੋ ।
 ਨਿਰਨੋ ਕਰੀ ਹੈ ਏਕ ਇਕ"ਤ ਬੁਲਾਇ ਕੈ ।
 ਹੋ ਤਬ ਦੈਹੈ ਇਹ ਜਾਨ ਹਿਦੈ ਸੁਖ ਪਾਇ ਕੈ । ੯ ।

Aril

hum poochhige yahi na tum kachu bakhiyo.
 yahi ke ghar mahi bhali bidhi rakhiyo.
 nirno kari hai ek ikant bulai ke .
 ho tab daihe eh jaan hirdai sukh paye ke. (9)

ਚੌਪਈ

ਪ੍ਰਾਤ ਭਯੋ ਤਿਯ ਬਹੁਰਿ ਬੁਲਾਈ । ਸਕਲ ਕਥਾ ਕਹਿ ਤਾਹਿ ਸੁਨਾਈ ।
 ਤੁਮ ਕੁਪਿ ਹਮ ਪਰਿ ਚਰਿਤ ਬਨਾਯੋ । ਹਮਰੁ ਤੁਮ ਕਹ ਚਰਿਤ ਦਿਖਾਯੋ । ੧੦ ।

Chopaiee

prat bheyo triye bahuri bulai. sakal katha kahi tahi sunai.
 atum kupi hum pari charit banayo. humhu tum keh charit dikhaiyo. (10)

ਤਾ ਕੋ ਭ੍ਰਾਤ ਬੰਦਿ ਤੇ ਛੋਰਿਯੋ । ਭਾਤਿ ਭਾਤਿ ਤਿਹ ਤਿਯਹਿ ਨਿਹੋਰਿਯੋ ।
 ਬਹੁਰਿ ਐਸ ਜਿਯ ਕਬਹੂੰ ਨ ਧਰਿਯਹੁ । ਮੋ ਅਪਰਾਧ ਛਿਮਾਪਨ ਕਰਿਯਹੁ । ੧੧ ।
 ta ko bharat bandi te choriyo. bhati bhati the triyahi nihoriyo.
 baahuri aais jiye kabhun na dhariyahu. mo apradh chimapan kariyahu. (11)

Aril :

The Raja said, "O beautiful girl ! Tell me, why have you stolen my articles ? On seeing his crowd of brave men, you have not been cowed down in your bed. If a person steals something, what should be his fate ? Being a woman, I am leaving you scot-free, else I would have got you killed."

(7)

Couplet :

Her face became pale and her eyes were downcast. Her breast was (having sighs) beating fast and she was unable to speak even.

(8)

Aril :

"I will ask her myself. You need not ask her anything now and keep her in her house with due care. One day I will call her in solitude and then decide and allow her to go with full satisfaction."

(9)

Chopaiee :

On the dawn of day the woman was again called and the whole secret was explained to her (saying), " You had enacted a deceitful action on me and then I also showed another magic spell."

(10)

Her brother was left scot-free from the prison. Then the woman made many requests (prayers) to the Raja saying "that she will never in future bring such vicious thoughts in her mind and my guilt may be pardoned."

(11)

ਦੋਹਰਾ

ਛਿਮਾ ਕਰਹੁ ਅਬ ਤਿਯ ਹਮੈ ਬਹੁਰਿ ਨ ਕਰਿਯਹੁ ਰਾਧਿ ।
ਬੀਸ ਸਹੰਸ ਟਕਾ ਤਿਸੈ ਦਈ ਛਿਮਾਹੀ ਬਾਧਿ । ੧੨ । ੧ ।

Dohra

cheema karhu ab triye hamai bahuri na kariyahu radhi. (12)
bees sahans taka tisai dai chimahi badhi.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਤੇਈਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੨੩ । ੪੬੦ । ਅਫਜ਼ੁ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
taisave charitar samapatam. Sat Subham sat. (23) (460) aphjun.

ਸੋਰਠਾ

ਦੀਨੋ ਬਹੁਰਿ ਪਠਾਇ ਬੰਦਸਾਲ ਪਿਤ ਪੂਤ ਕਉ ।
ਲੀਨੋ ਬਹੁਰਿ ਬੁਲਾਇ ਭੋਰ ਹੋਤ ਅਪੁਨੇ ਨਿਕਟਿ । ੧ ।

Sortha

deno batur pathai bundsal pit poot kayu.
leenno batur bulai bhor hot apne nikat. (1)

ਚੌਪਈ

ਪੁਨਿ ਮੰਤ੍ਰੀ ਇਕ ਕਥਾ ਉਚਾਰੀ । ਸੁਨਹੁ ਰਾਇ ਇਕ ਬਾਤ ਹਮਾਰੀ ।
ਏਕ ਚਰਿਤ ਤਿਯ ਤੁਮਹਿ ਸੁਨਾਊ । ਤਾ ਤੇ ਤੁਮ ਕੋ ਅਧਿਕ ਰਿਝਾਊ । ੨ ।

Chopaiee

pun mantri ik katha uchari. sunhu rai ik baat hamari.
ek charit triye tumhi sunayu. ta te tum ko adhik reejhayu. (2)

ਉਤਰ ਦੇਸ ਨਿਰਪਤਿ ਇਕ ਭਾਰੋ । ਸੂਰਜ ਬੰਸ ਮਾਹਿ ਉਜਿਯਾਰੋ ।
ਚੰਦ ਮਤੀ ਤਾ ਕੀ ਪਟਰਾਨੀ । ਮਾਨਹੁ ਛੀਰ ਸਿੰਧ ਮਖਿਆਨੀ । ੩ ।

utar des nirpat ik bharo. sooraaj buns mahi ujiyaro.
chaander mati a ki patrani. manhu cheer sindh makhiani. (3)

ਏਕ ਸੁਤਾ ਤਾ ਕੇ ਭਵ ਲਯੋ । ਜਾਨਕ ਡਾਰਿ ਗੋਦ ਰਵਿ ਦਯੋ ।
ਜੋਬਨ ਜੋਬ ਅਧਿਕ ਤਿਹ ਬਾਢੀ । ਮਾਨਹੁ ਚੰਦ ਸਾਰ ਮਖਿ ਕਾਢੀ । ੪ ।

ek suta ta ke bhuv leyo. janak dari god ravi deyo.
job.n jeb adhik the badi. manhu chander saar makhi kadi. (4)

Couplet :

“O lady ! You may also pardon me as I will also not commit such a sin (fault). She was also given a stipend of twenty thousand rupees six monthly for life. (12)

Here the twenty-third episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (23-460)(Contd)

Sortha :

The father again sent the son to the prison and on the dawn of the day, he called him again. (1)

Chopaiee :

Then the minister related another episode. “O Rajan ! Listen to me. I will tell you about a woman's deceitful action and you will be pleased to hear it.” (2)

In the North there lived a mighty Raja. He was known all over as Suraj bans clan (the family tree of the sun). His queen consort was called by the name of Chander Mate. It appeared if she had been taken out after churning the chheer ocean. (3)

She gave birth to a girl child, as if the sun had personally blessed her with this child. Her beauty was known all over the place, as if she was taken out by churning the artistic beauty of the moon. (4)

ਧਰਿਯੋ ਸੁਮੇਰ ਕੁਅਰਿ ਤਿਹ ਨਾਮਾ । ਜਾ ਸਮ ਔਰ ਨ ਜਗ ਮੈ ਬਾਮਾ ।
ਸੁੰਦਰਿ ਤਿਹੂੰ ਭਵਨ ਮਹਿ ਭਈ । ਜਾਨੁਕ ਕਲਾ ਚੰਦ ਕੀ ਵਈ । ੫ ।
dhariyo sumer kuari the nama. ja sum aur na jug mai bama.
sundri tehun bhavan mahi bhai. januk kala chander ki vayi. (5)

ਜੋਬਨ ਜੇਬ ਅਧਿਕ ਤਿਹ ਧਰੀ । ਮੈਨ ਸੁਨਾਰ ਭਰਹੁ ਜਨੁ ਭਰੀ ।
ਵਾ ਕੀ ਪ੍ਰਭਾ ਜਾਤ ਨਹਿ ਕਹੀ । ਜਾਨਕ ਫੂਲ ਮਾਲਤੀ ਰਹੀ । ੬ ।
joban jeb adhik the dhari. maen sunar tarhu jan bhari.
va ki prabha jaat nahi kahi. jaanak phool malti rahi. (6)

ਦੋਹਰਾ

ਜਗੈ ਜੁਬਨ ਕੀ ਜੋਬ ਕੇ ਝਲਕਤ ਗੋਰੇ ਅੰਗ ।
ਜਨੁ ਕਰਿ ਛੀਰ ਸਮੁੰਦ ਮੈ ਦਮਕਤ ਛੀਰ ਤਰੰਗ । ੭ ।

Dohra

jagai juban ki job ke jhalkut gore ang.
jan kari cheer samunder mai damkat cheer tarang. (7)

ਚੌਪਈ

ਦਛਿਨ ਦੇਸ ਨਿਪਤ ਵਹ ਬਰੀ । ਭਾਤਿ ਭਾਤਿ ਕੇ ਭੋਗਨ ਕਰੀ ।
ਦੋਇ ਪੁਤ੍ਰ ਕੰਨਯਾ ਇਕ ਭਈ । ਜਾਨੁਕ ਰਾਸਿ ਰੁਪਿ ਕੀ ਵਈ । ੮ ।

Chopaiee

dachin des nirpat veh bari. bhati bhati ke bhogan kari.
doi putar kanya ik bhai. jaanak rasi roop ki vai. (8)

ਕਿਤਕਿ ਦਿਨਨ ਰਾਜਾ ਵਹੁ ਮਰਿਯੋ । ਤਿਹ ਸਿਰ ਛਤ੍ਰ ਪੁਤ ਬਿਧਿ ਧਰਿਯੋ ।
ਕੋ ਆਗਯਾ ਤਾ ਕੀ ਤੇ ਟਰੈ ਜੋ ਭਾਵੇ ਚਿਤ ਮੈ ਸੋ ਕਰੈ । ੯ ।
kitak dinan raja vahu mariyo. the sir chatar poot bidhi dhariyo.
ko agya ta ki te tarai jo bhaye chit main so karai. (9)

ਐਸ ਭਾਤਿ ਬਹੁ ਕਾਲ ਬਿਹਾਨਯੋ । ਚੜ੍ਹਯੋ ਬਸੰਤ ਸਭਨ ਜਿਯ ਜਾਨਯੋ ।
ਤਾ ਤੇ ਪਿਯ ਬਿਨ ਰਹਿਯੋ ਨ ਪਰੈ । ਬਿਰਹ ਬਾਨ ਭਏ ਹਿਯਰਾ ਜਰੈ । ੧੦ ।
aais bhati bahu kaal bihaniyo. chariyo basant sabhan jiye janiyo.
ta te piye bin rahiyo na paraye. biher baan bhaye hiyra jarai. (10)

ਦੋਹਰਾ

ਬਿਰਹ ਬਾਨ ਗਾੜੇ ਲਗੇ ਕੈਸਕ ਬੰਧੈ ਧੀਰ ।
ਮੁਖ ਫੀਕੀ ਬਾਤੈ ਕਰੈ ਪੇਟ ਪਿਧਾ ਕੀ ਪੀਰ । ੧੧ ।

Dohra

bihar ban gade lagai kesak bandhai dheer.
mukh phiki batae karai pet piya ki peer. (11)

She was named Sumer Koer, as there was no other girl so beautiful as she. She was the most charming in all the three worlds, as if she was the poetic beauty of moon.

(5)

Her charm was truly glamorous, as if the goldsmith like Kamdev (god of love) had moulded her in the mould. Her beauty is beyond description and she was the flower of Malti.

(6)

Couplet :

Her youthful charm was overflowing her white complexioned body (limbs) and it seemed as if the milky waves were shining in the ocean of cheer.

(7)

Chopai : :

She was later married to a king from the South and was equipped with various comforts of life. She gave birth to two sons and one daughter. It seems the girl was a fountain (source) of beauty and charm.

(8)

After sometime that king died and the God Almighty passed on the control of his kingdom to his son and no one could ignore his orders and he would function as he desired.

(9)

Lot of time had gone by and the spring season was ushered in and everyone was aware of it. She could not have peace of mind without the presence of her beloved. She was burning in the separation from her beloved (the arrows of separation had pierced her heart.

(10)

Couplet :

How could she rest in peace with the arrows of separation piercing her heart ? She would talk very loose and meaningless things and in her heart she was pining to meet her lover.

(11)

ਸਰ ਅਨੰਗ ਕੇ ਤਨ ਗਡੇ ਕਦੇ ਦਸਉਅਲਿ ਫੁਟਿ ।
 ਲੋਕ ਲਾਜ ਕੁਲ ਕਾਨਿ ਸਭ ਗਈ ਤਰਕ ਦੇ ਤੁਟਿ । ੧੨ ।
 sar anang ke tan gadaai kadai dasauli phooti.
 lok laaj kul kani sabh gayi tarak de tooti. (12)

ਏਕ ਪੁਰਖ ਸੁੰਦਰ ਹੁਤੋ ਤਾ ਕੋ ਲਯੋ ਬੁਲਾਇ ।
 ਮੈਨ ਭੋਗ ਤਾ ਸੋ ਕਿਯੋ ਹਿਦੈ ਹਰਖ ਉਪਜਾਇ । ੧੩ ।
 aek purakh sunder huto ta ko leyo bulai.
 maen bhog ta so kiyo hirdai harakh upjai. (13)

ਚੌਪਈ

ਤਾ ਮੋ ਭੋਗ ਕਰਤ ਤਿਯ ਰਸੀ । ਜਨ ਹੈ ਨਾਰਿ ਭਵਨ ਤਿਹ ਬਸੀ ।
 ਨਿਤ ਨਿਸਾ ਕਹ ਤਾਹਿ ਬੁਲਾਵੈ । ਮਨ ਭਾਵਤ ਕੇ ਭੋਗ ਕਮਾਵੈ । ੧੪ ।

Chopaiee

ta mo bhog karat triye rasi. jun haaiv nari bhawan the baasi.
 nit nisa keh tahi bulavai. mun bhavat ke bhog kamavai. (14)

ਆਵਤ ਤਾਹਿ ਲੋਗ ਸਭ ਰੋਕੈ । ਚੋਰ ਪਛਾਨਿ ਪਾਹਰੁ ਟੋਕੈ ।
 ਜਬ ਚੇਰੀ ਤਿਨ ਬਚਨ ਸੁਨਾਵੈ । ਤਬ ਗ੍ਰਿਹ ਜਾਰ ਸੁ ਪੈਠੈ ਪਾਵੈ । ੧੫ ।
 avat tahi log sabh rokai. chor pachan I phru tokai.
 jub cheri tin bachan sunavai. tub greh jaar su paithe pavai. (15)

ਭੋਗ ਜਾਰ ਸੋ ਤਿਯ ਅਤਿ ਕਰੈ । ਭਾਤਿ ਭਾਤਿ ਕੇ ਭੋਗਨ ਭਰੈ ।
 ਅਧਿਕ ਕਾਮ ਕੋ ਤਿਯ ਉਪਜਾਵੈ । ਲਪਟਿ ਲਪਟਿ ਕਰਿ ਭੋਗ ਕਮਾਵੈ । ੧੬ ।
 bhog jaar so triye ati karai. bhati bhati ke bhogan bharai.
 adhik kaam ko triye upjavai. lapti lapti kar bhog kamavai. (16)

ਦੋਹਰਾ

ਜਬ ਚੇਰੀ ਪਹਰੂਨ ਕੋ ਉਤਰ ਦੇਤ ਬਨਾਇ ।
 ਤਬ ਵਹੁ ਪਾਵਤ ਪੈਠਬੈ ਮੀਤ ਮਿਲਤ ਤਿਹ ਆਇ । ੧੭ ।

Dohra

jub cher pehroon ko utar det banai.
 tab veh pavat paithbo meet milat the aiye. (17)

ਚੌਪਈ

ਰੈਨਿ ਭਈ ਤਿਯ ਮਿਤੁ ਬੁਲਾਯੋ । ਤਿਯ ਕੋ ਭੇਸ ਧਾਰਿ ਸੋ ਆਯੋ ।
 ਇਹ ਬਿਧਿ ਤਾ ਸੋ ਬਚਨ ਉਚਰੇ । ਹਮ ਸੋ ਭੋਗ ਅਧਿਕ ਤੁਮ ਕਰੇ । ੧੮ ।

Chopaiee

raeni bhayi triye mitar bulayo. triye ko bhes dhari so aiyo.
 eh bidhi ta so bachan uchrai. hum so bhog adhik tum karai. (18)

She was pierced by the arrows of love (Kamdev) which had appeared on the other side after piercing her heart. As a result she forgot all about the prestige of (honour of) the family or fear of public slander. (12)

There was a youthful man, whom she had called and then enjoyed with him sensuous pleasure with full joy. (13)

Chopaiee :

Then that woman was always busy in having sensuous pleasure with him, so that (though) being not his spouse, she was staying with him at his place, She would call him every night and used to have sexual relationship with him. (14)

All the men would stop him from going there and the guards would also check him as a thief. But on the attendant explaining to them, he was allowed to go, being her paramour. (15)

That woman used to have sensuous pleasure with him and would enjoy many postures of relationships. That woman was always lustful and would always be in his embrace for having sensuous pleasure. (16)

Couplet :

When the lady attendant would explain to the guards then the person would get admission and the woman would come to meet the friend. (17)

Chopaiee :

Once during the night the woman had called the friend and he came in the guise of a woman. Then the woman shared all the moments of their companionship, saying that she had enjoyed with him sexual relations since long. (18)

ਨਾਰਿ ਕਹਿਯੋ ਸੁਨਿ ਮਿਤ੍ਰ ਹਮਾਰੇ । ਕਹੋ ਬਾਤ ਸੋ ਕਰਹੁ ਪਯਾਰੇ ।
ਮੰਤ੍ਰ ਮੋਰ ਕਾਨਨ ਧਰਿ ਲੀਜਹੁ । ਅਵਰ ਕਿਸੁ ਤਨ ਭੇਦ ਨ ਦੀਜਹੁ । ੧੯ ।
nari kahiyo sooni mitar hamare. kaho baat so karhu payare.
mantar mor kanan dhari leejoh. avar kisu tun bhed na deejhu. (19)

ਏਕ ਦਿਵਸ ਤੁਮ ਬਨ ਮੈ ਜੈਯਹੁ । ਏਕ ਬਾਵਰੀ ਭੀਤਰਿ ਨੈਯਹੁ ।
ਮੋਹਿ ਮਿਲੇ ਜਦੁਪਤਿ ਯੈ ਕਹਿਯਹੁ । ਏ ਬਚ ਭਾਖਿ ਮੋਨ ਹੈ ਰਹਿਯਹੁ । ੨੦ ।
ek divas tum bun me jeyahu. ek bavari bheetar neyahu.
mohi milai jadupati ye kahiyahu. ae bach bhakhi mon haiv rahiyahu. (20)

ਤੁਮ ਜੋ ਲੋਗ ਦੇਖ ਹੈ ਆਈ । ਯੋ ਕਹਿ ਯਹੁ ਤਿਨ ਬਚਨ ਸੁਨਾਈ ।
ਆਨਿ ਗਾਵ ਤੇ ਬਚਨ ਕਹੈਗੇ । ਸੁਨ ਬਤਿਯਾ ਹਮ ਚਕ੍ਰਿਤ ਰਹੈਗੇ । ੨੧ ।
tum jo log dekh hai ayi. ye kahi yahu tin bachan sunai.
aani gav te bachan kahege. sun batiya hum chakrit rahege. (21)

ਚੜਿ ਝੰਪਾਨ ਸੁ ਤਹਾ ਹਮ ਐਹੈ । ਗੁਰੁ ਭਾਖਿ ਤਵ ਸੀਸ ਝੁਕੇ ਹੈ ।
ਲੈ ਤੋ ਕੋ ਅਪਨੇ ਘਰ ਜੈਹੈ । ਭਾਤਿ ਭਾਤਿ ਕੇ ਭੋਗ ਕਮੈਹੈ । ੨੨ ।
chadi jhanpan su taha hum aihe. gur bhakhi tav sees jhukai hai.
le to ko apne ghur jehe. bhat bhat ke bhog kameho. (22)

ਤਵਨੈ ਜਾਰ ਤੈਸ ਹੀ ਕਿਯੋ । ਜਵਨ ਭਾਤਿ ਭਾਤਿ ਅਬਲਾ ਕਹਿ ਦਿਯੋ ।
ਭਯੋ ਪ੍ਰਾਤ ਬਨ ਮਾਹਿ ਸਿਧਾਰਿਯੋ । ਏਕ ਬਾਵਰੀ ਮਾਹਿ ਬਿਹਾਰਿਯੋ । ੨੩ ।
tavnai jaar tes hi kiyo. javan bhati bhati abla kahi diyo.
bheyo prat ban mahi sidhariyo. ek bavri mahi bihariyo. (23)

ਦੋਹਰਾ

ਮਜਨ ਕਰਿ ਬਾਪੀ ਬਿਖੈ ਬੈਠਿਯੋ ਧਯਾਨ ਲਗਾਇ ।
ਕਹਿਯੋ ਆਨਿ ਮੁਹਿ ਦੈ ਗਏ ਦਰਸਨ ਸ੍ਰੀ ਜਦੁਰਾਇ । ੨੪ ।

Dohra

majan kari bapi bikhe baithiyo dhayan lagai.
kahiyo aan muhi de gai darsan sri jadurai. (24)

ਚੌਪਈ

ਯੋ ਸੁਨਿ ਲੋਕ ਸਕਲ ਹੀ ਪਾਏ । ਛੇਰਾ ਸਕਰ ਕੁਚਾਰੁ ਲਯਾਏ ।
ਦੂਪ ਭਾਤ ਆਗੈ ਲੈ ਧਰਹੀ । ਭਾਤਿ ਭਾਤਿ ਸੋ ਪਾਇਨ ਪਰਹੀ । ੨੫ ।

Chopaiee

yo suni lok sakal hi pai. chera sakar kucharu layai.
doop bhaat aagai lai dharhi. bhati bhati so payin parhi. (25)

Then the woman said, “ O friend Listen. O darling ! Whatever I am saying, do accordingly. Keep my words in your ears only and do not share this secret with anyone else.” (19)

“One day you should go to the jungle and have a bath in the well underneath ground level (baoli), and then say that you had met Sri Krishna and after saying this keep quiet.” (20)

“Then tell to all those people the same thing, who would come to visit you. Then those people will talk about it in the village and on hearing this, I will feel surprised.” (21)

“I will come there in a planquin and will bow to you as ny Guru and then bring you to my house and then enjoy sexual relationship with you in many ways.” (22)

The lover then did accordingly as directed by the woman. In the morning he went to the forest and had a bath in the baoli (underground well). (23)

Couplet :

After the bath in the baoli he went into meditation and started saying that Sri Krishna had visited him and gave him his darshan (his glimpse). (24)

Chopaiee :

On hearing these words, all the people started moving towards him and brought for him goat, sugar and colocasia arum (kachalu). They bought milk and rice prepared for him and started bowing to him in various ways. (25)

ਦਰਸ ਦਯੋ ਤੁਮ ਕੈ ਜਦੁਰਾਈ । ਗੁਰੂ ਭਾਖਿ ਦੈ ਗਯੋ ਬਡਾਈ ।
 ਤਾ ਤੇ ਸਭ ਉਸਤਤਿ ਹਮ ਕਰਹੀ । ਮਹਾ ਕਾਲ ਕੀ ਬੰਦ ਨ ਧਰਹੀ । ੨੬ ।
 daras deyo tum ke jadurai. guru bhakhi dai geyo badaai.
 ta te ustati hum karhi . maha kaal ki bund na dharhi. (26)

ਮਹਾ ਕਾਲ ਕੀ ਬੰਦ ਤੇ ਸਭ ਕੋ ਲੇਹੁ ਛੁਰਾਇ ।
 ਤਵ ਪ੍ਰਸਾਦਿ ਬਿਚਰਹਿ ਸੁਰਗ ਪਰਹਿ ਨਰਕ ਨਹਿ ਜਾਇ । ੨੭ ।
 maha kaal ki bund te sabh ko lehu churai.
 tav parsad bicharhi surag parhi narak nahi jai. (27)

ਚੌਪਈ
 ਚਲੀ ਕਥਾ ਪੁਰਿ ਭੀਤਰ ਆਈ । ਤਿਨ ਰਾਨੀ ਸੁਵਨਨ ਸੁਨਿ ਪਾਈ ।
 ਚੜਿ ਝੰਪਾਨ ਤਹਾ ਕਹ ਚਲੀ । ਲੀਨੇ ਬੀਸ ਪਚਾਸਿਕ ਅਲੀ । ੨੮ ।

Chopaiee
 chali katha puri bhetar ayi. tin rani sarvnan suni payi.
 chari jhanpan taha keh chali. leenai bees pachasik ali. (28)

ਦੋਹਰਾ
 ਚਲੀ ਚਲੀ ਆਈ ਤਹਾ ਜਹਾ ਹੁਤੇ ਨਿਜ ਮੀਤ ।
 ਭਾਖਿ ਗੁਰੂ ਪਾਇਨ ਪਰੀ ਅਧਿਕ ਮਾਨ ਸੁਖ ਚੀਤ । ੨੯ ।

Dohra
 chali chali aayi taha jaha hute nij meet.
 bhakhi gur payin pari adhik maan sukh cheet. (29)

ਚੌਪਈ
 ਕਿਹ ਬਿਧਿ ਦਰਸੁ ਸਯਾਮ ਤੁਹਿ ਦੀਨੋ । ਕਵਨ ਕ੍ਰਿਪਾ ਕਰਿ ਕੈ ਗੁਰੂ ਕੀਨੋ ।
 ਸਕਲ ਕਥਾ ਵਹੁ ਹਮੈ ਸੁਨਾਵਹੁ । ਮੋਰੇ ਚਿਤ ਕੋ ਤਾਪ ਮਿਟਾਵਹੁ । ੩੦ ।

Chopaiee
 keh bidhi darsu sayam tuhi deno. kawan kirpa kari ke guru keeno.
 sakal katha vahu hamai sunavhu . morai chit ko tap mitavhu. (30)

ਦੋਹਰਾ
 ਜੋ ਕਛੁ ਕਥਾ ਤੁਮ ਪੈ ਭਈ ਸੁ ਕਛੁ ਕਹੋ ਤੁਮ ਮੋਹਿ ।
 ਤੁਹਿ ਜਦੁਪਤਿ ਕੈਸੇ ਮਿਲੇ ਕਹਾ ਦਯੋ ਬਰ ਤੋਹਿ । ੩੧ ।

Dohra
 jo kachu katha tum pai bhayi su kachu kaho tum mohi.
 tuhi jadupati kaise mile kaha deyo bur tohi. (31)

“You have been blessed by a glimpse of Sri Krishna and have honoured you to become our Guru. So we are all praising you, as a result we will not be afflicted by the fear of god of death (we will escape the clutches of death). (26)

Couplet :

“O godly soul ! Pray save us all from the bondage of the god of death. Through your Grace we will reach the heavens, without being thrown into hell.” (27)

Chopaiee :

The news spread throughout the town about this and even the queen heard this news with her ears. So she took some twenty to fifty attendants with her and left for that place in a planquin. (28)

Couplet :

Moving along she also reached the spot, where her friend was seated. Accepting him as her Guru she paid her obeisance and felt great pleasure in her heart. (29)

Chopaiee :

She asked the friend ! “How did you gain a glimpse of Sri Krishna ? How have you been made a Guru through His Grace ? Pray relate the whole episode and lessen my mind’s anxiety.” (30)

Couplet :

“You please tell me exactly, how it happened with all your experiences. How did Sri Krishna meet you and what benedictions (blessings) He showered on you ? (31)

ਚੌਪਈ

ਮਜਨ ਹੇਤ ਇਹਾ ਮੈ ਆਯੋ । ਨਾਇ ਧੋਇ ਕਰਿ ਧਯਾਨ ਲਗਾਯੋ ।
ਇਕ ਚਿਤ ਹੈ ਦ੍ਰਿਤ ਜਪੁ ਜਬ ਕਿਯੋ । ਤਬ ਜਦੁਪਤਿ ਦਰਸਨ ਮੁਹਿ ਦਿਯੋ । ੩੨ ।

Chopaiee

majan het eha mai aayo. nayi dhoyi kari dhayan lagayo.
ik chit haiv drit japu jub kiyo. tub jadupati darsan muhi diyo. (32)

ਸੁਨੁ ਅਬਲਾ ਮੈ ਕਛੁ ਨ ਜਾਨੋ । ਕਹਾ ਦੇਯੋ ਮੁਹਿ ਕਹਾ ਬਖਾਨੋ ।
ਮੈ ਲਖਿ ਰੂਪ ਅਚਰਜ ਤਬ ਭਯੋ । ਮੋ ਬਿਸਰਿ ਅਭੈ ਕਿਛੁ ਗਯੋ । ੩੩ ।

sun abla maai kachu na jano. kaha deyo muhi kaha bakhano.
mai lakh roop acharaj tub bhayo. mo bisri abhai kichu geyo. (33)

ਦੋਹਰਾ

ਬਨਮਾਲਾ ਉਰ ਮੈ ਧਰੀ ਬਸਨ ਫਹਰਾਇ ।
ਨਿਰਖ ਦਿਪਤ ਦਾਮਨਿ ਲਜੈ ਪ੍ਰਭਾ ਨ ਬਰਨੀ ਜਾਇ । ੩੪ ।

Dohra

banmala ur mai dhari basan phehrayi.
nirakh dipat damin lajai prabha na barni jai. (34)

ਚੌਪਈ

ਅਧਿਕ ਜੋਤਿ ਜਦੁਪਤਿ ਕੀ ਸੋਹੈ । ਖਗ ਮ੍ਰਿਗ ਜਛ ਭੁਜੰਗਨ ਮੋਹੈ ।
ਲਹਿ ਨੈਨਨ ਕੋ ਮ੍ਰਿਗ ਸਕੁਚਾਨੇ । ਕਮਲ ਜਾਨਿ ਅਲਿ ਫਿਰਤ ਦਿਵਾਨੇ । ੩੫ ।

Chopaiee

adhik joti jadupati ki sohe. khug mrig juch bhujangan mohe.
lahi nainanan ko mrig sakuchane. kamal jani ali phirat divane. (35)

ਛੰਦ

ਪੀਤ ਬਸਨ ਬਨਮਾਲ ਸੋਰ ਕੋ ਮੁਟ ਸੁ ਧਾਰੈ ।
ਮੁਖ ਮੁਰਲੀ ਅਤਿ ਫਬਤ ਹਿਯੋ ਕੋਸਤਕ ਮਨਿ ਧਾਰੈ ।
ਸਾਰੰਗ ਸੁਦਰਸਨ ਗਦਾ ਹਾਥ ਨੰਦਗ ਅਸਿ ਛਾਜੈ ।
ਲਖੇ ਸਾਵਰੀ ਦੇਹ ਸਘਨ ਘਨ ਸਾਵਨ ਲਾਜੈ । ੩੬ ।

Chhand

peet basan banmal sor ko mut so dharai.
mukh murli ati phabat hiyo kostak man dhare
sarang sudersan gada hath nadang as chajai.
lakhai savari deh saghan ghan sawan lajai. (36)

Chopaicee :

The paramour replied, "I had come here for taking a bath and then after the bath I sat in meditation; when my mind was fully at peace with great effort, then Sri Krishna appeared before me." (32)

"O Woman ! Listen. I do not know exactly what Sri Krishna gave me or said to me. On seeing His glimpse, I went into a blissful state and I forgot about everything else." (33)

Couplet :

"He was wearing a necklace and was wearing yellow coloured apparels. His glamour Was! putting even lightning to shame (nothingness). His glorious figure is beyond description." (34)

Chopaicee :

"Sri Krishna's flame of light (luster) was looking glorious, on seeing which birds, deer, demigods and snakes would get enamoured (with charm). The deer were feeling ashamed on viewing His (beautiful) eyes, while the black bees were madly in love with those eyes, thinking them to be lotus flowers." (35)

Chhand :

"He was having yellow coloured clothes along with a peacock crown and the flute along his mouth was looking gorgeous. He was also wearing a 'Kans' victory pearl on his chest. In His hands he was having a golden bow, a revolving wheel (Sudarshan Chakar), a mace, and a (Nandag) sword. On a glimpse of his dark coloured charming body, even the monsoon clouds would feel belittled (ashamed)." (36)

ਦੋਹਰਾ

ਚਤੁਰ ਕਾਨ ਆਯੁਧ ਚਤੁਰ ਚਹੂੰ ਬਿਰਾਜਤ ਹਾਥ ।
ਦੋਖ ਹਰਨ ਦੀਨੋ ਧਰਨ ਸਭ ਨਾਥਨ ਕੈ ਨਾਥ । ੩੭ ।

Dohra

chatur kaan ayudh chahun birajat hath.
dokh haran deeno dharan sabh nathan ke nath. (37)

ਨਵਲ ਕਾਨ ਗੋਧੀ ਨਵਲ ਨਵਲ ਸਖਾ ਲਿਯੋ ਸੰਗ ।
ਨਵਲ ਬਸਤ੍ਰ ਜਾਮੈ ਧਰੇ ਰੰਗਿਤ ਨਾਨਾ ਰੰਗ । ੩੮ ।
naval kaan gopi naval naval sakha liyo sung.
naval bastar jamai dharai rangit nana rung. (38)

ਇਹੈ ਭੇਖ ਭਗਵਾਨ ਕੋ ਯਾ ਮੈ ਕਛੁ ਨ ਭੇਦ ।
ਇਹੈ ਉਚਾਰਤ ਸਾਸਤ੍ਰ ਸਭ ਇਹੈ ਬਖਾਨਤ ਬੇਦ । ੩੯ ।
ehai bhekh bhagwan ko ya mai kachu na bhed.
ehai ucharat sastar sabh ehi bakhanat bed. (39)

ਇਹੈ ਭੇਖ ਪੰਡਿਤ ਕਹੈ ਇਹੈ ਕਹਤ ਸਭ ਕੋਇ ।
ਦਰਸੁ ਦਯੋ ਜਦੁਪਤਿ ਤੁਮੈ ਯਾ ਮੈ ਭੇਦ ਨ ਕੋਇ । ੪੦ ।
ehai bheg pandit kahai ehaai kehat koyi.
darasu deyo jadupati tumai ya mai bhed na koi. (40)

ਚੌਪਈ

ਸਭ ਬਨਿਤਾ ਪਾਇਨ ਪਰ ਪਰੀ । ਭਾਤਿ ਭਾਤਿ ਸੋ ਬਿਨਤੀ ਕਰੀ ।
ਨਾਥ ਹਮਾਰੇ ਪਾਸ ਪਧਾਰਹੁ । ਸ੍ਰੀ ਜਦੁਪਤਿ ਕੋ ਨਾਮ ਉਚਾਰਹੁ । ੪੧ ।

Choupaaiee

sabh banita payin par pari. bhati bhati so binti kari.
nath hamare pass padharhu. Sri Jadupati ko naam ucharhu. (41)

ਦੋਹਰਾ

ਧਾਸ ਚਲੋ ਹਮਰੇ ਪ੍ਰਭੂ ਕਰਿ ਕੈ ਕ੍ਰਿਪਾ ਅਪਾਰ ।
ਹਮ ਠਾਢੀ ਸੇਵਾ ਕਰੈ ਏਕ ਚਰਨ ਨਿਰਧਾਰ । ੪੨ ।

Dohra

dham chalo hamre prabhu kaar ke kripa apar.
hum thadi seva karai ek charan nirdhar. (42)

ਰਾਨੀ ਸੁਤ ਤੁਮਰੇ ਜਿਯੈ ਸੁਖੀ ਬਸੈ ਤਬ ਦੇਸ ।
ਹਮ ਅਤੀਤ ਬਨ ਹੀ ਭਲੇ ਧਰੇ ਜੋਗ ਕੋ ਭੇਸ । ੪੩ ।
rani sut tumre jiye sukhi basai tab des.
hum ateet ban hi bhalai dhare jog ko bhes. (43)

Couplet :

“In the four hands of that smart looking Kahna, various weapons were giving a glorious picture. He was a destroyer of worldly evils, a support of the helpless and a (moral) Lord of the poor and master of the weaklings.” (37)

“The charming Kahna was also having beautiful milkmaids and young milk vendors. They were all wearing beautiful coloured clothes.” (38)

The woman then said, “There is no doubt or difference in it as these were the main features of Lord-Krishna. This is exactly what our shastras have said and is equally proclaimed by the Vedas as well.” (39)

Even the Pandits (Brahmins) have detailed these features and the common masses also believe in these features. So it was quite evident that you have been blessed with a glimpse of Sri Krishna. (40)

Chopaiee

All the woman then bowed to that man and made various types of requests (longings) to him, saying “O Lord ! Pray visit our homes and sing praises of Sri Krishna by worshipping Him.” (41)

Couplet :

The queen (Rani) also said, “ O Lord! May you shower your Grace and accompany me to my place. I will serve you by standing on one leg (by all means).” (42)

This man replied, “O queen ! May your sons live long and your land (country) flourish ! I am better established in the jungles as I am an ascetic (having discarded the world) and would better stay here.” (43)

ਚੌਪਈ

ਕ੍ਰਿਪਾ ਕਰਹੁ ਗ੍ਰਿਹ ਚਲਹੁ ਹਮਾਰੇ । ਲਗੀ ਪਾਇ ਮੈ ਰਹੋ ਤਿਹਾਰੇ ।
ਜੋ ਕਛੁ ਕਹੈ ਕਰਿਯੋ ਅਬ ਸੋਈ । ਤਵ ਆਗਯਾ ਫੇਰਿ ਹੈ ਨ ਕੋਈ । ੪੪ ।

Chopaiee

kripa karhu greh chalhu hamare. lagi pai mai raho tihare.
jo kachu kaho kariyo ab soyi. tav agya pheri hai na koi. (44)

ਦੋਹਰਾ

ਮੈ ਯਾ ਸੋ ਗੋਸਟਿ ਕਰੈ ਕਹਿ ਅਲਿ ਦਈ ਉਠਾਇ ।
ਆਪੁ ਆਇ ਤਾ ਸੋ ਰਮੀ ਹਿਦੈ ਹਰਖ ਉਪਜਾਇ । ੪੫ ।

Dohra

mai ya so gosti karo kahi ali dayi uthai.
aapu aaye ta so rami hirdai harakh upjai. (45)

ਚੌਪਈ

ਲੈ ਤਾ ਕੋ ਘਰ ਚਲੀ ਮਨ ਮਾਨਤ ਕਰਿ ਭੋਗ ।
ਯਾਹਿ ਮਿਲਿਯੋ ਸਭ ਹਰਿ ਕਹੈ ਭੇਦ ਨ ਜਾਨਹਿ ਲੋਗ । ੪੬ ।

Chopaiee

le ta ko ghur chali man manat kari bhog.
yahi miliyo sabh hari kahai bhed na janhi log. (46)

ਚੌਪਈ

ਤਵਨ ਜਾਰ ਕੋ ਸੰਗ ਲੈ ਚਲੀ । ਲੀਨੇ ਸਾਥਿ ਪਚਾਸਿਕ ਅਲੀ ।
ਗੋਸਟਿ ਹੇਤ ਧਾਮ ਤਿਹ ਆਵੈ । ਸੰਕ ਤਯਾਗਿ ਕਰਿ ਭੋਗ ਕਮਾਵੈ । ੪੭ ।

Chopaiee

tavan jaar ko sung lai chali. leenai sathi pachasik ali.
gosti het dham the avai. sunk tyagi kari bhog kamavai. (47)

ਦੋਹਰਾ

ਤਵਨ ਜਾਰ ਸੋ ਯੋ ਰਹੈ ਨਿਜੁ ਨਾਰੀ ਜਿਯੋ ਹੋਇ ।
ਲੋਗ ਗੁਰੁ ਕਹਿ ਪਗ ਪਰੈ ਭੇਦ ਨ ਪਾਵੈ ਕੋਇ । ੪੮ ।

Dohra

tavan jaar so yo rahai nij nari jiyo hoi.
log guru kahi pug parai bhed na pavai koi. (48)

ਚੰਚਾਕਾਨ ਕੇ ਚਰਿਤ੍ਰ ਕੋ ਸਕਤ ਨ ਕੋਊ ਪਾਇ ।
ਚੰਦ੍ਰ ਸੂਰ ਸੂਰ ਅਸੂਰ ਸਭ ਬ੍ਰਹਮ ਬਿਸਨ ਸੂਰ ਰਾਇ । ੪੯ । ੧ ।

chanchakan ke charitar ko sakal na kou pai.
chander soor sur asur sabh braham bisan sur rai. (49) (1)

Chopaicee

The Rani said, " Kindly visit my place, as I will always be serving you with devotion (attached to your feet) whatever you will say, I shall function accordingly and will not disobey your orders." (44)

Couplet :

"I shall talk to him and saying this made her attendant (woman) leave the place. And then bringing that friend to her place, she started, enjoying in his company." (45)

Chopaicee :

She took him to her place and enjoyed his sexual company as per her desires. All were saying that she had been visited (met) by Sri Krishna, but no one knew the actual secret. (46)

Chopaicee :

She, accompanied by about fifty (women) friends along with her paramour, moved to her place. He would visit her daily for discourses and without any hesitation she would enjoy sensuous pleasure with him. (47)

Couplet :

She would address him, as if she were his wedded wife. The people would bow to him addressing him (the lover) as a Guru and no one could gauge the secret. (48)

Thus no one has been able to gauge the deceitful actions of clever women. Even the moon, sun, gods, demons, Brahma, Vishnu and Indra etc. have not been able to decipher the woman's mind (secrets). (49)(1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਚੌਬੀਸਮੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੨੪ । ੫੦੯ । ਅਫਜ਼ੁੰ ।
 iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
 chobisamo charitar samapatam. Sat Subham sat. (24) (509) aphjun.

ਦੋਹਰਾ

ਗੰਗ ਜਮੁਨ ਭੀਤਰ ਬਸੈ ਕੈਲਾਖਰ ਦੀ ਦੂਨ ।
 ਤਿਹ ਠਾ ਲੋਗ ਬਸੈ ਘਨੈ ਪੁਤਛ ਪਸੂ ਕੀ ਜੂਨ । ੧ ।

Dohra

rung jamun bheetar basai kaelakhar di doon.
 teh tha log basai ghanai partach pasu ki joo. (1)

ਚੌਪਈ

ਬਹੁਰਿ ਸੁ ਮੰਤ੍ਰੀ ਬਚਨ ਉਚਾਰੇ । ਸੁਨਹੁ ਨਿਪਤਿ ਪ੍ਰਾਨਨ ਤੇ ਪਯਾਰੇ ।
 ਏਕ ਕਥਾ ਤ੍ਰਿਯ ਤੁਮਹਿ ਸੁਨਾਉ । ਤਾ ਤੇ ਤੁਮਰੋ ਤਾਪ ਮਿਟਾਉ । ੨ ।

Chopaiee

bahuri su mantri bachan ucharai. sunhu nirpat paranan te pyare.
 ek katha triye tumhi sunaiyo. ta te tumre tap mitaiyo. (2)

ਦੋਹਰਾ

ਕੈਲਾਖਰ ਕੇ ਰਾਵ ਕੀ ਏਕ ਹੁਤੀ ਬਰ ਨਾਰਿ ।
 ਰਾਜ ਨਸਟ ਕੇ ਹੇਤੁ ਤਿਨ ਚਿਤ ਮੈ ਕਿਯਾ ਬਿਚਾਰਿ । ੩ ।

Chopaiee

kelakhar ke raav ki ek huti bar nari.
 raj nasat ke hetu tin mai kiya bichari. (3)

ਚੌਪਈ

ਪ੍ਰੇਮ ਕੁਆਰਿ ਤਾ ਕੀ ਇਕ ਰਾਨੀ । ਬਿਰਧ ਰਾਵ ਲਖਿ ਕਰਿ ਡਰ ਪਾਨੀ ।
 ਯਾ ਕੇ ਧਾਮ ਏਕ ਸੁਤ ਨਾਹੀ । ਇਹ ਚਿੰਤਾ ਤਾ ਕੇ ਚਿਤ ਮਾਹੀ । ੪ ।

Chopaiee

prem kuari ta ki ik rani. biradh raav lakhi kari dur pani.
 ya ke dham ek sut nahi. eh chinta ta ke chit mahi. (4)

ਦੋਹਰਾ

ਪੁਤ੍ਰ ਨ ਗ੍ਰਿਹ ਕੇ ਭਯੋ ਬਿਰਧ ਗਯੋ ਹੈ ਰਾਇ ।
 ਕੇਲ ਕਲਾ ਤੈ ਥਾਕਿ ਗਯੋ ਸਕਤ ਨ ਸੁਭ ਉਪਜਾਇ । ੫ ।

Dohra

putar na greh ko bheyo biradh geyo haiv rai.
 kek kala tai thaki geyo sakat na subh upai. (5)

Here the twenty-fourth episode of Minister & King's dialogue regarding woman's characterization from Chariter Pakhyan is completed. All is well. (24-509) (Contd)

Couplet :

Between Ganga and Jamna, there was a land called Kailkhar. The people living there were leading a life like animals (with problems in their normal life). (1)

Chopaiee :

The minister then said these words, " O beloved Raja ! Listen. I am going to relate a story of a woman and with that I would try to lessen your heart's suffering." (2)

Couplet :

The Raja of Kailikhar had a beautiful wife. To save the kingdom from destruction she had thought to herself (of a plan). (3)

Chopaiee :

He had a queen by the name of Prem Kunwari. She got worried on finding that the Raja had grown old. She did not have a son and this was her worry all the time. (4)

Couplet

She did not beget a son and the Raja had grown old. He was not capable of having any sexual relationship with her, so he could not produce a son. (5)

ਚੌਪਈ

ਤਾ ਤੇ ਕਛੁ ਚਰਿਤੁ ਬਨੈਯੋ । ਰਾਜ ਧਾਮ ਤੇ ਜਾਨ ਨ ਦੈਯੈ ।
ਪੂਤ ਅਨਤ ਕੋ ਲੈ ਕਰਿ ਪਰਿਯੈ । ਨਾਮ ਨਿਪਤਿ ਕੋ ਬਦਨ ਉਚਰਿਯੈ । ੬ ।

Chopaiee

ta te kachu charitar banaeyo. raj dham te jaan na deyo.
poot anat ko le kari dhariyo. naam nirpati ko badan uchariyo. (6)

ਦੋਹਰਾ

ਗਰਭਵਤੀ ਇਕ ਤ੍ਰਿਯ ਹੁਤੀ ਲੀਨੀ ਨਿਕਟਿ ਬੁਲਾਇ ।
ਰਨਿਯਹਿ ਰਹਿਯੋ ਅਧਾਨ ਜਗ ਐਸੇ ਦਈ ਉਡਾਇ । ੭ ।

Dohra

garbhvati ik triye huti leeni nikat bulai.
raniyahi rahiyo adhan jug aise dai udai. (7)

ਅਧਿਕ ਦਰਬ ਤਾ ਕੋ ਦਯੋ ਮੋਲ ਪੁਤੁ ਤਿਹ ਲੀਨ ।
ਸੁਤ ਉਪਜਯੋ ਗ੍ਰਿਹ ਰਾਇ ਕੇ ਯੋ ਕਹਿ ਉਤਸਵ ਕੀਨ । ੮ ।

adhik darab ta ko deyo mol putar the leen.
sut upjiyo greh rai ke yo kahi utsaav keen. (8)

ਡੋਮ ਭਾਟ ਦਾਦੀਨ ਕੋ ਦੀਨਾ ਦਰਬੁ ਅਪਾਰ ।
ਸੇਰ ਸਿੰਘ ਤਾ ਕੋ ਧਰਿਯੋ ਸਭਹਿਨ ਨਾਮ ਸੁਧਾਰ । ੯ ।

dom bhat dadeen ko deena darbu apar.
ser singh ta ko dhariyo sabhhin nam sudhar. (9)

ਚੌਪਈ

ਕਿਤਕ ਦਿਨਨ ਰਾਜਾ ਮਰਿ ਗਯੋ । ਰਾਵ ਸੁ ਸੇਰ ਸਿੰਘ ਤਹ ਭਯੋ ।
ਰਾਵ ਰਾਵ ਸਭ ਲੋਗ ਬਖਾਨੈ । ਤਾ ਕੋਭੇਦ ਨ ਕੋਊ ਜਾਨੈ । ੧੦ ।

Chopaiee

kitak dinan raja mari geyo. rav su ser singh the bheyo.
rav rav sabh log bakhane. ta kobhed na kou jane. (10)

ਦੋਹਰਾ

ਕਰਮ ਰੇਖ ਕੀ ਗਤਿ ਹੁਤੇ ਭਏ ਰੰਕ ਤੇ ਰਾਇ ।
ਰਾਵਤ ਤੇ ਰਾਜਾ ਕਰੇ ਤ੍ਰਿਯਾ ਚਰਿਤੁ ਬਨਾਇ । ੧੧ । ੧ ।

Dohra

karam rekh ki gati hute bhaye rank te rai.
ravat te raja karai triya charitar banai. (11) (1)

Chopaiee :

The queen thought to herself that a game of deceitful action should be played and the Raja should not be allowed to go out of the house. So she thought of having someone else's son for bringing him up and then the name of the Raja should be taken (linked for him). (6)

Couplet :

There was a pregnant lady, whom the queen called to her place and it was circulated throughout that the queen had become pregnant. That woman was given lot of wealth and the son was bought over and it was circulated that the Raja had got a son. Thus a celebration was held by announcing his birth. (7)

The bards and bhatts were distributed lot of money and then after consultations he was named Sher Singh. (8)

Chopaiee :

After sometime the Raja died and Sher Singh was made the king and he was called 'Raja' by everyone, but no one knew about his secret. (9)

Couplet :

Due to good fortune, he became a Raja from a poor and penniless person. Due to the woman's deceptive action he became a king from an ordinary person. (10)

Dohra

Due to the reward of this actions (i.e. based on his destiny) he became a king from a panper. The woman had, though her deceitful behaviour (charitar) made him a Raja (king) from an ordinary person. (11)(1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਪਚੀਸਮੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੨੫ । ੫੨੦ । ਅਫਜ਼ੁ ।
 iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
 pachisamo charitar samapatam. Sat Subham sat. (25) (520) aphjun.

ਦੋਹਰਾ

ਕਥਾ ਸੁਨਾਉ ਬਨਿਕ ਕੀ ਸੁਨ ਨਿਪ ਬਰ ਤੁਹਿ ਸੰਗ ।
 ਇਕ ਤ੍ਰਿਯਾ ਤਾ ਕੀ ਬਨ ਬਿਖੈ ਬੁਰਿ ਪਰ ਖੁਦਯੋ ਬਿਹੰਗ । ੧ ।

Dohra

katha sunayu banik ki sun nrip bar tuhi sung.
 ik triya ta ki ban bikhai buri par khudyo bihang. (1)

ਚੌਪਈ

ਜਬ ਹੀ ਬਨਿਕ ਬਨਿਜ ਤੇ ਆਵੈ । ਬੀਸ ਚੋਰ ਅਬ ਹਨੇ ਸੁਨਾਵੈ ।
 ਪ੍ਰਾਤ ਆਨਿ ਇਸਿ ਬਚਨ ਉਚਾਰੇ । ਤੀਸ ਚੋਰ ਮੈ ਆਜੁ ਸੰਘਾਰੇ । ੨ ।

Chopaiee

jab hi banik banij te ave. bees chor ab hanai sunavai.
 prat aan isi bachan uchare. tees chor mai aaj sangharai. (2)

ਐਸੀ ਭਾਤਿ ਨਿਤ ਵਹੁ ਕਹੈ । ਸੁਨਿ ਤ੍ਰਿਯਾ ਬੈਨ ਮੋਨ ਹੈ ਰਹੈ ।
 ਤਾ ਕੇ ਮੁਖ ਪਰ ਕਛੁ ਨ ਭਾਖੈ । ਏ ਸਭ ਬਾਤ ਚਿਤ ਮੈ ਰਾਖੈ । ੩ ।
 aisi bhaati nit vahu kahai. suni triya bain mon haiv rahai.
 ta ke mukh par kachu na bhakhai. ea sabh baat chit mai rakhai. (3)

ਨਿਰਤ ਮਤੀ ਇਹ ਬਿਧਿ ਤਬ ਕਿਯੋ । ਬਾਜਸਾਲ ਤੇ ਹੈ ਇਕ ਲਿਯੋ ।
 ਬਾਧਿ ਪਾਗ ਸਿਰ ਖੜਗ ਨਚਾਯੋ । ਸਕਲ ਪੁਰਖ ਕੋ ਭੇਸ ਬਨਾਯੋ । ੪ ।
 nirat mati eh bidhi tab kiyo. bajsai te hai ik liyo.
 badhi paag sir kharug nachaiyo. sakal purakh ko bhes banayo. (4)

ਦਹਿਨੇ ਹਾਥ ਸੈਹਥੀ ਸੋਹੈ । ਜਾ ਕੇ ਤੀਰ ਸਿਪਾਹੀ ਕੋਹੈ ।
 ਸਭ ਹੀ ਸਾਜ ਪੁਰਖ ਕੇ ਬਨੀ । ਜਾਨੁਕ ਮਹਾਰਾਜ ਪਤਿ ਅਨੀ । ੫ ।
 dahiaai hath sehathi sohe. ja ke teer sipahi kohe.
 sabh hi saaj purakh ke bani. januk maharaj pati ani. (5)

Here the twenty-fifth episode of King & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (25-520)(Contd)

Couplet :

O mighty Raja ! Listen. I am going to relate the story of a trader. His wife went in the jungle and scratched a bird's picture on his rectum. (1)

Chopaiee :

When the trader would come back from a trading expedition (trip of business), he would say that he had killed twenty thieves during this trip. Then next morning he would say that he had killed thirty thieves that day (to-day). (2)

Thus he would always repeat these words and his wife would remain silent on hearing these words. She would not say anything at his face, but would keep it in her mind. (3)

Then what Niratmati did that she brought a horse from the stable. She wore a turban on head and holding a sword in hand, she disguised herself as a man. (4)

In her right hand there was a dagger and the policeman was nobody (nothing) before her. She disguised herself as a manly glorious warrior, as if she was the commander of the Maharaja's army. (5)

ਦੋਹਰਾ

ਸਿਪਰ ਸਰੋਹੀ ਸੈਹਬੀ ਧੁਜਾ ਰਹੀ ਫਹਰਾਇ ।
ਮਹਾਬੀਰ ਸੀ ਜਾਨਿਯੈ ਤ੍ਰਿਯਾ ਨ ਸਮਝੀ ਜਾਇ । ੬ ।

Dohra

sidhar sarohi sehthi dhuja rahi phehrai.
mahabeer si janiyo tria na saamjhi jai. (6)

ਬਨਿਜ ਹੇਤ ਬਨਿਯਾ ਚਲਿਯੋ ਅਤਿ ਹਰਖਤ ਸਭ ਅੰਗ ।
ਗਾਵਤ. ਗਾਵਤ ਗੀਤ ਸੁਭ ਬਨ ਮੈ ਪਸਿਯੋ ਨਿਸੰਗ । ੭ ।

banij het baniya chaiyo ati harkhat sabh ang.
gavat gavat geet subh ban mai pasiyo nisang. (7)

ਚੌਪਈ

ਬਨਿਕ ਜਾਤ ਏਕਲੋ ਨਿਹਾਰਿਯੋ । ਛਲੋ ਯਾਹਿ ਯੋ ਬਾਲ ਬਿਚਾਰਿਯੋ ।
ਮਾਰਿ ਮਾਰਿ ਕਰਿ ਸਾਮੁਹਿ ਧਾਈ । ਕਾਢਿ ਕ੍ਰਿਪਾਨ ਪਹੁੰਚੀ ਆਈ । ੮ ।

Chopaiee

banik jaat ekalo nihariyo. chalo yahi yo baal bchariyo.
mari mari kari samuhi dhayi. kadi kirpan pahunchi aayi. (8)

ਦੋਹਰਾ

ਕਹਾ' ਜਾਤ ਰੇ ਮੂੜ ਮੀਤਿ ਜੁਧ ਕਰਹੁ ਡਰ ਡਾਰਿ ।
ਮਾਰਤ ਹੋ ਨਹਿ ਆਜੁ ਤੁਹਿ ਪਗਿਯਾ ਬਸਤੁ ਉਤਾਰਿ । ੯ ।

Dohra

kaha jaat re murh mati judh karhu dar dari.
marat ho nahi aaj tuhi pagiya bastar utari. (9)

ਚੌਪਈ

ਬਨਿਕ ਬਚਨ ਸੁਨਿ ਬਸਤੁ ਉਤਾਰੇ । ਘਾਸ ਦਾਤ ਗਹਿ ਰਾਮ ਉਚਾਰੇ ।
ਸੁਨ ਤਮਕਰ ਮੈ ਦਾਸ ਤਿਹਾਰੇ । ਜਾਨਿ ਆਪਨੋ ਆਜੁ ਉਬਾਰੇ । ੧੦ ।

Chopaiee

banik bachan suni bastar utarai. ghas dat gahi ram uchare.
sun taskar mai das tiharo. jaan apno aaj ubaro. (10)

ਦੋਹਰਾ

ਜੈ ਅਪਨੀ ਤੈ ਗੁਦਾ ਪਰ ਖੋਦਨ ਦੇਇ ਬਿਹੰਗ ।
ਤੈ ਤੁਮ ਅਬ ਜੀਵਤ ਰਹੋ ਬਚੈ ਤਿਹਾਰੇ ਅੰਗ । ੧੧ ।

Dohra

jai apni te guda par khodan deyi bihung.
to tum ab jeevat raho bachai tihare ang. (11)

Couplet :

She was looking like a warrior with a shield, sword, spear and fluttering flags and could not be taken as a woman. (6)

The trader felt very happy, the trader went out for business and while singing songs, he went into the jungle without any hesitation. (7)

Chopaiee :

On seeing the trader alone, this woman thought of winning him over through some tricks. She suddenly appeared before him doing some attacking exercises and with unsheathed sword in hand stood near him. (8)

Couplet :

“O fool ! Where are you going ? (she shouted). Come and fight with me without having any fear. You remove your turban and other apparel and hand them over to me, else I shall kill you.” (9)

Chopaiee :

On hearing these words the trader removing his clothes handed them over and trembling for life, he started repeating the name of God ‘Ram Ram’ and said, “O Thief! Please leave me alone to-day and let me go alive, as I will be your slave throughout.” (10)

Couplet

“If you allow me to scratch the sign of a bird on your rectum, then only you will be left alive and you could save your body.” (11)

ਤਬੈ ਬਨਿਕ ਤੈਸੇ ਕਿਯਾ ਜਯੋ ਤ੍ਰਿਯਾ ਕਹਿਯੋ ਰਿਸਾਇ ।
ਥਰਹਰਿ ਕਰਿ ਛਿਤ ਪਰ ਗਿਰਿਯੋ ਬਚਨ ਨ ਭਾਖਯੋ ਜਾਇ । ੧੨ ।

tabai banik taise kiya jeyo triya kahiyo risai.
kharjit kari chit par giriyo bachan na bakhyo jai. (12)

ਤਬ ਤਰੁਨੀ ਹੈ ਤੇ ਉਤਰਿ ਇਕ ਛੁਰਕੀ ਕੇ ਸੰਗ ।
ਰਾਮ ਭਨੈ ਤਿਹ ਬਨਿਕ ਕੀ ਬੁਰਿ ਪਰ ਖੁਦਯੋ ਬਿਹੰਗ । ੧੩ । ੧ ।

tab taruni hai te utri ik churki ke sung.
ram bhanai the banik ki buri par khudyo bihang. (13) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਛਬੀਸਮੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੨੬ । ੫੩੩ । ਅਫਜ਼ੀ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
chabisamo charitar samapatam. Sat Subham sat. (26) (533) aphjun.

ਚੌਪਈ

ਕੰਕ ਨਾਮ ਦਿਜਬਰ ਇਕ ਸੁਨਾ । ਪੜੇ ਪੁਰਾਨ ਸਾਸਤ੍ਰ ਬਹੁ ਗੁਨਾ ।
ਅਤਿ ਸੁੰਦਰ ਤਿਹ ਰੂਪ ਅਪਾਰਾ । ਸੂਰ ਲਯੋ ਜਾ ਤੇ ਉਜਿਆਰਾ । ੧ ।

Chopaiee

kunk naam dijbar ik suna. padai pooran sastar bahu guna.
ati sunder teh roop apara. sur leyo ja te ujiara. (1)

ਦਿਜ ਕੋ ਰੂਪ ਅਧਿਕ ਤਬ ਸੋਹੈ । ਸੂਰ ਨਰ ਨਾਗ ਅਸੁਰ ਮਨ ਮੋਹੈ ।
ਲੰਬੇ ਕੇਸ ਛਕੇ ਘੁੰਘਰਾਰੇ । ਨੈਨ ਜਾਨੁ ਦੋਉ ਬਨੇ ਕਟਾਰੇ । ੨ ।
dij ko roop adhik tab sohai. sur nar naag asur man mohai.
lambai kes chakai ghungrare. nain jan doyu banai katara. (2)

ਬਯੋਸ ਕਲਾ ਰਾਨੀ ਰਸ ਭਰੀ । ਬਿਰਧ ਰਾਇ ਸੁਤ ਹਿਤ ਜਰੀ ।
ਤਿਨ ਤ੍ਰਿਯਾ ਭੋਗ ਕੰਕ ਸੋ ਚਹਾ । ਲਏ ਕਪੂਰ ਆਵਤੋ ਗਹਾ । ੩ ।
bayos kala rani ras bhari. biradh rai sut hit jari.
tin triye bhog kunk so chaha. lai Kapoor avto gaha. (3)

ਤ੍ਰਿਯਾ ਦਿਜਬਰ ਮੋ ਬਚਨ ਉਚਾਰੇ । ਭਜਹੁ ਆਜੁ ਤੁਮ ਹਮੇ ਪਿਯਾਰੇ ।
ਕੰਕ ਨ ਤਾ ਕੀ ਮਾਨੀ ਕਹੀ । ਰਾਨੀ ਬਹੀ ਜੋਰ ਤਨ ਗਹੀ । ੪ ।
triye dijbar mo bachan uchare. bhajhu aaj tum hamai piyare.
kunk na ta ki mani kahi. rani bahin jor tun gahi. (4)

Then the trader did accordingly, as directed by the woman in great rage. He fell down on the ground trembling and could not utter a word. (12)

Then as per poet Ram, the woman got down from the horse and scratched the sign of a bird on his rectum. (13)(1)

Here the twenty-sixth episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (26-533)(Contd)

Chopaiee :

There was a Brahmin known by the name Kanak. He would study (read) many Puranas and Shastras. He had a beautiful personality with a charming face. Even the sun's glory was nothing before him. (The sun would borrow its glamour from him). (1)

That Brahmin was looking glamorous and would enamour the hearts of all including gods, men, snakes and demons and his curly hair were looking glorious. His eyes were piercing like the dagger. (2)

There was a charming queen by the name of Biom Kala, who was pining for a son, but could not beget one, due to the Raja being old. She wanted to have a sexual relationship with the Brahmin Kanak and asking for camphor (as excuse) she caught hold of the Brahmin one day. (3)

That woman then told the Brahmin, "O dear ! You better have a sexual relation with me, but the Brahmin did not agree to her proposal but the queen held him with force in her embrace. (4)

ਦੋਹਰਾ

ਗਹਿ ਚੁੰਬਨ ਲਾਗੀ ਕਰਨ ਨਿਪਤ ਨਿਕਸਯਾ ਆਇ ।
ਤਬ ਤਿਯ ਕਿਯਾ ਚਰਿਤ੍ਰ ਇਕ ਅਧਿਕ ਹਿਦੈ ਸਕੁਚਾਇ । ੫ ।

Dohra

hahi chumban lagi karan nirpat niksaya ai.
tab triye kiya charitar ik adhik hirdai sakuchai. (5)

ਯਾ ਦਿਜਬਰ ਤੇ ਮੈ ਭ੍ਰਮੀ ਸੁਨੁ ਰਾਜਾ ਮਮ ਸੂਰ ।
ਜਿਨਿ ਇਨ ਚੋਰਿ ਭਖਯੋ ਕਛੁ ਸੰਘਨ ਹੁਤੀ ਕਪੂਰ । ੬ ।
ya dijbar te mai bharmi sunu raja mum soor.
jin in chori bakhiyo kachu sunghan huti Kapoor. (6)

ਸੂਰ ਨਾਮ ਸੁਨਿ ਮੁਰਿ ਮਤਿ ਅਤਿ ਪਰਖਤ ਭਯੋ ਜੀਯ ।
ਸੀਘਤ ਹੁਤੀ ਕਪੂਰ ਕਹ ਧਨੰਯ ਧੰਨਯ ਇਹ ਤੀਯ । ੭ । ੧ ।
sur naam suni muri mati ati parkhat bheyo jiye.
singhat huti Kapoor keh dhanai dhanai eh triye. (7) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਸਤਾਈਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਾਮ ਸਤੁ । ੨੭ । ੫੪੦ । ਅਫਜ਼ੁ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
sataisavo charitar samapatam. Sat Subham sat. (27) (540) aphjun.

ਚੌਪਈ

ਅਨਤ ਕਥਾ ਮੰਤ੍ਰੀ ਇਕ ਕਹੀ । ਸੁਨਿ ਸਭ ਸਭਾ ਮੋਨਿ ਹੈ ਰਹੀ ।
ਏਕ ਅਹੀਰ ਨਦੀ ਤਟ ਰਹਈ । ਅਤਿ ਸੁੰਦਰਿ ਤਿਹ ਤ੍ਰਿਯ ਜਗ ਕਹਈ । ੧ ।

Chopaiee

anat katha mantri ik kahi. suni sabh sabha moni haiy rahi.
ek aheer nadi tut rahyi. ati sundri the triye jug kahyi. (1)

ਦੋਹਰਾ

ਰੂਪ ਕਰੂਪ ਅਹੀਰ ਕੋ ਸੁੰਦਰ ਤਾ ਕੀ ਨਾਰਿ ।
ਵਹੁ ਤਰੁਨੀ ਇਕ ਰਾਵ ਕੋ ਅਟਕੀ ਰੂਪ ਨਿਹਾਰਿ । ੨ ।

Dohra

roop karoop aheer ko sunder ta ki nari.
vahu taruni ik rav ko atki roop nihari. (2)

Couplet :

When she was going to kiss him by force, the Raja happened to pass by that side, then feeling ashamed of herself, she played a (deceitful) trick. (5)

She said, "O brave Raja ! I have a doubt about this Brahmin, that he had eaten something by stealing it. So I am trying to smell from his mouth, whether the smell of camphor is coming from there." (6)(1)

On (hearing) being called a brave Raja, he felt very pleased and thanked the queen, who was trying to smell the camphor from the Brahmin. (7)

Here the twenty-seventh episode of king & Minister's dialogue regarding woman's characterization from the Charitar Pakhyan is completed. All is well.
(27-540)(Contd)

Chopaiee :

The minister then related another episode, on hearing which the whole assembly became dumb founded (silent), There used to live a milkman on the banks of a river and his wife was supposed (considered) to be very beautiful in the whole world. (1)

Couplet :

The figure of the milkman was rather ugly while his wife was very beautiful. That woman happened to see a Raja and got enticed in his love. (2)

ਚੌਪਈ

ਦੁਖਤ ਅਹੀਰ ਨਾਰਿ ਕੋ ਰਾਖੈ । ਕਟੁ ਕਟੁ ਬਚਨ ਰੈਨ ਦਿਨ ਭਾਖੈ ।
ਗੋਰਸ ਬੇਚਨ ਜਾਨ ਨ ਦੇਈ । ਛੀਨਿ ਬੇਚਿ ਗਹਨਨ ਕਹ ਲਈ । ੩ ।

Chopaiee

dukhat aheer nari ko rakhai. katu katu bachan rain din bhakhai.
goras bechan jan na deyi. cheeni bechi gehnan keh layi. (3)

ਅੜਿਲ

ਸੂਰਛਟ ਤਿਹ ਨਾਮ ਤਰੁਨਿ ਕੋ ਜਾਨਿਯੋ ।
ਛਤੁ ਕੇਤੁ ਨ੍ਰਿਪ ਭਏ ਅਧਿਕ ਹਿਤ ਮਾਨਿਯੋ ।
ਚੰਦ੍ਰਭਗਾ ਸਰਿਤਾ ਤਟ ਭੈਸ ਚਰਾਵਈ ।
ਹੋ ਜਹੀ ਰਾਵ ਨਾਵਨ ਹਿਤ ਨਿਤਪ੍ਰਤ ਆਵਈ । ੪ ।

Aril

moorchat teh naam taruni ko janiyo.
chatar ketu nrip bhai adhik hit mañiyo.
chanderbhaga sarita tatt bhem charavai.
ho jahi raav navan hit nitprat avyi. (4)

ਚੌਪਈ

ਗੋਰਸ ਦੁਹਨ ਤ੍ਰਿਯਹਿ ਤਹ ਲੜਾਵੈ । ਸਮੈ ਪਾਇ ਰਾਜਾ ਤਹ ਜਾਵੈ ।
ਦੁਹਤ ਛੀਰਿ ਕਟਿਯਾ ਦੁਖ ਦੇਈ । ਤ੍ਰਿਯ ਕਹ ਭਾਖਿ ਤਾਹਿ ਗਹਿ ਲੇਈ । ੫ ।

Chopaiee

goras duhan triyhi the ladaiyo. samai pai raja the javai.
duhat chiri katiya dukh deyi. triye keh bhakhi tahi gahi layi. (5)

ਦੋਹਰਾ

ਹਬ ਵਹੁ ਚੋਵਤ ਭੈਸ ਕੋ ਕਰਿ ਕੈ ਨੀਚਾ ਸੀਸ ।
ਤੁਰਤ ਆਨਿ ਤ੍ਰਿਯ ਕੋ ਭਜੈ ਬਹੁ ਪੁਰਖਨ ਕੋ ਈਸ । ੬ ।

Dohra

hub vahu chovat bhes ko kari ke neecha sees.
tuat ani triye ko bhajai bahu purkhan ko ees. (6)

ਭਾਤਿ ਭਾਤਿ ਰਾਜਾ ਭਜੈ ਤਾ ਕਹ ਮੋਦ ਬਦਾਇ ।
ਚਿਮਟਿ ਚਿਮਟਿ ਸੁੰਦਰਿ ਰਮੈ ਲਪਟਿ ਲਪਟਿ ਤ੍ਰਿਯ ਜਾਇ । ੭ ।

bhati bhati raja bhajai ta keh mod badai.
chimti chimti sundri ramai lapti lapti triye jai. (7)

Chopaiee :

That milkman was causing lot of hardship and suffering to the woman and would address her with uncouth language. He would not allow her to go out for selling milk and had taken away her ornaments from her and sold them away. (3)

Aril :

The woman was called by the name 'Surchhat' and the Raja, with whom she had great love was called 'Chhatar Ket' She was coming for the grazing of her buffalos on the banks of river. Chander bhaga and the Raja used to come there for having a bath. (4)

Chopaiee :

That woman was coming there for milking the buffalos there and the Raja, while taking a proper chance at the right time would also visit that place. At the time of milking the buffalo the offspring would create a nuisance then the milkman would call the woman to hold the offspring buffalo. (5)

Couplet :

When the milkman would bend down with his head facing downwards, then the Raja would enjoy sensuous pleasure with the woman. (6)

The Raja would have sexual relationships in different ways to his joy and satisfaction. That woman also would embrace him clinging to him very closely and enjoy his (sexual) companionship. (7)

ਚੋਟ ਲਗੇ ਮਹਿਖੀ ਕੰਪੈ ਦੁਘਦ ਪਰਤ ਛਿਤ ਆਇ ।
ਸੰਗ ਅਹੀਰ ਅਹੀਰਨੀ ਬੋਲਤ ਕੋਪ ਬਢਾਇ । ੮ ।
chot lagai mehkhi kump dugad parat chit aiye.
sung aheer aherani bolat kop badai. (8)

ਅੜਿਲ

ਸੁਨਹੁ ਅਹੀਰਨ ਬੈਨ ਕਹ" ਤੁਮ ਕਰਤ ਹੋ ।
ਭੂਮਿ ਗਿਰਾਵਤ ਦੁਧ ਨ ਮੋ ਤੇ ਡਰਤ ਹੋ ।
ਕਹਿਯੋ ਤਿਯਾ ਪਿਯ ਸਾਥ ਬਾਤ ਸੁਨਿ ਲੀਜਿਯੈ ।
ਹੋ ਕਟੀ ਦੁਖਾਵਤ ਯਾਹਿ ਪਿਯਨ ਪੈ ਦੀਜਿਯੈ । ੯ ।

Aril

sunhu ahiran bain kaha tum karat ho.
bhoomi giravat doodh na mo te darat ho.
kahiyo triya piye sath baat suni leejiyo.
ho kati dukhavat yahi piyan pai deejiye. (9)

ਦੋਹਰਾ

ਰਾਵ ਅਹੀਰਨਿ ਦੁਇ ਤਰੁਨ ਭੋਗ ਕਰਹਿ ਸੁਖ ਪਾਇ ।
ਲਪਟਿ ਲਪਟਿ ਰਾਜਾ ਰਮੈ ਚਿਮਟਿ ਚਿਮਟਿ ਤਿਯ ਜਾਇ । ੧੦ ।

Dohra

raav ahirin dui tarun bhog karhi sukh payi.
lapti lapti raja ramai chisti chisti triye jai. (10)

ਡੋਲਤ ਮਹਿਖੀ ਨ ਰਹੈ ਬੋਲਯੋ ਬਚਨ ਅਹੀਰ ।
ਕਹਾ ਕਰਤ ਹੋ ਗਾਰਨੀ ਬਿਥਾ ਗਵਾਵਤ ਛੀਰ । ੧੧ ।
dholat mahigi na rahai bolyo bachan aheer.
kaha karat ho gavarni brikha gavavat cheer. (11)

ਹੋ ਅਹੀਰ ਮੈ ਕਯਾ ਕਰੋ ਕਟਿਯਾ ਮੁਹਿ ਦੁਖ ਦੇਤ ।
ਯਾ ਕਹ ਚੁੰਘਨ ਦੀਜਿਯੈ ਦੁਗਧ ਜਿਯਨ ਕੇ ਹੇਤ । ੧੨ ।
ho aheer mai kaya karo katiya nuhi dukh det.
ya keh chunghan dijiye dugad jiyan ke het. (12)

ਅਧਿਕ ਮਾਨਿ ਸੁਖ ਘਰ ਗਯੋ ਰਾਵ ਅਹੀਰ ਨਿਸੰਗ ।
ਯੋ ਕਹਿ ਮੰਤ੍ਰੀ ਨਿਪਤਿ ਪਤਿ ਪੂਰਨ ਕੀਯੋ ਪਸੰਗ । ੧੩ ।
adhik mani sukh ghar geyo rav aheer nisung.
yo kahi mantri nirpati pati pooran kiyo parsang. (13)

When the buffalo would get hurt the buffalo would (shift) move slightly, then the milk would get spilt on the ground, and the milkman would shout at his wife with great rage. (8)

Aril :

“O milkmaid ! Listen to me. What are you doing ? The milk is being allowed by you to be spilt on the ground (Earth). Are you not afraid of me ?” She replied to the husband, “ O dear ! You please listen to me. This offspring is always disturbing the buffalo. Give some milk to this offspring also to drink. (9)

Couplet :

The Raja and milkmaid were both young and were enjoying sensuous pleasure. The Raja would be embracing her keenly while the woman was equally embracing the Raja with passion. (10)

When the buffalo continued shifting around then the milkman said, “O milkmaid ! What are you doing ? Why are you wasting milk unnecessarily ?” (11)

Then the woman said, “ O milkman ! What should I do, the off-spring of the buffalo is troubling me too much ? So let him suckle the milk, as it is mainly meant for them only. (12)

The Raja, after enjoying her company and the milkman without any doubt or hesitation, went back to their places. Thus the minister related the episode to the king of kings, thus completing his story. (13)

ਭੇਦ ਅਹੀਰ ਨ ਕਛੁ ਲਹਿਯੋ ਆਯੋ ਅਪਨੇ ਗ੍ਰੇਹ ।
ਰਾਮ ਭਨੈ ਤਿਨ ਤ੍ਰਿਯ ਭਏ ਅਧਿਕ ਬਢਾਯੋ ਨੇਹ । ੧੪ । ੧ ।

bhed akheer na kachu lajiyo aiyo apne greh.
ram bhanai tin triye bhai adhik badayo neh. (14) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਅਠਾਈਸਮੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੨੮ । ੫੫੪ । ਅਫਜ਼ੀ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
athaisamo charitar samapatam. Sat Subham sat. (28) (554) aphjun.

ਸੋਰਠਾ

ਬੰਦਸਾਲ ਕੇ ਸਾਹ ਨ੍ਰਿਪ ਬਰ ਦਿਯਾ ਉਠਾਇ ਸੁਤ ।
ਬਹੁਰੋ ਲਿਯਾ ਬੁਲਾਇ ਭੋਰ ਹੋਤ ਅਪਨੇ ਨਿਕਟਿ । ੧ ।

Sortha

bandsal ke sah nrip bar diya uthai sut.
bahure liya bulai bhor hot apne nikat. (1)

ਦੋਹਰਾ

ਦੁਤਿਯਾ ਮੰਤ੍ਰੀ ਬੁਧਿ ਬਰ ਰਾਜ ਰੀਤਿ ਕੀ ਖਾਨਿ ।
ਚਿਤ੍ਰ ਸਿੰਘ ਰਾਜਾ ਨਿਕਟ ਕਥਾ ਬਖਾਨੀ ਆਨਿ । ੨ ।

Dohra

dutiya mantri budhi bur raj reeti ki khani
chitar singh raja nikat katha bakhani aani. (2)

ਚੌਪਈ

ਸਰਿਤਾ ਨਿਕਟਿ ਰਾਵ ਇਕੁ ਰਹੈ । ਮਦਨ ਕੇਤੁ ਨਾਮਾ ਜਗ ਕਹੈ ।
ਮਦਨ ਮਤੀ ਤਿਯ ਤਹ ਇਕ ਬਸੀ । ਸੰਗ ਸੁ ਤਵਨ ਰਾਇ ਕੇ ਰਸੀ । ੩ ।

Chopaiee

sarita nikat rav ik rahai. madan ketu nama jug ik kahai.
madan mati tiye the ik basi. sung su tawan rai ke rasi. (3)

ਦੋਹਰਾ

ਪੈਰਿ ਨਦੀ ਕੋ ਪਾਰ ਕੋ ਉਠਿ ਨ੍ਰਿਪ ਤਿਹ ਪ੍ਰਤਿ ਜਾਇ ।
ਭਾਤਿ ਭਾਤਿ ਤਿਹ ਨਾਰਿ ਕੋ ਭਜਤ ਅਧਿਕ ਸੁਖ ਪਾਇ । ੪ ।

Dohra

pai ri nadi ko par ko uthi nrip the prati jai.
bhat bhat the nari ko bhajat adhik sukh paiye. (4)

The milkman, without knowing the secret came back home. The poet Ram has stated that the milkman got more attached ' to his wife after that. (14)(1)

Here the twenty-eighth episode of kings & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (28-554)(Contd)

Sortha :

Then the mighty king sent back his son to the prison and next morning again sent for him to be with him. (1)

Couplet :

Then the second minister who was an expert in politics and was very capable, related another episode. (2)

Chopaiee :

There used to live a Raja near a river and was known by the name of 'Madan Kef in the world. There was a woman, called Madan Mati, who was keenly in love with the Raja. (3)

Couplet :

he Raja would come from the palace and swim across to the other side of the river to meet her. He would enjoy sensuous pleasure with that woman in many ways, thus feeling overjoyed. (4)

ਚੌਪਈ

ਕਬਹੂੰ ਪੈਰਿ ਨਦੀ ਨਿਪ ਜਾਵੈ । ਕਬਹੂੰ ਤਰਿ ਤਾ ਕੋ ਤਿਯ ਆਵੈ ।
ਆਪੁ ਬਿਖੈ ਅਤਿ ਹਿਤ ਉਪਜਾਵੈ । ਭਾਤਿ ਭਾਤਿ ਸੋ ਭੋਗ ਕਮਾਵੈ । ੫ ।

Chopaiee

kabhun pairi nadi nrip javai. kabhun tari ta ko triye avai.
aapu bikhai ati hit upjavai. bhati bhati so bhog kamavai. (5)

ਕੋਕ ਸਾਸਤ੍ਰ ਕੀ ਰੀਤਿ ਉਚਰੈ । ਭਾਤਿ ਅਨਿਕ ਰਸਿ ਰਸਿ ਰਤਿ ਕਰੈ ।
ਲਪਟਿ ਲਪਟਿ ਕਰਿ ਕੇਲ ਕਮਾਵੈ । ਵੈਸੇ ਹੀ ਪੈਰਿ ਨਦੀ ਘਰਿ ਆਵੈ । ੬ ।

kok sastar ki reeti ucharai. bhati anik rasi rasi rati karai.
lapti lapti kari kel kamavai. vaisehi paeri nadi ghari avai. (6)

ਐਸੀ ਬਿਧਿ ਦੋਊ ਨਿਤ ਬਿਹਾਰੈ । ਤਾਪ ਚਿਤ ਕੇ ਸਕਲ ਨਿਵਾਰੈ ।
ਕਾਮ ਕੇਲ ਬਹੁ ਬਿਧਿ ਉਪਜਾਵੈ । ਵੈਸੇ ਹੀ ਪੈਰਿ ਨਦੀ ਘਰ ਆਵੈ । ੭ ।

aisi bidhi doyu nit bichare. taap chit ke sakal nivare.
kam lel bahu bidhi upjave. vaise hi paeri nadi ghur avai. (7)

ਦੋਹਰਾ

ਤਰੀ ਤਰੁਨਿ ਆਵਤ ਹੁਤੀ ਹਿਦੈ ਹਰਖ ਉਪਜਾਇ ।
ਤਬ ਲੋ ਲਹਿਰ ਸਮੁੰਦ੍ਰ ਸੀ ਨਿਕਟ ਪਹੁੰਚੀ ਆਇ । ੮ ।

Dohra

tari tarun avat huti hirdai harakh upjaye.
tub lo lahir samundar si nikat pahunchi aayi. (8)

ਅਪਨੋ ਸੋ ਬਲ ਕਰਿ ਥਕੀ ਪਾਰ ਨ ਭਈ ਬਨਾਇ ।
ਲਹਰਿ ਨਦੀ ਕੀ ਆਇ ਤਹ ਲੈ ਗਈ ਕਹੂੰ ਬਹਾਇ । ੯ ।

apno so bal kari thaki par na bhai banai.
lahri nadi ki ayi teh le gai kahun bahai. (9)

ਚੌਪਈ

ਬਹਤ ਬਹਤ ਕੋਸਨ ਬਹੁ ਗਈ । ਲਾਗਤ ਏਕ ਕਿਨਾਰੇ ਭਈ ।
ਏਕ ਅਹੀਰ ਦਿਸਟਿ ਤਿਹ ਆਯੋ । ਹਾਕ ਮਾਰ ਤਿਯ ਤਾਹਿ ਬੁਲਾਯੋ । ੧੦ ।

Chopaiee

behat behat kosan bahu gayi. lagat ek kinare bhayi.
ek ahir drisati tee ayo. haak mar triye tahi bulai. (10)

Chopaiee :

Sometimes the Raja would swim across to meet her while at other times, the woman would swim across to this side of the river. She had developed great love for the Raja and used to have sexual relationships with the Raja in many ways. (5)

She was in the know of Kok-Shastra and would enjoy sensuous pleasure with him in good measure and would then come back after swimming across the river, having enjoyed in his embrace fully. (6)

Thus both of them used to enjoy each other's sexual company, thus alleviating all their hearts afflictions. They would enjoy their company in many ways and would come back home after swimming across the river. (7)

Couplet :

One day the woman in her joyful mood was coming by swimming across, when a sudden tidal wave (like the oceanic wave) of the river approached her. (8)

She tried her best but could not reach the other side as the river's stormy waves took her to some other side. (9)

Chopaiee :

She was being washed away for miles together and then washed ashore, where she saw a milkman. She shouted for him and called him (for her help). (10)

ਦੋਹਰਾ

ਹੈ ਅਹੀਰ ਹੋ ਜਾਤ ਹੋ ਬਹਤ ਨਦੀ ਕੇ ਮਾਹਿ ।
ਜੋ ਹਯਾ ਤੇ ਕਾਦੈ ਵਹੈ ਹਮਾਰੋ ਨਾਹਿ । ੧੧ ।

Dohra

he aheer ho jaat ho behat nadi ke mahi.
jo haya te kadai vahe hamaro nahi. (11)

ਚੌਪਈ

ਧਾਵਤ ਸੁਨਿ ਅਹੀਰ ਬਚ ਆਯੋ । ਐਚਿ ਤ੍ਰਿਯਾ ਕਹ ਤੀਰ ਲਗਾਯੋ ।
ਬਹੁਰਿ ਭੋਗ ਤਿਹ ਸੋ ਤਿਨ ਕਰਿਯੋ । ਘਰ ਲੈ ਜਾਇ ਘਰਨਿ ਤਿਹ ਕਰਿਯੋ । ੧੨ ।

Chopaiee

pavat suni aheer bach aeyo. aichi triya keh teer lagayo.
bahuri bhog the so tin kariyo. ghur lai jayi ghurni the kariyo. (12)

ਦੋਹਰਾ

ਪ੍ਰਾਨ ਬਚਾਯੋ ਆਪਨੋ ਰਤਿ ਅਹੀਰ ਸੋ ਠਾਨਿ ।
ਬਹੁਰ ਰਾਵ ਕੀ ਰੁਚਿ ਬਦੀ ਅਧਿਕ ਤਰੁਨਿ ਕੀ ਆਨ । ੧੩ ।

Dohra

pran bachiyo apno rati aheer so thani.
bahur raav ki ruchi badi adhik taruni ki aan. (13)

ਚੌਪਈ

ਸੁਨੁ ਅਹੀਰ ਮੈ ਤ੍ਰਿਯਾ ਤਿਹਾਰੀ । ਤੁਮ ਪਯਾਰੋ ਮੁਹਿ ਮੈ ਤੁਹਿ ਪਯਾਰੀ ।
ਰਾਇ ਨਗਰ ਮੈ ਨਹਿਨ ਨਿਹਾਰੋ । ਤਿਹ ਦੇਖਨ ਕਹ ਹਿਯਾ ਹਮਾਰੋ । ੧੪ ।

Chopaiee

sunu aheer mai triya tihari. tum payaro muhi mai tuhi payari.
rai nagar mai nahin niharo. teh dekhan keh hiya hamaro. (14)

ਦੋਹਰਾ

ਚਲਹੁ ਅਬੈ ਉਠਿ ਕੈ ਦੋਊ ਤਵਨ ਨਗਰ ਮੈ ਜਾਇ ।
ਭਾਤਿ ਭਾਤਿ ਕੇ ਸੁਖ ਕਰੈ ਹਿਦੈ ਹਰਖ ਉਪਜਾਇ । ੧੫ ।

Dohra

chalhu abai uthi ke doyu tavan nagar mai jai.
bhati bhati ke sukh karai hirdai harakh upjayi. (15)

ਤਵਨ ਨਗਰ ਆਵਤ ਭਈ ਲੈ ਗੁਜਰ ਕੋ ਸਾਥ ।
ਤਿਵਹੀ ਤਰਿ ਭੋਟਤ ਭਈ ਉਹੀ ਨਿਪਤਿ ਕੇ ਸਾਥ । ੧੬ ।

tavan nagar aavat bhayi lai gujjar ko sath.
tivhi tari bhotat bhayi lai gujjar ko sath. (16)

Couplet :

"O milkman ! I am being washed away by the waves of the river. Whosoever would help me come out of the river, would be my spouse." (11)

Chopaiee :

On hearing these words, the milkman rushed towards her and helped the woman to be dragged out, ashore to safety. Then he had a sexual relationship with her and brought her to his home, making her as his wife. (12)

Couplet :

Having had a sexual relationship with the milkman the woman managed to save her life but she developed an urge to meet the Raja again. (13)

Chopaiee :

(She said), "O milkman ! Listen, I am your wife, you love me and I also love you. I have not seen the Raja of the land and I am anxious to meet the Raja." (14)

Couplet :

Now let us go to that town (land) and with great joy at heart let us enjoy all the comforts. (15)

That woman, along with the milk vendor came to that town, as she used to come to meet the Raja after swimming across the river (earlier). (16)

ਚੌਪਈ

ਤੈਸਿਯ ਭਾਤਿ ਨਦੀ ਤਰਿ ਗਈ । ਵੈਸਿਯ ਭੇਟ ਨਿਪਤਿ ਸੋ ਭਈ ।
ਭੂਪ ਕਹਿਯੋ ਬਹੁਤੇ ਦਿਨ ਆਈ । ਅਜੁ ਹਮਾਰੀ ਸੇਜ ਸੁਹਾਈ । ੧੭ ।

Chopaiee

taisiye bhati nadi tari gayi. vasiye bhet nirpati so bhayi.
bhoop kahiyo bahute din ayi. aaj hamari sej suhayi. (17)

ਦੋਹਰਾ

ਸੁਨੁ ਰਾਜਾ ਤੁਮ ਬਿਨੁ ਅਧਿਕ ਤਿਯ ਪਾਯੋ ਤਨ ਦੁਖਯ ।
ਤੁਮ ਹਮ ਪੈ ਕੋਊ ਨ ਪਠਿਯੋ ਪੁਛਨ ਕੁਸਲ ਮਨੁਖਯ । ੧੮ ।

Dohra

sunu raja tum bin adhik triye payo tun dukhye.
tum hun pai koyu na pathiyo puchan kusaal manukhaye. (18)

ਚੌਪਈ

ਜਬ ਤਿਯ ਅਧਿਕ ਦੁਖਯ ਤਨ ਪਾਯੋ । ਪ੍ਰਾਨਾਕੁਲ ਹਮ ਕੂਕ ਸੁਨਾਯੋ ।
ਜੋ ਯਾ ਦੁਖ ਤੇ ਬੈਦ ਉਸਾਰੈ । ਸੋ ਹਮਰੋ ਹੈ ਨਾਥ ਬਿਹਾਰੈ । ੧੯ ।

Chopaiee

jub triye adhik dukhye tan payo. pranakul hum kook sunayo.
jo ya dukh te bhed usarai. so hamro haiv nath bihare. (19)

ਦੋਹਰਾ

ਇਕ ਅਹੀਰ ਉਪਚਾਰ ਕਰਿ ਮੋ ਕੈ ਲਿਯੋ ਉਬਾਰਿ ।
ਅਬ ਮੋ ਸੋ ਅਠਸੈ ਕਹਤ ਹੋਹਿ ਹਮਾਰੀ ਨਾਰਿ । ੨੦ ।

Dohra

ik aheer upchar kari mo ke liyo ubari.
ub mo so athsai kehat kehat hohi hamari nari. (20)

ਚੌਪਈ

ਦੁਖਿਤ ਹੋਇ ਤੁਹਿ ਮੈ ਯੋ ਕਹੀ । ਮੋ ਕਰ ਤੇ ਬਤਿਯਾ ਅਬ ਰਹੀ ।
ਕਹੁ ਰਾਜਾ ਮੋ ਕਹ ਕਾ ਕਰਿਯੈ । ਤੋ ਸੋ ਛਾਡਿ ਰੰਕ ਕਹ ਬਰਿਯੈ । ੨੧ ।

Chopaiee

dukhit hoi tuhi mai yo kahi. mo kar te batiya ab rahi.
kahu raja mo keh ka kariyo. to so chadi runk keh bariyo. (21)

ਸੁਨਤ ਬਚਨ ਤਾ ਕੋ ਨਿਪਤ ਲਯੋ ਅਹੀਰ ਬੁਲਾਇ ।
ਤੁਰਤ ਬਾਧਿ ਤਾ ਕੋ ਦਿਯਾ ਸਰਿਤਾ ਬਿਖੇ ਬਹਾਇ । ੨੨ ।

sunat bachan ta ko nirpat leyo aheer bulai.
turat badhi ta ko diya sarita bikhe bahayi. (22)

Chopaiee :

Then she swam across the river and went to meet the Raja, as before. The Raja said, "You have come after a very long time and my bedstead has been glorified (with your presence). "

(17)

Couplet :

"O Raja ! In your absence I have been tormented physically, but you never sent any attendant to find out about my welfare."

(18)

Chopaiee

When my body felt the physical agony and due to my madness for life, then I felt (thought) that the person, who would save me from my predicament would be my master (spouse) and enjoy my sexual company also."

(19)

Couplet

So one milk vendor tried his best and saved me and now he wanted me to be his wife.

(20)

Chopaiee :

"I am telling you all this with great affliction (pain) as now my life is not in my hands. O Raja ! Tell me, what should I do? How could I marry this poor man leaving you behind (aside) ? "

(21)

Couplet :

The Raja, on hearing her words, called the milk vendor and having tied him arranged to throw him into the river.

(22)

ਪ੍ਰਾਨ ਉਬਾਰਿਯੋ ਸੁਖ ਦੀਆ ਜਮ ਤੇ ਲੀਆ ਬਚਾਇ ।
ਨ੍ਰਿਪ ਹਿਤ ਤੇ ਮਾਰਿਯੋ ਤਿਸੈ ਐਸੇ ਚਰਿਤ੍ਰ ਦਿਖਾਇ । ੨੩ । ੧ ।

pran ubariyo sukh diya jum te liya bachai.
nrip hit te mariyo tisai aiso charitar dikhayi. (23)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਉਨਤੀਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੨੯ । ੫੭੭ । ਅਫਜ਼ੀ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
untisavo charitar samapatam. Sat Subham sat. (29) (577) aphjun.

ਚੌਪਈ

ਚਿਤ੍ਰ ਸਿੰਘ ਮੰਤ੍ਰੀ ਸੈ ਕਹੀ । ਹਮ ਤੇ ਸਕਲ ਕੁਕਿਯਾ ਰਹੀ ।
ਤੁਮ ਜੋ ਹਮ ਸੈ ਬਚਨ ਉਚਾਰੇ । ਜਾਨੁਕ ਸੁਧਾ ਸੁਵਨ ਭਰਿ ਡਾਰੇ । ੧ ।

Chopaiee

chitar singh maantri se kaahi. hum te sakal kukirya rahi.
tum jo hum mai bachan ucharo. januk sudha sarwan bhari dare. (1)

ਦੋਹਰਾ

ਮਨ ਕ੍ਰਮ ਬਚ ਕਰਿ ਮੰਤ੍ਰੀ ਬਰਿ ਇਹੈ ਬਚਨ ਮੁਰ ਤੋਹਿ ।
ਜੋ ਕਛੁ ਚਰਿਤ੍ਰ ਇਸਤ੍ਰਿਨ ਕਰੇ ਸੁ ਕਛੁ ਕਹੈ ਸਭ ਮੋਹਿ । ੨ ।

Dohra

man karam bach kari mantri bari ihai bachan mur tohi.
jo kachu charit istrin karai su kachu kaho sabh mohi. (2)

ਏਕ ਰਾਵ ਕਾਨੋ ਹੁਤੋ ਤਾਹਿ ਕੁਕਿਯਾ ਨਾਰ ।
ਰਸੀ ਜਾਰ ਸੋ ਰਾਇ ਕੀ ਆਖ ਅੰਬੀਰਹ ਡਾਰਿ । ੩ ।

ek rav kano huto tahi kukirya nar.
rasijar so rai ki aakh ambirah dari. (3)

ਚੌਪਈ

ਜਬਹੀ ਮਾਸ ਫਾਗੁ ਕੋ ਆਯੋ । ਨਰ ਨਾਰਿਨ ਆਨੰਦ ਬਦਾਯੋ ।
ਘਰ ਘਰ ਹੋਤ ਕੁਲਾਹਲ ਭਾਰੀ । ਗਾਵਤ ਗੀਤ ਬਜਾਵਤ ਤਾਰੀ । ੪ ।

Chopaiee

jabhi maas phagu ko aiyo. nur narin anand .badhayo
ghar ghar hot kulhal bhari. gavat geet bajavat tari. (4)

ਚਾਚਰ ਮਤੀ ਨਾਮ ਤ੍ਰਿਯ ਤਾ ਕੋ । ਅਤਿ ਸੁੰਦਰ ਬਿਧ ਬਪੁ ਕਿਯ ਵਾ ਕੋ ।
ਮਾਨੀ ਸੈਨ ਨਿਪਤ ਕੋ ਨਾਮਾ । ਚਾਚਰ ਮਤੀ ਜਵਨ ਕੀ ਬਾਮਾ । ੫ ।

chachar mati naam triye ta ko. ati sunder bidh kiye va ko.
mani sain nirpat ko nama. chachar mati javan ki baama. (5)

The milkman had saved this woman's life and given her comforts, having saved her from the clutches of death. But this woman, having shown greater love for the Raja, managed through her (witchcraft) deceitful action and got him killed. (23)

Here the twenty-ninth episode of the King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyani is completed. All is well. (29-577)(Contd)

Chopaiee :

The Raja Chitar Singh then told the minister. "I have given up all evil deeds and whatever words you have told me are like filling my ears with the elixir of life." (1)

Couplet :

"O my minister, you are virtuous by mind, word and deeds. My only request to you is that you better relate all the deceitful actions which women are likely to enact." (2)

The Minister then said, "There was a one-eyed Raja and his wife was having a dubious character. She had poured dry colour (gulal) in the Raja's eyes and then had enjoyed sexual relationship with her paramour." (3)

Chopaiee :

When the month of phalgun (February) arrived the men and women were enjoying great pleasure in their hearts. There was tumultuous noise in all homes and people started singing songs by clapping (their hands). (4)

His wife was called Chachar Mati and the Lord had given her a beautiful body. The Raja was called Mani Sain, whose spouse was Chachar Mati. (5)

ਰੂਪਵੰਤ ਨਟ ਤਵਨ ਨਿਹਾਰਿਯੋ । ਮਦਨ ਤਬੈ ਤਨ ਬਿਸਿਖ ਪ੍ਰਹਾਰਿਯੋ ।
ਮਨ ਕ੍ਰਮ ਬਚ ਕਰਿ ਕੈ ਬਸਿ ਭਈ । ਜਾਨੁਕ ਦਾਸ ਮੋਲ ਕੀ ਲਈ । ੬ ।
roopwant nut tavan nihariyo. madan tabai tan bisikh parhariyo.
man karam bach kari ke basi bhayi. januk dass mol ki layi. (6)

ਦੋਹਰਾ

ਘਰ ਘਰ ਚਾਚਰਿ ਖੇਲਹੀ ਘਰ ਘਰ ਗੈਯਹਿ ਗੀਤ ।
ਘਰ ਘਰ ਹੋਤ ਮਿਦੰਗ ਧੁਨ ਘਰ ਘਰ ਨਚਤ ਸੰਗੀਤ । ੭ ।

Dohra

gar ghar chachri khelhi ghar ghar gaeyahi geet.
ghar ghar hot mirdung dhun ghar ghar nachat sangeet. (7)

ਤਿਹ ਠਾ ਏਕ ਪ੍ਰਬੀਨ ਨਟ ਸਭ ਨਟੂਅਨ ਕੋ ਰਾਇ ।
ਮਦਨ ਛਪਾਇ ਕਾਢੀਐ ਮਦਨ ਕਿ ਨਵਰੰਗ ਰਾਇ । ੮ ।
the tha ek parbeem nut sabh natuyan ko rai.
madan chapaye kadiye madan ki navrang rai. (8)

ਚੌਪਈ

ਚਾਚਰ ਪਰੀ ਨਗਰ ਮੈ ਭਾਰੀ । ਗਾਵਤ ਗੀਤ ਸਭੈ ਨਰ ਨਾਰੀ ।
ਨਵਲਾਸਿਨ ਹਾਥਨ ਲਹਕਾਵੈ । ਚਤੁਰਨ ਕੇ ਚਤੁਰਾ ਤਨ ਲਾਵੈ । ੯ ।

Chopaiee

chachar pari nagar mai bhari. gavat geet sabhai nar nari.
navalasin hathan lehkavai. chaturan ke chura tan lavai. (9)

ਦੋਹਰਾ

ਘਰ ਘਰ ਚਾਚਰ ਗਾਵਹੀ ਘਰ ਘਰ ਬਜਤ ਮਿਦੰਗ ।
ਹਰਿ ਦਰ ਰਾਗ ਅਲਾਪਿਯਤ ਘਰ ਘਰ ਬਜਤ ਮੁਚੰਗ । ੧੦ ।

Dohra

ghur ghur chachar gavhi ghar ghar bajat mirdang.
hari dur rag alapiyat ghar ghar bajat muchang. (10)

ਘਰ ਘਰ ਅਬਲਾ ਗਾਵਹੀ ਮਿਲਿ ਮਿਲਿ ਗੀਤ ਬਚਿਤ ।
ਮੁਰਲੀ ਮੁਰਜ ਮਿਦੰਗ ਧੁਨ ਜਹ ਤਹ ਬਜਤ ਬਜਿਤ । ੧੧ ।
aghur ghur abla gavhi mili mili geet bachrit.
murli muraj mirdang dhun jeh the bajat bajitar. (11)

She saw a beautiful acrobat (rope-dancer) and she was hit by the arrows of the god of love (kamdev) (she developed love for him) she was enamoured by him with heart, speech and action as if she had become his slave (under his spell completely). (6)

Couplet :

In every house holi was being played (festival of colours) and in all houses dances along with songs were being performed. (7)

There was an expert juggler who was called the king of acrobats. You could be mistaken by him for madan, as if he was a replica of the god of love (kamdev). He was called by the name Navrang Rai. (8)

Chopaicee :

The town was filled with the revelry of holi festival and all the men and women were singing songs. The young belles were having wreathes of flowers shining in their hands and the clever women were beating the clever men. (9)

Couplet :

In each house, the songs of holi (festival) were being sung in all homes mirdang was being played (musical instrument). Out of each house, songs were being sung and from all houses music was being heard on various instruments. (10)

The ladies, getting together, were singing wonderful songs in all the homes. Everywhere the beautiful tunes from flutes, muraj mirdang (musical instruments) etc. were being heard. (11)

ਚੌਪਈ

ਨਰ ਨਾਰਿਨ ਮਿਲ ਖੇਲ ਰਚਾਯੋ । ਫੂਲ ਪਾਨ ਕੈਫਾਨ ਮੰਗਾਯੋ ।
ਦੁਹੀ ਓਰ ਨਵਲਾਸਿਨ ਮਾਰੈ । ਮਧੁਰ ਮਧੁਰ ਧੁਨਿ ਗੀਤ ਉਚਾਰੈ । ੧੨ ।

Chopaiee

nar narin mil khel rachayo. phool pan kefan mangayo.
doohun ur navalasin marai. madhur madhur dhuni geet ucharai. (12)

ਦੋਹਰਾ

ਛੈਲ ਛਬੀਲਾ ਖੇਲ ਹੀ ਨਰ ਨਾਰਿਨ ਕੀ ਭੀਰ ।
ਜਿਤ ਜਿਤ ਦਿਸਟ ਪਸਾਰਿਯੈ ਤਿਤਹਿ ਕਿਸਰਿਯਾ ਚੀਰ । ੧੩ ।

Dohra

chel chabili khel hi nar narin ki bheer.
jit jit drisat pasariyo tithi kisriya cheer. (13)

ਘਰ ਘਰ ਚਾਚਰ ਖੇਲੀਯਹਿ ਜਸਿ ਹਸਿ ਗੈਯਹਿ ਗੀਤ ।
ਘਰ ਘਰ ਹੋਤ ਮ੍ਰਿਦੰਗ ਧੁਨਿ ਘਰ ਘਰ ਨਚਤ ਸੰਗੀਤ । ੧੪ ।
ghur ghur chachar kheliyehi jasi hasi gaeyahi geet.
ghur ghur hot mirdung dhooni ghur ghur nachat sangeet. (14)

ਨਿਰਖਿ ਰੂਪ ਤਾ ਕੋ ਸਕਲ ਉਰਝਿ ਰਹਿਯੋ ਸੁ ਕੁਮਾਰ ।
ਰਾਨੀ ਹੂੰ ਚਟਪਟ ਅਟਕ ਨਟ ਸੋ ਕਿਯੋ ਪਯਾਰ । ੧੫ ।
nirikh roop ta ko sakal urjhi rahiyo su kumar.
rani hoon chatpat atak nut so kiyo payar. (15)

ਖੇਲਤ ਫਾਗੁ ਬਚਿਤੁ ਗਤਿ ਨਰ ਨਾਰੀ ਸੁਖ ਪਾਇ ।
ਅਲਤਾ ਕੀ ਅਧੀ ਚਲੀ ਮਨੁਖ ਨ ਨਿਰਖਯੋ ਜਾਇ । ੧੬ ।
khelat phagu bachitar gati nar nari sukh payi.
alta ki andhi chali manukh na nirkhiyo jayi. (16)

ਕ੍ਰਮ ਕ੍ਰਮ ਬਜੈ ਬਜੰਤੁ ਬਹੁ ਰੁਨ ਝੁਨ ਮੁਰਲਿ ਮੁਚੰਗ ।
ਝਿਮਿ ਝਿਮਿ ਬਰਸਿਯੋ ਨੇਹ ਰਸ ਦਿਮ ਦਿਮ ਦਯਾ ਮ੍ਰਿਦੰਗ । ੧੭ ।
krum krum bajai bajantur bahu ruun jhun murli muchang.
jhim jhim barsiyo neh drim drim daya mirdung. (17)

ਚੌਪਈ

ਅਲਤਾ ਸਾਥ ਭਯੋ ਅੰਧਯਾਰੋ । ਦਿਸਟਿ ਪਰਤ ਨਹਿ ਹਾਥ ਪਸਾਰੋ ।
ਰਾਨੀ ਪਤਿ ਅੰਬੀਰ ਦਿਗ ਪਾਰਾ । ਜਾਨੁਕ ਨਿਪਹਿ ਅੰਧ ਕੈ ਡਾਰਾ । ੧੮

Chopaiee

alta sath bheyo andhyaro. dristi parut nahi hath pasaro.
rani pati ambeer drig para. janak nirpehi andh ke dara. (18)

Chopaiee :

The women acrobats had organized jointly a game. The poppy husk (flowers) or opium juice, betel nuts and wine was brought. The young belles were (throwing) speaking some slogans and beautiful tunes were being sung. (12)

Couplet :

In this game of charming women, even men and women were involved in large numbers. The yellow coloured robes were to be seen wherever one could glance around. (13)

The holi celebrations were going on in all the homes and songs were being sung with laughter and mirth (with cheer) and the sound of mirdang was being heard all around and in all the homes dances were being followed with songs (musical tunes). (14)

The youthful youngster was completely engrossed in the charming beauty of the queen. The queen also got involved in his love instantly and started playing games of love with the acrobat. (15)

Men and women were enjoying playing games in the holi celebrations. The dry colour (gulal) was being thrown all over in a manner that one could not see one another's face even. (16)

Many musical instruments were being played in a low tone along with the tunes of flute and mirdang. The scenes of love could be seen in abundance along with slow beats of mirdang. (17)

Chopaiee :

Due to the gulal (coloured powder) it was darkness all around, and one could not see around by spreading the hands, so the queen, by throwing gulal in the Raja's eyes, had blinded the Raja. (18)

ਦੋਹਰਾ

ਏਕ ਆਖਿ ਕਾਨਾ ਹੁਤੋ ਦੁਤਿਯੋ ਪਰਾ ਅੰਬੀਰ ।
ਗਿਰਿਯੋ ਅੰਧ ਜਿਮਿ ਹੈ ਨਿਪਤਿ ਦਿਗ ਜੁਤ ਭਯੋ ਅਸੀਰ । ੧੯ ।

Dohra

ek aakhi kana huto dutiyo para ambeer.
giriyo andh jim haiv nirpat dvig jut bheyo aseer. (19)

ਰਾਨੀ ਨਵਰੰਗ ਰਾਇ ਕੋ ਤਬ ਹੀ ਲਿਯਾ ਬੁਲਾਇ ।
ਆਲਿੰਗਨ ਚੁੰਬਨ ਕਰੇ ਦਿਤ ਰਤਿ ਕਰੀ ਮਚਾਇ । ੨੦ ।

rani navrang rayi ko tab liya bulayi.
alingan chumban karai dit rati kari machai. (20)

ਜਬ ਲਗਿ ਨਿਪ ਦਿਗ ਪੋਛਿ ਕਰਿ ਦੇਖਨ ਲਗਯੋ ਬਨਾਇ ।
ਤਬ ਲਗਿ ਰਾਨੀ ਮਾਨਿ ਰਤਿ ਨਟੂਆ ਦਿਯਾ ਉਠਾਇ । ੨੧ । ੧ ।

jub lagi nrip drig pochhi kar dekhan lagiyo banai.
tub lagi rani mani rati natua diya uthaiye. (21)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਤੀਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੩੦ । ੫੯੮ । ਅਫਜ਼ੁ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
tessavo charitar samapatam. Sat Subham sat. (30) (598) aphjun.

ਦੋਹਰਾ

ਬਹੁਰਿ ਰਾਵ ਐਸੇ ਕਹਾ ਬਿਹਸ ਸੁ ਮੰਤ੍ਰੀ ਸੰਗ ।
ਚਰਿਤ ਚਤੁਰ ਚਤੁਰਾਨ ਕੇ ਮੋ ਸੋ ਕਹੋ ਪ੍ਰਸੰਗ । ੧ ।

Dohra

bahuri rav aise kaha behas su mantri sung.
charit chatur chaturan ke mo so kaho parsang. (1)

ਚੌਪਈ

ਏਕ ਬਨਿਕ ਕੀ ਬਾਲ ਬਖਾਨਿਯ । ਅਧਿਕ ਦਰਬੁ ਜਿਹ ਧਾਸ ਪ੍ਰਮਾਨਿਯ ।
ਤਿਨਿਕ ਪੁਰਖ ਸੋ ਹੇਤੁ ਲਗਾਯੋ । ਭੋਗ ਕਾਜ ਗਾਹਿ ਗ੍ਰੇਹ ਮੰਗਾਯੋ । ੨ ।

Chopaiee

ek banik ki bal bakhaniye. adhik darbu jeh dhas parmaniye.
tinik purakh so hetu lagayo. bhog kaj gahi greh mangayo. (2)

Couplet

The Raja was blind of one eye and the coloured powder (gulal) had blinded his second eye also. Thus the Raja without the eyes functioning (being blinded) fell down on the ground. (19)

The queen immediately called (the acrobat) Navrang Rai and embracing him and kissing him enjoyed sensuous pleasure with him to her satisfaction. (20)

By the time the Raja managed to open his eyes and could see around the queen had sexual relationship with the juggler and then made him run away after getting up (21)

Here the thirtieth episode of King's & Minister's dialogue regarding woman's characterization from Chariter Pakhyan is completed. All is well. (30-598)(Contd)

Couplet :

The Raja then addressed his minister with a jovial mood (laughter) please tell me some more stories of woman's deceitful actions. (1)

Chopaiee :

The minister then said, "There was a rich trader with no dirth of money and his wife had developed love with another man and she called him to her house for having sexual companionship." (2)

ਦੋਹਰਾ

ਮਾਨ ਮੰਜਰੀ ਸਾਹੁ ਕੀ ਬਨਿਤਾ ਸੁੰਦਰ ਦੇਹ ।
ਬਿਦਯਾਨਿਧਿ ਇਕ ਬਾਲ ਸੈ ਅਧਿਕ ਬਢਾਯੋ ਨੇਹ । ੩ ।

Dohra

ma manjri sahu ki banita sunder deh.
bidiyanidhi ik bal se adhik badayo neh. (3)

ਚੌਪਈ

ਤਬ ਤਾ ਸੋ ਤ੍ਰਿਯ ਬਚਨ ਉਚਾਰੇ । ਆਜੁ ਭਜਹੁ ਮੁਹਿ ਆਨਿ ਪਯਾਰੇ ।
ਤਿਨ ਵਾ ਤ੍ਰਿਯ ਸੈ ਭੋਗ ਨ ਕਰਿਯੋ । ਰਾਮ ਨਾਮ ਲੈ ਉਰ ਮੈ ਧਰਿਯੋ । ੪ ।

Chopaiee

tab ta so triye bachan ucharai. aaj bhajhu muhi aani payare.
tin va triye so bhog na kariyo. ram nam lai ur mai dhariyo. (4)

ਦੋਹਰਾ

ਰਾਮ ਨਾਮ ਲੈ ਉਠਿ ਚਲਾ ਜਾਤ ਨਿਹਾਰਾ ਨਾਰਿ ।
ਚੋਰ ਚੋਰ ਕਹਿ ਕੈ ਉਠੀ ਅਤਿ ਚਿਤ ਕੋਪ ਬਿਚਾਰ । ੫ ।

Dohra

ram nam lai uthi chala jat nihari nari.
chor chor kahi ke uthi ati chit kop bichar. (5)

ਸੁਨਤ ਚੋਰ ਕੋ ਬਚ ਸ੍ਰਵਨ ਲੋਕ ਪਹੁੰਚੈ ਆਇ ।
ਬੰਦਸਾਲ ਭੀਤਰ ਤਿਸੈ ਤਦਹੀ ਦਿਯਾ ਪਠਾਇ । ੬ ।
sunat chor ko bach sarvan lok pahunche aiye.
bandsal bhetar tisai tadhi diya pathaie. (6)

ਤਦ ਲੈ ਤ੍ਰਿਯ ਕੁਟਵਾਰ ਕੇ ਭਈ ਪੁਕਾਰੁ ਜਾਇ ।
ਧਨ ਬਲ ਤੇ ਤਿਹ ਸਾਧ ਕਹ ਜਮਪੁਰਿ ਦਯੋ ਪਠਾਇ । ੭ । ੧ ।
tad lai triye kutwar ke bhayi pukar jaye.
dhan bal te teh sadh keh jumpuri deyo pathaye. (7) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕਤੀਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੩੧ । ੬੦੫ । ਅਫਜੁੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ikatisavo charitar samapatam. Sat Subham sat. (31) (605) aphjun.

Couplet :

The wife of this rich trader was called by the name Man Manjri and she developed great love for one man, called Bidhiamiani. (3)

Chopaicee :

Then the woman said to him, "O deaf, To-day come and give me sexual companionship but he did not have any relationship with her and he managed to meditate on Lord's Name (Ram Naam). (4)

Couplet :

Then that man was about to leave while repeating the Lord's Name and that woman saw him going. So she started shouting 'Thief Thief', being greatly enraged at heart. (5)

On hearing the words 'Thief, many people gathered there and he was immediately sent to the prison. (6)

Then that woman went to the Kotwal (Police Inspector) and cried for help and with money power (bribery) she arranged to get him killed. (7)

Here the thirty-first episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyani is completed. All is well. (31-605)(Contd)

ਚੋਪਈ

ਸੁਨਹੁ ਨਿਪਤਿ ਇਕ ਕਥਾ ਸੁਨਾਉ । ਤਾ ਤੇ ਤੁਮ ਕਹ ਅਧਿਕ ਰਿਝਾਉ ।
ਦੇਸ ਪੰਜਾਬ ਏਕ ਬਰ ਨਾਰੀ । ਚੰਦ ਲਈ ਜਾ ਤੇ ਉਜਿਯਾਰੀ । ੧ ।

Chopaiee

sunhu nirpak ik katha sunayo. ta te tum keh adhik rijhayu.
des punjab ek bar nari. chander layi jaa te ujjiyari. (1)

ਰਸ ਮੰਜਰੀ ਨਾਮ ਤਿਹ ਤਿਯ ਕੋ । ਨਿਰਖਿ ਪ੍ਰਭਾ ਲਾਗਤ ਸੁਖ ਜਿਯ ਕੋ ।
ਤਾ ਕੋ ਨਾਥ ਬਿਦੇਸ ਸਿਧਾਰੋ । ਤਿਹ ਜਿਯ ਸੋਕ ਤਵਨ ਕੋ ਭਾਰੋ । ੨ ।
rus manjri naam the triye ko. nirikh prabha lagat sukh jiye ko.
ta ko nath bides sidharo. teh jiye sok tawan ko bharo. (2)

ਦੋਹਰਾ

ਅਮਿਤ ਦਰਬ ਤਾ ਕੇ ਸਦਨ ਚੋਰਨ ਸੁਨੀ ਸੁਧਾਰਿ ।
ਰੈਨਿ ਪਰੀ ਤਾ ਕੇ ਪਰੇ ਅਮਿਤ ਮਸਾਲੈ ਜਾਰਿ । ੩ ।

ਡੋਹਰਾ

amit darab ta ke sadan choran suni sudhari.
raini pari ta ke parai amit masale jari. (3)

ਚੋਪਈ

ਚੋਰ ਆਵਤ ਅਤਿ ਨਾਰਿ ਨਿਹਾਰੇ । ਐਸ ਭਾਤਿ ਸੋ ਬਚਨ ਉਚਾਰੇ ।
ਸੁਨੁ ਤਸਕਰ ਮੈ ਨਾਰਿ ਤਿਹਾਰੀ । ਅਪਨੀ ਜਾਨ ਕਰਹੁ ਰਖਵਾਰੀ । ੪ ।

Chopaiee

chor avat ati nari nihare. aais bhati so bachan ucharai.
sunu taskar mai nari tihari. apni jaan karhu rakhvari. (4)

ਦੋਹਰਾ

ਸਭ ਗ੍ਰਿਹ ਕੋ ਧਨੁ ਤੁਮ ਹਰਹੁ ਹਮਰੁ ਸੰਗ ਲੈ ਜਾਹੁ ।
ਭਾਤਿ ਭਾਤਿ ਕੇ ਰੈਨਿ ਦਿਨ ਮੋ ਸੋ ਕੈਲ ਕਮਾਹੁ । ੫ ।

Dohra

sabh greh ko dhanu tum harhu hamhoon sung lai jahu.
bhati bhati ke raini din mo so kel kamahu. (5)

ਪ੍ਰਥਮ ਹਮਾਰੇ ਧਾਮ ਕੋ ਭੋਜਨ ਕਰਹੁ ਬਨਾਇ ।
ਪਾਛੇ ਮੁਹਿ ਲੈ ਜਾਇਯਹੁ ਹਿਦੈ ਹਰਖ ਉਪਜਾਇ । ੬ ।
pratham hamare dham ko bhojan karhu banai.
pachai muhi lai jaiyahu hirdai haarakh upjai. (6)

Chopaicee :

“O Raja ! Listen. I am going to relate another episode which will be enjoyed by you. There was a charming beauty in the land of Punjab and the moon had borrowed its beauty from her (as beautiful as moon). (1)

The woman was called by the name Ras Manjri, whose beauty would please anyone who saw her. Her spouse had gone to foreign lands and she was greatly pained at heart. (2)

Couplet :

Then thieves heard (from somewhere) that there was lot of wealth at her house. At the fall of night they came to her house along with many burning torches. (3)

Chopaicee :

When the woman saw clearly the thieves coming, she said, “O Thieves ! I am your spouse. So you should save me considering yours. (4)

Couplet

Take away all the wealth and take me also away along with you and then enjoy having sensuous pleasure with me during day and night in many ways. (5)

First you should take food from my house to your satisfaction and then take me along with you with great joy and satisfaction. (6)

ਚੌਪਈ

ਚੋਰ ਕਹਿਯੋ ਤ੍ਰਿਯ ਭਲੀ ਉਚਾਰੀ । ਅਬ ਨਾਰੀ ਤੈ ਭਈ ਹਮਾਰੀ ।
ਪ੍ਰਥਮ ਭਛ ਕੈ ਹਮਹਿ ਖਵਾਵਹੁ । ਤਾ ਪਾਛੈ ਮਰਿ ਨਾਰਿ ਕਹਾਵਹੁ । ੭ ।

Chopaiee

chor kahiyo triye bhali uchari. ab nari te bhai hamari.
pratham bhach ke humhi khavavhu. ta pachai mari nari kehvahu. (7)

ਦੋਹਰਾ

ਚੋਛਤਾ ਪਰ ਤਬ ਤਰੁਨਿ ਚੋਰਨ ਦਿਯੋ ਚਰਾਇ ।
ਆਪਿ ਕਰਾਹੀ ਚਾਰਿ ਕੈ ਲੀਨੇ ਬਰੇ ਪਕਾਇ । ੮ ।

Dohra

chochata par tab taruni choran diyo charaye.
aapi karahi chari ke leene barai pakai. (8)

ਚੌਪਈ

ਚੋਰ ਮਹਲ ਪਰ ਦੇਏ ਚੜਾਈ । ਆਪੁ ਮਾਰਿ ਤਾਲੇ ਉਠਿ ਆਈ ।
ਬੈਠਿ ਤੇਲ ਕੋ ਭੋਜ ਪਕਾਯੋ । ਅਧਿਕ ਬਿਖੈ ਭੇ ਤਾਹਿ ਮਿਲਾਯੋ । ੯ ।

Chopaiee

chor mehal par deyo chadayi. aap mari tale uthi aiye.
bethi tel ko bhoj pakayo. adhik bikhai bhe tahi milayo. (9)

ਦੋਹਰਾ

ਡਾਰਿ ਮਹੁਰਾ ਭੋਜ ਮੈ ਚੋਰਨ ਦਯੋ ਖਵਾਇ ।
ਨਿਕਸਿ ਆਪਿ ਆਵਤ ਭਈ ਤਾਲੋ ਦ੍ਰਿਤ ਕਰਿ ਲਾਇ । ੧੦ ।

Dohra

dari mahura bhoj mai choran deyo khavayi.
nikis appi avat bhayi talo drit kari layi. (10)

ਚੌਪਈ

ਹਸਿ ਹਸਿ ਬੈਨ ਚੋਰ ਸੋ ਕਹੈ । ਤਾ ਕੋ ਹਾਥ ਹਾਥ ਸੋ ਗਹੈ ।
ਬਾਤਨ ਸੋ ਤਾ ਕੋ ਬਿਰਮਾਵੈ । ਬੈਠੀ ਆਪਿ ਤੇਲ ਅਵਟਾਵੈ । ੧੧ ।

Chopaiee

hasi hasi bain chor so kahae. ta ko hath hath so gahai.
batan so ta ko birmave. baithi aap tel avtave. (11)

Chopaiee :

The thieves thought that the woman was rightly saying all that and from now onwards she will be our spouse. "So first feed us and then you will be called our wife." (7)

Couplet :

Then the woman asked those thieves to go up the attic and then she put the kettle on fire to make some pulse cakes. (8)

Chopaiee :

She made them go up the attic and then locking them up, she came down. She sat down to prepare the food for them, mixing lot of poison in it. (9)

Couplet :

Mixing poison in food, she arranged to feed them and by locking them, she came down. (10)

Chopaiee :

She took the hands of the leader in her hands and told him with laughter. She kept him buisy in listening to her, and she continued to warm up the oil. (11)

ਦੋਹਰਾ

ਤੇਲ ਜਬੈ ਤਾਤੋ ਭਯੋ ਤਾ ਕੀ ਦ੍ਰਿਸ਼ਟਿ ਬਚਾਇ ।
ਡਾਰਿ ਸੀਸ ਤਾ ਕੇ ਦਯੋ ਮਾਰਿਯੋ ਚੋਰ ਜਰਾਇ । ੧੨ ।

Dohra

tel jabai tato ta ki drishti bachai.
dari sees ta ke deyo mariyo chor jarayi. (12)

ਚੋਰ ਰਾਜ ਜਰਿ ਕੈ ਮਾਰਿਯੋ ਚੋਰ ਮਾਰਿਯੋ ਬਿਖੁ ਖਾਇ ।
ਪ੍ਰਾਤ ਭਏ ਕੁਟਵਾਰ ਕੇ ਸਭ ਹੀ ਦਏ ਬੰਧਾਇ । ੧੩ । ੧ ।

chor raj jari ke mariyo chor mariyo bikhu khayi.
prat bhaye kutwar ke sabh hi daye bandhayi. (13) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਬਤੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੩੨ । ੬੧੮ । ਅਫਜ਼ੂ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
batisavo charitar samapatam. Sat Subham sat. (32) (618) aphjun.

ਚੌਪਈ

ਉਤਰ ਦੇਸ ਰਾਵ ਇਕ ਕਹਿਯੈ । ਅਧਿਕ ਰੂਪ ਜਾ ਕੋ ਜਗ ਲਹਿਯੈ ।
ਛਤ੍ਰ ਕੇਤੁ ਰਾਜਾ ਕੋ ਨਾਮਾ । ਨਿਰਖਿ ਥਾਕਿਤ ਰਹਈ ਜਿਹ ਬਾਮਾ । ੧ ।

Chopaiee

utar des rav ik kahiyo. adhik roop ja ko jug lahiyo.
chatar ketu raja ko nama. nirikh thakit rehayi jeh bama. (1)

ਛਤ੍ਰ ਮੰਜਰੀ ਨਾਮ ਤਵਨ ਕੋ । ਅਧਿਕ ਰੂਪ ਜਗ ਸੁਨਤ ਜਵਨ ਕੋ ।
ਭਵਨ ਚਤੁਰ ਦਸ ਮਾਝਿ ਉਜਿਯਾਰੀ । ਰਾਜਾ ਛਤ੍ਰ ਕੇਤੁ ਕੀ ਨਾਰੀ । ੨ ।
chatar manri naam tavan ko. adhik roop jug sunat jawan ko.
bhavan chatur dus majhi ujjari. raja chatar ketu ki nari. (2)

ਛਤ੍ਰ ਮੰਜਰੀ ਤਾ ਕੀ ਪਯਾਰੀ । ਅੰਗ ਉਤਰ ਨਿਪਤਿ ਤੇ ਭਾਰੀ ।
ਬਹੁਤ ਜਤਨ ਆਗਮ ਕੋ ਕਰੈ । ਕੈਸੇ ਰਾਜ ਜਮਾਰੋ ਸਰੈ । ੩ ।
chatar manjri ta ki payari. ang untar nirpati te bhari.
bahut jatan aagam ko karai. kaise raj jamaro sarai. (3)

ਕੰਨਯਾ ਹੈ ਤਾ ਕੇ ਮਾਰਿ ਜਾਹੀ । ਪੂਤ ਆਨਿ ਪ੍ਰਗਟੈ ਕੋਉ ਨਾਹੀ ।
ਤ੍ਰਿਯ ਕੋ ਸੋਕ ਅਧਿਕ ਜਿਯ ਭਾਰੋ । ਚਰਿਤ ਏਕ ਤਿਯ ਚਿਤ ਬਿਚਾਰੋ । ੪ ।
kanya haiv ta ke maari jahi. poot aani pargatai kou nahi.
triye ko sok adhik jiye bharo. charit ek tiye chit bicharo. (4)

Couplet :

When the oil started boiling, she poured it on his head, while his attention was drawn elsewhere and thus killed him by burning him up. (12)

So the leader of thieves died by burning while the rest died by consuming poison. In the morning she complained to the Police Inspector (Kotwal) and they were all taken in custody. (13)

Here the thirty-second episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyani is completed. All is well. (32-618)(Contd)

Chopaiee

There was a king in the northern area and he was known throughout the world) for his charming personality. The Raja was called by the name of Chhatar Ket and his wife was never satisfied by seeing his glance (she was very fond of him). (1)

She was called Chhatar Manjri and she was equally beautiful and known all over. The wife of Raja Chhatar Ket was famous for her beauty in all the fourteen regions (in the world). (2)

He was very fond of Chhatar Manjri. In fact, her features were even better than the Raja (she was more charming). She was trying her best to make the kingdom more prosperous (it should progress) (3)

The daughters, born to her, would die soon nor any son was born to them. She was always afflicted by this thought in her mind. So she thought of a deceitful action in her mind. (4)

ਸੁਤ ਬਿਨੁ ਤਿਯ ਚਿਤ ਚਿਤ ਬਿਚਾਰੀ । ਕਯੋ ਨ ਦੈਵ ਗਤਿ ਕਰੀ ਹਮਾਰੀ ।
 ਡਿਜ ਮੁਰਿ ਹਾਥ ਦਾਨ ਨਹਿ ਲੇਹੀ । ਗਿਹ ਕੇ ਲੋਗ ਉਰ"ਭੇ ਦੇਹੀ । ੫ ।
 sut bin triye chit chit bichari. kayo na dev gati kari hamari.
 dij muri hath daan nahi lehi. greh ke log urambhe dehi. (5)

ਤਾ ਤੇ ਦੁਰਾਚਾਰ ਕਛੁ ਕਰਿਯੈ । ਪੁਤ੍ਰ ਰਾਵ ਕੋ ਬਦਨ ਉਚਰਿਯੈ ।
 ਏਕ ਪੁਤ੍ਰ ਲੀਜੈ ਉਪਜਾਈ । ਨਿਪ ਕੋ ਕਵਨ ਨਿਰਖਿ ਹੈ ਆਈ । ੬ ।
 ta te durachar kachu kariyo. putar rav ko badan uchriyo.
 ek putar leejai upjayi. nrip ko kavan nirikh hai aiyi. (6)

ਸਵਤਿ ਏਕ ਤਿਹ ਨਿਪਤਿ ਬੁਲਾਈ । ਇਹ ਬਯਾਹੁ ਇਹ ਜਗਤ ਉਡਾਈ ।
 ਯੋ ਸੁਨਿ ਨਾਰਿ ਅਧਿਕ ਅਕੁਲਾਈ । ਸੇਵਕਾਨ ਸੋ ਦਰਬੁ ਲੁਟਾਈ । ੭ ।
 savti ek teh nirpati bulai. eh byahahu eh jagat udai.
 yo suni nari adhik akulayi. sevkan so darbu lutaye. (7)

ਦੋਹਰਾ

ਸਵਤਿ ਤ੍ਰਾਸ ਰਾਨੀ ਅਧਿਕ ਲੋਗਨ ਦਰਬੁ ਲੁਟਾਇ ।
 ਤੇ ਵਾ ਕੀ ਸਵਤਿਹ ਚਹੈ ਸਕੈ ਨ ਮੁਰਖ ਪਾਇ । ੮ ।

Dohra

savti tras rani adhik logan darbu lutai.
 te va ki savteh chahai sakai na murakh pai. (8)

ਚੌਪਈ

ਲੋਗ ਸਵਤਿ ਤਾ ਕੀ ਕਹ ਚਹੈ । ਵਾ ਕੀ ਉਸਤਤਿ ਨਿਪ ਸੋ ਕਹੈ ।
 ਕਹੈ ਜੁ ਇਹ ਪ੍ਰਭੁ ਬਰੈ ਸੁ ਮਾਰੈ । ਅਧਿਕ ਟੁਕਰੋ ਚਲੈ ਹਮਾਰੈ । ੯ ।

Chopaiee

log savit ta ki keh chahe. va ki ustati nrip so kahai.
 kahai ju eh prabhu barai su maro. adhik tukro chalai hamaro. (9)

ਸਵਤਿ ਤ੍ਰਾਸ ਅਤਿ ਤਿਯਹਿ ਦਿਖਾਵੈ । ਤਾ ਕੋ ਮੂੰਡ ਮੂੰਡ ਕਰਿ ਖਾਵੈ ।
 ਤਾ ਕਹ ਦਰਬੁ ਨ ਦੇਖਨ ਦੇਹੀ । ਲੂਟਿ ਕੂਟਿ ਬਾਹਰ ਤੇ ਲੇਹੀ । ੧੦ ।
 savti tras ati tiryahi dikhavai. ta ko mund mund kari khavai.
 ta keh darbu na dekhan dehi. luti luti bahar te lehi. (10)

ਪੁਨਿ ਤਿਹ ਮਿਲਿਹਿ ਸਵਤਿ ਸੋ ਜਾਈ । ਭਾਤਿ ਭਾਤਿ ਤਿਨ ਕਰਹਿ ਬਡਾਈ ।
 ਤੁਮ ਕਹ ਬਰਿ ਹੈ ਨਿਪਤਿ ਹਮਾਰੇ । ਚੈਹੈ ਅਧਿਕ ਪ੍ਰਤਾਪ ਤੁਮਾਰੇ । ੧੧ ।
 puni the milihi savti so jayi. bhati bhati tin karhi badai.
 tum keh bari hai nirpat hamaro. haivhai adhik partap tumaro. (11)

That woman was thinking to herself that without a son, how could Lord give them Salvation ? Even the Brahmins would not take offerings from her and the family members will also curse her. (5)

So she thought of having a son through some evil deed and then pronounce the child as that of the Raja. Once a son was born to them, then who would bother to verify it ? (6)

The Raja called for a second queen, as her rival wife had announced marrying her. On hearing this the woman got into a panic and started wasting her wealth (squandering). (7)

Couplet :

Due to the fear of the co-wife, the queen started distributing (wasting) lot of money among the attendants. But the foolish woman did not realize that they were all fond of (liked) the rival wife only. (8)

Chopai :

People also liked the co-wife and they would praise her in the presence of the Raja. They would suggest that the Raja should marry her and get the first wife killed, so that they could continue enjoying good offerings (good life). (9)

One lady attendant was making her frightened of the co-wife and was looting her wealth on that pretext. She would not allow her to even see the money but would loot it before even reaching her. (10)

Then that attendant would meet the rival wife and would praise her saying that the Raja would marry her and she will enjoy lot of glory. (11)

ਯੋ ਕਹਿ ਕੈ ਤਾ ਕੋ ਧਨ ਲੁਟਹਿ । ਬਹੁਰਿ ਆਨਿ ਵਾ ਤਿਯਾ ਕਹ ਕੁਟਹਿ ।
ਇਹ ਬਿਧ ਤ੍ਰਾਸ ਤਿਨੈ ਦਿਖਰਾਵੈ । ਦੁਹੁਅਨ ਮੂੰਡ ਮੂੰਡਿ ਕੈ ਖਾਵੈ । ੧੨ ।
yo kaahi ke ta ko dhan lutahi. bahuri aani va triya keh kuthi.
eh bidh tras tinai dikravai. duhuan mund mundi ke khavai. (12)

ਦੋਹਰਾ

ਅਨਿਕ ਭਾਤਿ ਤਿਹ ਨਿਪਤਿ ਕੋ ਦੁਹੁਅਨ ਤ੍ਰਾਸ ਦਿਖਾਇ ।
ਦਰਬੁ ਜੜਨਿ ਕੋ ਧਾਮ ਕੋ ਇਹ ਛਲ ਛਲਹਿ ਬਨਾਇ । ੧੩ ।

Dohra

anik bhati the nirpat ko duhuan tras dikhayi.
darbu jarin ko dham ko eh chal chalhi banayi. (13)

ਚੌਪਈ

ਸਵਤਿ ਤ੍ਰਾਸ ਜੜ ਦਰਬੁ ਲੁਟਾਵੈ । ਦੁਰਾਚਾਰ ਸੁਤ ਹੇਤ ਕਮਾਵੈ ।
ਅਧਿਕ ਪ੍ਰੀਤਿ ਤਿਨ ਕੇ ਸੰਗ ਠਾਨੈ । ਮੁਰਖ ਨਾਹਿ ਭੇਦ ਨਹਿ ਜਾਨੈ । ੧੪ ।

Chopaiee

savti tras jud darbu lutave. durachar sut het kamave.
adhik preeti tin ke sung thanai. murakh nahi bhed nahi jano. (14)

ਦੋਹਰਾ

ਤੇ ਰਸਿ ਔਰਨ ਸੋ ਕਹੈ ਇਹ ਕੁਤਿਯਾ ਕਿਹ ਕਾਜ ।
ਏਕ ਦਰਬੁ ਹਮੈ ਚਾਹਿਯੈ ਜੋ ਦੈ ਸ੍ਰੀ ਜਦੁਰਾਜ । ੧੫ ।

Dohra

te rasi auran so kahai eh kutiya keh kaj.
ek darbu hamai chahiyo jo de Sri jaduraj. (15)

ਚੌਪਈ

ਯਹ ਸਭ ਭੇਦ ਨਿਪਤਿ ਜਿਯ ਜਾਨੈ । ਮੁਰਖ ਨਾਰਿ ਨ ਬਾਤ ਪਛਾਨੈ ।
ਰਾਜਾ ਅਵਰ ਤ੍ਰਿਯਾਨ ਬੁਲਾਵੈ । ਭਾਤਿ ਭਾਤਿ ਕੇ ਭੋਗ ਕਮਾਵੈ । ੧੬ ।

Chopaiee

yeh sabh nirpati jiye janai. murakh nari na bat pachanai.
raja avar triyan bulave. bhati bhati ke bhog kamave. (16)

ਦੋਹਰਾ

ਪ੍ਰਿਗ ਤਾ ਤ੍ਰਿਯ ਕਹ ਭਾਖਿਯੈ ਜਾ ਕਹ ਪਿਯ ਨ ਬੁਲਾਇ ।
ਤਿਹ ਦੇਖਤ ਤ੍ਰਿਯ ਅਨਤ ਕੀ ਸੇਜ ਬਿਹਾਰਨ ਜਾਇ । ੧੭ ।

Dohra

prig ta triye keh bhakhiye ja keh piye na bulayi.
the dekhat triye anat ki sej biharan jai. (17)

Thus she would loot (grab) some money from her and then would take some money from the queen even. Thus she was terrifying both of them and was plundering lot of wealth from both. (12)

Couplet :

So she was making both afraid of the Raja and she was looting both of these fools (without any realization). (13)

Chopaiee :

She was throwing away lot of money being worried about the rival wife and for the sake of begetting a son, she was busy in evil deeds. She was showing lot of love for these (loving) fellows, but the foolish woman did not see through the secret. (14)

Couplet:

While doing love with these lovers, she would tell others that to set this bitch on right path she needed a son. So "O God! Pray excuse me for these sins!" (15)

Chopaiee :

The Raja was realizing the whole game in his mind but that foolish woman did not understand all this. The Raja would call many other women and would enjoy sexual relations with them in many ways. (16)

Couplet :

"Cursed be the woman, whom the spouse does not like to have on his bed (company) and cursed be the man whose wife goes to someone else for enjoying sexual companionship." (17)

ਚੋਪਈ

ਮੁਰਖ ਨਾਰਿ ਭੇਦ ਨਹਿ ਪਾਵੈ । ਸਵਾਤਿ ਤੁਸ ਤੇ ਦਰਬੁ ਲੁਟਾਵੈ ।
ਤੇ ਵਾ ਕੀ ਕਛੁ ਪ੍ਰੀਤਿ ਨ ਮਾਨੈ । ਨਿਪਤਿ ਭਏ ਕਛੁ ਐਰ ਬਖਾਨੈ । ੧੮ ।

Chopaiee

nurakh nari bhed nahi pavai. savati tras te darbu lutavai.
te va ki kachu preeti na manai. nirpat bhaye kachu aur bakhano. (18)

ਅੜਿਲ

ਸੁਨੋ ਰਾਇ ਇਕ ਤ੍ਰਿਯਾ ਸੁਭ ਤਾਹਿ ਬੁਲਾਇਯੈ ।
ਤਾ ਸੈ ਮੈਨ ਬਿਹਾਰ ਬਿਸੇਖ ਕਮਾਇਯੈ ।
ਐਸੀ ਤ੍ਰਿਯਾ ਕਰ ਪਰੈ ਜਾਨ ਨਹਿ ਦੀਜਿਯੈ ।
ਹੋ ਨਿਜੁ ਨਾਰੀ ਸੋ ਨੇਹੁ ਨ ਕਬਹੂੰ ਕੀਜਿਯੈ । ੧੯ ।

Aril

suno rai ik triya subh tahi bulaiye.
ta se maen bihar bisekh kamaiye
aaisi triye kar parai jaan nahi deejiye.
ho nij nehu so nehu na kabhun kijiye. (19)

ਚੋਪਈ

ਭਲੋ ਵਹੈ ਜੋ ਭੋਗ ਕਮਾਵੈ । ਭਾਤਿ ਭਾਤਿ ਸੋ ਦਰਬੁ ਲੁਟਾਵੈ ।
ਨਿਜੁ ਤ੍ਰਿਯਾ ਸਾਥ ਨ ਨੇਹੁ ਲਗੈਯੈ । ਜੋ ਜਿਤ ਜਗ ਆਪਨ ਨ ਕਹੈਯੈ । ੨੦ ।

Chopaiee

bhalo vahai jo bhog kamave. bhati bhati so darbu lutave.
nij triye sath na neh lageye. jo jit jug aapan na kahiyo. (20)

ਦੋਹਰਾ

ਤੁਮ ਰਾਜਾ ਸਮ ਭਵਰ ਕੀ ਫੂਲੀ ਤ੍ਰਿਯਾਹਿ ਨਿਹਾਰਿ ।
ਬਿਨੁ ਰਸ ਲੀਨੇ ਕਯੋ ਰਹੋ ਤ੍ਰਿਯਾ ਕੀ ਸੰਕ ਬਿਚਾਰਿ । ੨੧ ।

Dohra

tum raja sum bhavar ki phooli triyahi nihari.
bin rus lene kayo raho triye ki sunk bichari. (21)

ਚੋਪਈ

ਜਿਹ ਤੁਮ ਚਾਹੁ ਤਿਸੈ ਲੈ ਆਵਹਿ । ਅਬ ਹੀ ਤਹੀ ਤੁਹਿ ਸੋ ਆਨਿ ਮਿਲਾਵਹਿ ।
ਤਾ ਸੋ ਭੋਗ ਮਾਨਿ ਰੁਚਿ ਕੀਜੈ । ਮਧੁਰ ਬਚਨ ਸੁਣਨਨ ਸੁਨਿ ਲੀਜੈ । ੨੨ ।

Chopaiee

jeh tum chahahu tise lai avhi. ab hi tahi tuhi so aani milavhi.
ta so bhog mani ruchhi keejai. madhur bachan sarvanan suni leejo. (22)

Chopaiee :

That foolish woman could not realize the secret and was plundering (wasting) her wealth for the fear of the rival-wife. She was not accepting his love as worth while and would say something different to the Raja. (18)

Aril

“O Raja ! Listen. There is a very good woman, whom you should call and enjoy seditious pleasure with her in many ways. If you could catch hold of such a woman, then one should not lose the chance and one should not love one's spouse only.” (19)

Chopaiee :

The person who enjoys sexual pleasure is truly great and thus wastes his wealth. So long one does not win over the whole world thus making it one's own, one should not love one's own spouse. (20)

Couplet :

“O Raja ! You are like the black-bee and consider the women like flowers only. Leaving aside the companionship of one's wife, why should not one enjoy the love of others?” (21)

Chopaiee :

Whomsoever you like, I will bring that woman and would arrange her meeting with you. You could enjoy conjugal bliss with her as desired. So you may listen to these sweet words. (22)

ਯੋ ਰਾਜਾ ਸੋ ਬੈਨ ਸੁਨਾਵਹਿ । ਬਹੁਰਿ ਜਾਇ ਰਾਨੀਯਹਿ ਭੁਲਾਵਹਿ ।
ਜੋ ਹਮ ਤੈ ਨਿਕਸਨ ਪ੍ਰਬੁ ਪਾਵੈ । ਅਨਿਕ ਤ੍ਰਿਯਨ ਸੋ ਭੋਗ ਕਮਾਵੈ । ੨੩ ।
yo raja so bain sunavhi. bahuri jai raniyahi bhulavhi.
johum te niksan prabhu pavai. anik triyan so bhog kamavai. (23)

ਦੋਹਰਾ

ਐਸ ਭਾਤਿ ਨਿਤ ਭਿਤਨ ਕੇ ਨਿਸਦਿਨ ਸੋਚ ਬਿਹਾਇ ।
ਨਿਪਤਿ ਸਮਝਿ ਕਛੁ ਦੈ ਨਹੀ ਰਾਨੀ ਧਨਹਿ ਲੁਟਾਇ । ੨੪ ।

Dohra

aais bhati bhritan ke nisdin soch bihai.
nirpati samjhi kachu dai nahi rani dhanhi lutai. (24)

ਚੌਪਈ

ਨਿਪ ਇਕ ਦਿਨ ਰਾਨੀਯਹਿ ਬੁਲਾਯੋ । ਭਛ ਭੋਜ ਅਰੁ ਮਦਹਿ ਮੰਗਾਯੋ ।
ਅਧਿਕ ਮਦਹਿ ਰਾਜਾ ਲੈ ਪਿਯੋ । ਥੋਰਿਕ ਸੋ ਰਾਨੀ ਤਿਨ ਲਿਯੋ । ੨੫ ।

Chopaiee

nrip ik din raniyahi bulayo. bhach bhoj aru madhi mangayo.
adhik madhi raja lai piyo. thorik so rani tin liyo. (25)

ਨਿਪ ਕਹ ਭਯੋ ਮਦਯ ਮਦ ਭਾਰੋ । ਸੋਇ ਰਹਿਯੋ ਨਹਿ ਸੁਧਾਰਿ ਸੰਭਾਰੋ ।
ਪਤਿ ਸੋਯੋ ਲਹਿ ਤ੍ਰਿਯ ਮਨ ਮਾਹੀ । ਭੇਦ ਅਭੇਦ ਪਛਾਨਯੋ ਨਾਹੀ । ੨੬ ।
nrip keh bheyo madye mud bharo. soi rahiyo nahi sudhri sambharo.
pati soyo lahi triye man mahi. bhed abhed pachaneyo nahi. (26)

ਦੋਹਰਾ

ਤ੍ਰਿਯ ਜਾਨਯੋ ਸੋਯੋ ਨਿਪਤਿ ਗਈ ਜਾਰਿ ਪਹਿ ਧਾਇ ।
ਜਾਗਤ ਕੋ ਸੋਵਤ ਸਮਝਿ ਭੇਦ ਨ ਲਹਾ ਕੁਕਾਇ । ੨੭ ।

Dohra

triye janyo soyo nirpati gai jari pahi dhayi.
jagat ko sovat samjhi samjhi bhed na laha kukayi. (27)

ਚੌਪਈ

ਰਾਨੀ ਗਈ ਭੁਪ ਤਬ ਜਾਗਿਯੋ । ਹਿਦੈ ਕੁਅਰਿ ਕੋ ਹਿਤ ਅਨੁਰਾਗਿਯੋ ।
ਬਹੁਰੋ ਤਿਨ ਕੋ ਪਾਛੇ ਗਹਿਯੋ । ਕੇਲ ਕਮਾਤ ਸੁੰਨਯ ਗ੍ਰਿਹ ਲਹਿਯੋ । ੨੮ ।

Chopaiee

rani gayi bhoop tab jagiyo. hirdai kuari ko hit anuragiyo.
bhuro tin ko pachai gahiyo. kel kammat sunai greh lahiyo. (28)

She was talking to the Raja, like this and then would convey something else, thus leading the queens astray. If the Raja could escape from our bondage (of love) then only he would have companionship of others. (23)

Couplet :

The attendants of the Raja were thinking (day and night) all the time that the Raja was not giving them anything while the queen was wasting and dishing out money. (24)

Chopaiee :

One day the Raja called the queen and got some food and wine and he consumed lot of wine and the queen also took some wine. (25)

The Raja, after consuming wine, became unconscious and went to sleep in that unconscious state. On seeing the Raja (unconscious) asleep, the queen did not realize the secret of all this. (26)

Couplet :

The woman, thinking that the Raja was asleep, went to her paramour (considering the Raja asleep) though actually he was awake, the queen with a dubious character did not realize the secret of all this. (27)

Chopaiee :

When the queen had gone the Raja woke up felt great love for her in his heart. Then he followed her and saw her having sexual relationship in a secluded house. (28)

ਦੋਹਰਾ

ਨਿਰਖ ਰਾਇ ਤ੍ਰਿਯ ਕੋ ਰਮਤ ਸਰ ਤਨਿ ਕਾਨ ਪ੍ਰਮਾਨ ।
ਅਬ ਇਨ ਦੁਹੁਅਨ ਕੋ ਹਨੇ ਯੋ ਕਹਿ ਕਸੀ ਕਮਾਨ । ੨੯ ।

Dohra

nirakh rai triye ko ramat sar tani kaan parman.
ab in duhuan ko hanai yo kahi kasi kaman. (29)

ਚੌਪਈ

ਬਹੁਰਿ ਨ੍ਰਿਪਤਿ ਕੇ ਯੋ ਮਨਿ ਆਈ । ਸੀਕਿ ਰਹਾ ਨਹਿ ਚੋਟ ਚਲਾਇ ।
ਯਹ ਬਿਚਾਰ ਮਨ ਮਾਹਿ ਬਿਚਾਰਾ । ਜਾਰ ਸਹਿਤ ਤ੍ਰਿਯ ਕੋ ਨਹਿ ਮਾਰਾ । ੩੦ ।

Chopaiee

bahuri nirpati ke yo mani aayi. sank raha nahi chot chalai.
yeh bichar man mahi bichara. jar sahit triye ko nahi mara. (30)

ਦੋਹਰਾ

ਜੋ ਇਨ ਕਹ ਅਬ ਮਾਰਿ ਹੈ ਇਮਿ ਬਾਹਰਿ ਉਡਿ ਜਾਇ ।
ਆਨ ਪੁਰਖ ਸੈ ਗਹਿ ਤ੍ਰਿਯਾ ਜਮ ਪੁਰ ਦਈ ਪਠਾਇ । ੩੧ ।

Dohra

jo in keh ab mari hai imi bahri udi jai.
aan purakh se gahi triya jum pur dayi pathai. (31)

ਚੌਪਈ

ਤਿਨ ਦੁਹੁਅਨ ਨਹਿ ਬਾਨ ਚਲਾਯੋ । ਤਹ ਤੇ ਉਲਟਿ ਬਹੁਰਿ ਘਰ ਆਯੋ ।
ਹਿਦੈ ਮਤੀ ਸੈ ਭੋਗ ਕਮਾਨੋ । ਪੌਦਿ ਰਹਾ ਸੋਵਤ ਸੋ ਜਾਨੋ । ੩੨ ।

Chopaiee

tin duhuan nahi baan chalayo. the te ulat bahuri ghur aiyo.
hirdai mati se bhog kamano. podi raha sovat so jano. (32)

ਤ੍ਰਿਯ ਆਈ ਤਾ ਸੋਰਤਿ ਕਰਿ ਕੈ । ਅਧਿਕ ਚਿਤ ਕੇ ਭੀਤਰ ਡਰਿ ਕੈ ।
ਪੌਦਿ ਰਹੀ ਤਯੋ ਹੀ ਲਪਟਾਈ । ਸੋਵਤ ਜਾਨ ਨ੍ਰਿਪਤਿ ਹਰਖਾਈ । ੩੩ ।
triye aayi ta sorati kari ke. adhik chit ke bhetar dari ke.
podi rahi teyo hi laptai. sovat jaan nirpati harkhai. (33)

ਸੋਵਤ ਸੋ ਨ੍ਰਿਪ ਲਖਿ ਹਰਖਾਨੀ । ਮੁਰਖ ਨਾਰਿ ਬਾਤ ਨਹਿ ਜਾਨੀ ।
ਜਾਗਤ ਪਤਿ ਸੋਵਤ ਪਹਿਚਾਨਾ । ਮੋਰ ਭੇਦ ਇਨ ਕਛੂ ਨ ਜਾਨਾ । ੩੪ ।
sovat so nrip lakhi harkhani. murakh nari baat nahi jani.
jagat pati sovat pehichana. mor bhed in kachu na jana. (34)

Couplet :

On seeing the wife, having someone else's companionship, he took out his bow and arrow and stretched the bow up to the ears with a view to kill both of them there and then. (29)

Chopaicee :

Then the Raja thought to himself and due to some doubt did not shoot the arrow. He thought to himself and did not kill the wife along with her paramour. (30)

Couplet :

"If I kill them now, then the Whole news will spread throughout the town that the Raja had killed her for having sexual relations with another man." (31)

Chopaicee :

So the Raja did not shoot the arrow and came back home. Then he had sexual companionship with Hindaimati and lied down as if he were asleep. (32)

The woman, also came back frightened after having sexual relations with her lover. She went to sleep, being wrapped up in her bed and was pleased to see the Raja still asleep. (33)

She was filled with joy having found the Raja asleep, but the foolish woman did not realize the secret. She found the awakened husband as still asleep and felt that the Raja had not known her secret. (34)

ਰਾਵ ਬਚਨ ਤਬ ਤਿਯਹਿ ਸੁਨਾਯੋ । ਕਹ ਗਈ ਥੀ ਤੈ ਹਮੈ ਬਤਾਯੋ ।
 ਤਬ ਰਾਨੀ ਇਸਿ ਬੈਨ ਉਚਾਰੈ । ਸੁਨੁ ਰਾਜਾ ਪ੍ਰਾਨਨ ਤੇ ਪਿਆਰੈ । ੩੫ ।
 rav bachan tab triyahi sunaiyo. keh gayi thi te hamai batayo.
 tab rani isi bain uchare. sunu raja pranan te piyare. (35)

ਸੁਨਿ ਨ੍ਰਿਪ ਬਰ ਇਕ ਟਕ ਮੁਹਿ ਪਰੀ । ਸੋ ਤੁਮਰੇ ਸੋਵਤ ਹਮ ਕਰੀ ।
 ਪੁਤ੍ਰ ਏਕ ਬਿਧਿ ਦਿਯਾ ਹਮਾਰੈ । ਤੇ ਮੋਕਹ ਪ੍ਰਾਨਨ ਤੇ ਪਯਾਰੈ । ੩੬ ।
 suni nrip bar ik tuk nuhi pari. so tumre sovat hum kari.
 putar ek bidhi diya hamare. te mokeh pranan te payare. (36)

ਦੋਹਰਾ

ਪੁਤ੍ਰ ਸੇਜ ਕੇ ਚਹੂੰ ਦਿਸਿ ਲੇਤ ਭਵਰਿਯਾ ਨਿਤ ।
 ਵਹੈ ਜਾਨੁ ਤੁਮਰੇ ਫਿਰੀ ਸਤਿ ਸਮਝਿਯਹੁ ਚਿਤ । ੩੭ ।

Dohra

putar sej ke chahun disi let bhavaria nit.
 vahe jaan tumre phiri sati samjiyahu chit. (37)

ਪ੍ਰਿਯ ਤ੍ਰਿਯ ਕੋ ਹਨਿ ਨ ਸਕਿਯੋ ਮਨ ਤੇ ਖੁਰਕ ਨ ਜਾਇ ।
 ਤਾ ਦਿਨ ਤੇ ਤਿਹ ਨਾਰਿ ਸੈ ਰਮਯੋ ਨ ਰੁਚਿ ਉਪਜਾਇ । ੩੮ ।
 priye triye ko hani na sakiyo man te khurak na jai.
 ta din te te nari se ramyo na ruchi upjai. (38)

ਭਾਤਿ ਭਾਤਿ ਨ੍ਰਿਪ ਨਾਰਿ ਕਹ ਭਜਤ ਹੁਤੋ ਸੁਖ ਪਾਇ ।
 ਬਾਤ ਆਇ ਚਿਤਿ ਜਾਇ ਜਬ ਘਰੀ ਨ ਭੋਗਾ ਜਾਇ । ੩੯ ।
 bhati bhati nrip nari keh bhajat huto sukh pai.
 bat ayi chiti jayi jab ghari na bhoga jai. (39)

ਚੌਪਈ

ਇਹ ਰਾਨੀ ਭੀਤਰ ਜਾਨੈ । ਲਜਤ ਨ੍ਰਿਪਤ ਸੈ ਕਛੁ ਨ ਬਖਾਨੈ ।
 ਬਾਤਨ ਸੈ ਤਾ ਕਹ ਬਿਰਮਾਵੈ ਕਰਿ ਕਰਿ ਅਧਿਕ ਕਟਾਛ ਦਿਖਾਵੈ । ੪੦ ।

Chopaiee

eh rani bhetar janai. lajat nirpat se kachu na bakhane.
 batan se ta keh birmave kari kari adhik katach dikhavai. (40)

ਦੋਹਰਾ

ਸਭ ਕਛੁ ਟੁਟੇ ਜੁਰਤ ਹੈ ਜਾਨਿ ਲੇਹੁ ਮਨ ਮਿਤ ।
 ਏ ਦੈ ਟੁਟੇ ਨ ਜੁਰਹਿ ਏਕੁ ਸੀਸ ਅਰੁ ਚਿਤ । ੪੧ ।

Dohra

sabh kachu tute jurat kaai jani lehu man mit.
 ee daev tute na jurhi eku sees aru chit. (41)

Then the Raja asked the woman, "Where had you gone?" Then the Rani said, "O my dearest spouse ! Listen". (35)

"I have developed a habit which I have completed during your sleep. The Lord had given us a son, who was dearer to me than my life even." (36)

Couplet :

So I go on circumambulating around the bed of my son, so that he may become alive (may he be born again). So you may accept it as (truth) true that I have come back after doing all that (as stated before). (37)

The Raja could not afford to kill the wife but his anguish did not disappear. From that day onward, the Raja never had any pleasant sexual relations with her. (38)

The Raja used to enjoy sensuous pleasure with the queen in different ways, but on the very thought of that thing, he could not have any companionship with her. (39)

Chopaiee :

The Rani could grasp this thing in her mind but due to her shameful behaviour she could not dare to tell the Raja about it. She would always involve him in various talks and would hurl at him many taunts. (40)

Couplet :

O friend ! This may be clearly understood at heart that anything broken could be reunited except two things viz. One head and the other heart. (41)

ਚਾਕਰ ਕੀ ਅਰੁ ਨਾਰਿ ਕੀ ਏਕੈ ਬਡੀ ਸਜਾਇ ।
ਜਿਯ ਤੇ ਕਬਹ ਨ ਮਾਰਿਯਹਿ ਮਨ ਤੇ ਮਿਲਹਿ ਭੁਲਾਇ । ੪੨ । ੧ ।

chakar ki aru nari ki ekai badi sajayi.

jiye te kabeh na mariyahi man te milhi bhulayi. (42) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਤੇਤੀਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੩੩ । ੬੬੦ । ਅਫਜ਼ੁ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
tetisavo charitar samapatam. Sat Subham sat. (33) (660) aphjun.

ਚੌਪਈ

ਸੁਨਹੁ ਨਿਪਤਿ ਇਕ ਕਥਾ ਉਚਰਿਹੈ । ਤੁਮਰੇ ਚਿਤ ਕੋ ਭਰਮੁ ਨਿਵਰਿਹੈ ।
ਤ੍ਰਿਯ ਚਰਿਤ੍ਰ ਇਕ ਤੁਮੈ ਸੁਨੈਹੈ । ਤਾ ਤੇ ਤੁਮ ਕਹ ਅਧਿਕ ਰਿਝੈਹੈ । ੧ ।

Chopaiee

sunhu nirpat ik kaatha uchriho. tumre chit ko bharam nivriho.
triye charitar ik tumai suneho. ta te tum adhik rijheho. (1)

ਸਹਰ ਸਿਰੰਦ ਬਿਖੈ ਇਕ ਜੋਗੀ । ਕਾਮ ਕੇਲ ਭੀਤਰ ਅਤਿ ਭੋਗੀ ।
ਏਕ ਗ੍ਰਿਹਸਤੀ ਕੇ ਗ੍ਰਿਹ ਆਵੈ । ਤਾ ਕੀ ਤ੍ਰਿਯ ਸੋ ਭੋਗ ਕਮਾਵੈ । ੨ ।

sehar sirand bikhai ik jogi. kam kel bheetar ati bhogi.
ek grehsati ke greh aavai. ta ki triye so bhog kamave. (2)

ਸੁਰਗ ਨਾਥ ਜੋਗੀ ਕਾ ਨਾਮਾ । ਸ੍ਰੀ ਛਾਬਿ ਮਾਨ ਮਤੀ ਵਹ ਨਾਮਾ ।
ਵਾ ਸੈ ਨਿਸੁ ਦਿਨ ਭੋਗ ਕਮਾਵੈ । ਤਾ ਕੋ ਨਾਹ ਨਾਹਿ ਕਛੁ ਪਾਵੈ । ੩ ।

surrag nath jogi ka nama. Sri Chabi man mati veh nama.
va se nis din bhog kamavai. ta ko nah nahi kachu pavai. (3)

ਦੋਹਰਾ

ਇਕ ਦਿਨ ਜੋਗੀ ਘਰ ਹੁਤੋ ਗ੍ਰਿਹਸਤੀ ਪਹੁੰਚਯਾ ਆਇ ।
ਤਾ ਸੈ ਕਹਾ ਬਨਾਇ ਤ੍ਰਿਯ ਏਕ ਚਰਿਤ ਸਮਝਾਇ । ੪ ।

Dohra

ik din jogi ghur huto grehsati pahuncha aiya.
ta mai kaha baanai triya ek charit samjhayi. (4)

ਚੌਪਈ

ਕਾਢੇ ਖੜਗ ਹਾਥ ਤੁਮ ਦਾਯਹੁ । ਦੋਰਤ ਨਿਕਟ ਸੁ ਯਾ ਕੇ ਜਾਯਹੁ ।
ਤਾਹਿ ਸੁਨਾਇ ਬਚਨ ਇਮ ਭਾਖਯੋ । ਮੋਰੋ ਚੋਰ ਚੋਰਿ ਇਨ ਰਾਖਯੋ । ੫ ।

Chopaiee

kadai kharag hath tum daiyahu. dorat nikat su ya ke jaiyahu.
tahi sunaiyi bachan is bhakhiyo. moro chor chori in rakhiyo. (5)

This is the greatest punishment for the servant and the woman that one should not kill them but forget them from the mind on (and then) meeting them. (42)(1)

Here the thirty-third episode of "Minister & King's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well. (33-660)(Contd)

Chopaiee

O Raja ! Listen to me. I will relate another episode, thus dispelling your mind's doubts. Now I will relate a deceitful action of a woman, which will greatly please you. (1)

There lived a Yogi in the town of Sirhind, who was greatly interested in enjoying sexual pleasures. He used to visit a householder's place and then used to enjoy sensuous pleasure with that woman. (2)

The Yogi was called Surag Nath and the woman was named Sri Chhab Maan Mati. That Yogi would enjoy sexual relations with that woman day and night but her husband had no clue about it. (3)

Couplet

One day the Yogi was at the woman's house when the house holder arrived. That Yogi was explained by the woman an anecdote of deceit. (4)

Chopaiee :

She told the attendant to take out a sword in hand and while running away and passing near my husband, shout these words so that he could hear. "My thief has been thidden by this woman in her house." (5)

ਦੋਹਰਾ

ਭ੍ਰਿਤਜ ਤੁਹਾਰੋ ਨਾਥ ਇਹ ਤਾ ਕਹੁ ਜਾਹੁ ਦੁਰਾਇ ।
ਤਾ ਕੈ ਬਹੁਰਿ ਨਿਕਾਰਿ ਹੈ ਕਛੁ ਚਰਿਤ੍ਰ ਬਨਾਇ । ੬ ।

Dohra

bhritaj tuharai nath eh ta kahu jahu durayi.
ta ke bahuri nikari hai kachu charitar banai. (6)

ਚੌਪਈ

ਕਹਿ ਐਸੇ ਆਇਸਹਿ ਪਠਾਯੋ । ਆਪ ਤਵਨ ਸੋ ਭੋਗ ਕਮਾਯੋ ।
ਆਵਤ ਪਤਿਹਿ ਦੁਰਾਯੋ ਤਾ ਕੋ । ਆਪ ਬਚਨ ਭਾਖਯੋ ਇਮਿ ਵਾ ਕੋ । ੭ ।

Chopaiee

kahi aise aisahi pathayo. aap tavan so bhog kamayo.
aavat patihi durayo ta ko. aap bachan bhakhyo si va ko. (7)

ਸੁਨੋ ਨਾਥ ਇਕ ਕਥਾ ਉਚਰੋ । ਤੁਮ ਤੇ ਅਧਿਕ ਚਿਤ ਮੈ ਡਰੋ ।
ਕੋਪ ਏਕ ਜੋਗੀ ਕਹ ਜਾਗਯੋ । ਨਿਜੁ ਚੇਲਾ ਕਹ ਮਾਰਨ ਲਾਗਯੋ । ੮ ।

suno nath ik katha uchrò. tum te adhik chit mai daro.
suno nath ik katha ucharo. tum te adhik chit mai daro. (8)

ਮੈ ਜੁਗਿਯਾ ਕਹ ਦਯੋ ਹਟਾਈ । ਵਾ ਚੇਲਾ ਕਹ ਲਯੋ ਛਪਾਈ ।
ਚਲਹੁ ਨਾਥ ਉਠਿ ਤੁਮੈ ਦਿਖਾਊ । ਤਾ ਤੇ ਤੁਮਰੋ ਹਿਦੈ ਸਿਰਾਊ । ੯ ।

mai jugiya keh deyo hatayi. va chela keh leyo chapayi.
chalhu nath uthi tumai dikhayo. ta te tunro hirdai sirayu. (9)

ਭਲਾ ਕਿਯਾ ਤੈ ਰਾਖਯਾ ਸੁਖਿਤ ਕਿਯਾ ਮੁਰ ਚੀਤਿ ।
ਸਰਨਾਗਤ ਦੀਜਤ ਨਹੀ ਇਹੈ ਬਡਨ ਕੀ ਰੀਤਿ । ੧੦ ।

bhala kiya te rakhya sukhit mur chit.
sarnagat deejat nahi ehai baadan ki reet. (10)

ਸੁਨਤ ਮਨੋਹਰ ਬਾਤ ਜੜ ਰੀਝਿ ਗਯੋ ਮਨ ਮਾਹਿ ।
ਅਧਿਕ ਪ੍ਰੀਤਿ ਤਾ ਸੋ ਕਰੀ ਭੇਦ ਪਛਾਨਾ ਨਾਹਿ । ੧੧ । ੧ ।

sunat manohar baat jarh reejh geyo man mahi.
adhik preeti ta so kari bhed pachana nahi. (11) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਚੌਤੀਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੩੪ । ੬੭੧ । ਅਫਜੁੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
chontisavo charitar samapatam. Sat Subham sat. (34) (671) aphjun.

Couplet :

“O attendant ! You hide your master somewhere and I will make him run away through some deceitful action.” (6)

Chopaiee :

Thus with these orders the attendant was sent away and she continued to have sexual relationship with the Yogi. When her husband came, she made the Yogi hide somewhere and told her husband. (7)

“O my dear spouse ! I want to tell you something but I am afraid of you. One Yogi got enraged and was beating his follower.” (8)

“I pulled the Yogi apart on one side but have hidden the follower. O Master ! Come, I will show you, so that you may enjoy the fun.” (9)

Couplet :

(He said), “You have done the right thing in saving this Yogi and I am pleased with you. The person who seeks asylum with some one, should not be handed over to the enemy and this was the normal system of elders.” (10)

On hearing these pleasant words the foolish husband was pleased and got his love for the wife (increased) improved without knowing the secret behind.” (11)

Here the thirty-fourth episode of the Minister & King's dialogue regarding woman's characterization from Chāritar Pakhyān is completed. All is well. (34-671)(Contd)

ਚੌਪਈ

ਨਰ ਚਰਿਤ੍ਰ ਨ੍ਰਿਪ ਨਿਕਟਿ ਉਚਾਰੈ । ਕਹਿਯੋ ਨਾਥ ਸੁਨ ਬਚਨ ਹਮਾਰੈ ।
ਦਥਿਨ ਦੇਸ ਰਾਇ ਇਕ ਰਹੈ । ਅਤਿ ਸੁੰਦਰ ਜਾ ਕੋ ਜਗ ਕਹੈ । ੧ ।

Chopaiee

nar charitar nrip nikat ucharo. kahiyo nath sun bachan hamaro.
dakhin des rai ik rahai. ati sunder ja ko jug kahai. (1)

ਅੜਿਲ

ਤਾ ਕੋ ਰੂਪ ਅਨੂਪ ਲਹਨ ਤ੍ਰਿਯ ਆਵਹੀ ।
ਨਿਰਖਿ ਪ੍ਰਭਾ ਬਲਿ ਜਾਹਿ ਸਭੈ ਸੁਖ ਪਾਵਹੀ ।
ਪਿਯ ਪਿਯ ਤਾ ਕਹ ਬੈਨ ਸਦਾ ਮੁਖ ਭਾਖਹੀ ।
ਹੋ ਅਧਿਕ ਪ੍ਰੀਤਿ ਰਾਜਾ ਸੋ ਨਿਤਿ ਪ੍ਰਤਿ ਰਾਖਹੀ । ੨ ।

Aril

ta ko roop anoop lehan triye aavhi.
nirikh prabha bali jahi sabhai sukh pavhi.
piye piye ta keh bain sada mukh bhakhi.
ho adhik preeti raja so neeti prati rakhahi. (2)

ਦੋਹਰਾ

ਦੈ ਇਸਤ੍ਰੀ ਤਾ ਕੇ ਰਹੈ ਅਮਿਤ ਰੂਪ ਕੀ ਖਾਨਿ ।
ਏਕ ਸੰਗ ਰਾਜਾ ਰਮੈ ਅਧਿਕ ਪ੍ਰੀਤਿ ਜੀਯ ਜਾਨਿ । ੩ ।

Dohra

daev istri ta ke rahai amit roop ki khani.
ek sung raja ramai adhik preeti jiye jani. (3)

ਏਕ ਦਿਵਸ ਦੋਊ ਤ੍ਰਿਯਾ ਨ੍ਰਿਪ ਬਰ ਲਈ ਬੁਲਾਇ ।
ਆਖਿ ਮੀਚਨ ਖੇਲਤ ਭਯੋ ਅਧਿਕ ਨੇਹ ਉਪਜਾਇ । ੪ ।

ek divas doyu triya nrip bar layi bulayi.
akhi mechan khelat bheyo adhik neh upjayi. (4)

ਆਖਿ ਮੁੰਦਿ ਤ੍ਰਿਯ ਏਕ ਕੀ ਦੂਜੀ ਲਈ ਬੁਲਾਇ ।
ਅਧਿਕ ਭੋਗ ਤਾ ਸੋ ਕਿਯਾ ਇਮਿ ਕਹਿ ਦਈ ਉਠਾਇ । ੫ ।

akhi mundi triya ek ki dooji layi bulayi.
adhik bhog ta so kiya isi kahi dayi uthayi. (5)

ਐ ਰੁਚਿ ਸੋ ਤੋ ਸੈ ਰਮੋ ਰਮੋ ਨ ਯਾ ਕੇ ਸੰਗ ।
ਕੋਟਿ ਕਸਟ ਤਨ ਪੈ ਸਹੋ ਕੈਸੇਈ ਦਹੈ ਅਨੰਗ । ੬ ।

aië ruchì so to se ramo ramo na ya ke sung.
koti kasaat tan pai saho kesoyi dahai anang. (6)

Chopaiee :

The minister then said, "O Raja ! Listen to my words. I am going to relate a Charitar (deceitful action) of a man. There was a Raja in the southern lands. He was renowned in the world as of a very charming personality." (1)

Aril :

Many women would come to glance at his beautiful features and all of them were feeling overjoyed at seeing his beauty and were all sacrifice to him. They would address him with the words as darling or dear and were always showing great love for the Raja. (2)

Couplet :

There were two women staying with the Raja, who were a fountain of beauty. The Raja would enjoy sensuous pleasure with one of them, showing his greater love and attraction for her. (3)

One day both the wives called the Raja for playing the game of "hide and seek" and showed great love for him while playing. (4)

By closing the eyes of one woman he called the second woman and then enjoying sexual companionship with her, he made her get up saying, " I am enjoying sensuous pleasure with you with great love and do not have any companionship with her (the other woman) though I am greatly upset by the god of love (kamdev), thus bearing the agony on my body alone. (5)

Thus the Raja Rukam Ket, showing this deceitful action and having sexual relations with Asman Kala, made her get up. The second foolish queen did not realize the secret of this move and thought it to be a game of hide and seek only. (6)

ਅੜਿਲ

ਸ੍ਰੀ ਅਸਮਾਨ ਕਲਾ ਭਜਿ ਦਈ ਉਠਾਇ ਕੈ ।
 ਰੁਕਮ ਕੇਤੁ ਨਿਪ ਐਸੋ ਚਰਿਤ ਦਿਖਾਇ ਕੈ ।
 ਮੂਰਖ ਰਾਨੀ ਦੁਤਿਯ ਨ ਕਛੁ ਜਾਨਕ ਭਈ ।
 ਹੋ ਲੁਕ ਮੀਚਨ ਕੀ ਖੇਲ ਜਾਨ ਜਿਯ ਮੈ ਲਈ । ੭ ।

Aril

Sri asman kala bhaji dayi uthayi ke.
 rukam ketu nrip aiso charit dikhayi ke.
 moorakh rani dutiye na kachu janak bhayi.
 ho luk meechan ki khel jaan jiye mai layi. (7)

ਰਤਿ ਕਰਿ ਕੈ ਤਿਯ ਦਈ ਉਠਾਈ । ਪੁਨਿ ਵਾ ਕੀ ਦੋਊ ਆਖਿ ਛੁਰਾਈ ।
 ਅੜਿਕ ਨੇਹ ਤਿਹ ਸੰਗ ਉਪਜਾਯੋ । ਮੂਰਖ ਨਾਰਿ ਭੇਦ ਨਹਿ ਪਾਯੋ । ੮ । ੧ ।

rati kari ke triye dayi uthayi. puni va ki doyu akhi churayi.
 arrik neh the sung upjaiyo. murakh nari bhed nahi payo. (8) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਪੈਤੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੩੫ । ੬੭੯ । ਅਫਜੁੰ ।
 iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
 pantisavo charitar samapatam. Sat Subham sat. (35) (679) aphjun.

ਚੋਪਈ

ਸੁਨੋ ਰਾਇ ਇਕ ਕਥਾ ਪ੍ਰਕਾਸੋ । ਤੁਮਰੇ ਚਿਤ ਕੇ ਭ੍ਰਮਹਿ ਬਿਨਾਸੋ ।
 ਗੈਂਡੇ ਖਾ ਡੋਰਗ ਤਹ ਰਹੈ । ਫਤੇ ਮਤੀ ਤਿਹ ਤ੍ਰਿਯ ਜਗ ਕਹੈ । ੧ ।

Chopaiee

suno rai ik katha parkaso. tumre chit ke bharmahi binaso.
 gaende kha dogar the rahe. phate mati the triye jug kahai. (1)

ਤਾ ਕੇ ਮਹਿਖ ਧਾਮ ਧਨ ਭਾਰੀ । ਤਿਨ ਕੀ ਕਰਤਿ ਅਧਿਕ ਰਖਵਾਰੀ ।
 ਚਰਵਾਰੇ ਬਹੁ ਤਿਨੈ ਚਰਾਵਹਿ । ਮੰਝ ਪਰੈ ਘਰ ਕੋ ਲੈ ਆਵਹਿ । ੨ ।

ta ke mahikh dham dhan bhari. tin ki karit adhik rakhvari.
 charvare bahu tibai charavhi. manjh parai ghur ko lai avhi. (2)

ਇਕ ਚਰਵਾਰਾ ਸੋ ਤ੍ਰਿਯ ਅਟਕੀ । ਭੂਲਿ ਗਈ ਸਭ ਹੀ ਸੁਧਿ ਘਟਕੀ ।
 ਨਿਤਪ੍ਰਤਿ ਤਾ ਸੈ ਭੋਗ ਕਮਾਵੈ । ਨਦੀ ਪੈਰਿ ਬਹੁਰੋ ਘਰ ਆਵੈ । ੩ ।

ik charvara so triye atki bhooli gayi sabh hi sudhi ghutki.
 nit t so bhog kamave. nadi pairi bhuro ghur avai. (3)

Chopaiee :

The Raja, after having enjoyed sensuous pleasure with her, made her get up and opened the bandage from the eyes of the second queen. He showed great love for the second queen but the foolish woman could not grasp the secret. (7)

Chopaiee :

After having sensuous relations with the woman, the Raja made her get up, and opened the bandage on both the eyes of the second queen. Then he showered great love on her, but the foolish woman could not see through the secret of his move. (8)

Here thirty-fifth episode of the Minister & King's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (35-679)(Contd)

Chopaiee :

The Minister said, " O Respected Raja ! Listen. Now I would relate another episode which will alleviate all your doubts. There used to live a dogar by the name Gainde Khan and his wife was known by the name of Fateh Mati. (1)

He had great wealth in the form of buffaloes and he used to care for them. These animals were taken for grazing by many herdsman and by the evening they were brought back home. (2)

That woman got entangled (in love) with one of the herdsman and she lost all the sense of safety for her house. She was daily having sexual relations with him and then would swim across the river and reach home. (3)

ਡੋਗਰ ਸੋਧ ਏਕ ਦਿਨ ਲਹਿਯੋ । ਤੁਰਤੁ ਤਿਧਾ ਕੋ ਪਾਛੇ ਗਹਿਯੋ ।
ਕੋਲ ਕਰਤ ਨਿਰਖੇ ਤਹ ਜਾਈ । ਬੈਠ ਰਹਾ ਜਿਯ ਕੋਪ ਬਢਾਈ । ੪ ।
dogar sodh ek din lahiyo. turat tripa ko pachho gahiyo.
kol karat nirikh teh jayi. baith raha jiye kop badayi. (4)

ਕਰਿ ਕਰਿ ਕੇਲਿ ਸੋਇ ਤੇ ਗਏ । ਬੇਸੰਭਾਰ ਨਿਜੁ ਤਨ ਤੇ ਭਏ ।
ਸੋਵਤ ਦੁਹੁੰਅਨ ਨਾਥ ਨਿਹਾਰਿਯੋ । ਕਾਡਿ ਕ੍ਰਿਪਾਨ ਮਾਰ ਹੀ ਡਾਰਿਯੋ । ੫ ।
kari kari keli soyi te gaye. besambhar nij tan te bhaye.
sowat duhuan nath nihariyo. kadi kirpan mar hi dariyo. (5)

ਦੋਹਰਾ

ਕਾਟਿ ਮੂੰਡ ਤਾ ਕੋ ਤੁਰਤ ਤਹੀ ਬੈਠ ਛਪਿ ਜਾਇ ।
ਤਨਿਕ ਤਾਤ ਲੋਹੁ ਲਗੇ ਬਾਲ ਜਗੀ ਅਕੁਲਾਇ । ੬ ।

Dohra

kati mund ta ko turat tahi baith chapi jayi.
tanik tat lohu lagai bal jagi akulayi. (6)

ਚੌਪਈ

ਮੂੰਡ ਬਿਨਾ ਨਿਜੁ ਮੀਤ ਨਿਹਾਰਿਯੋ । ਅਧਿਕ ਕੋਪ ਚਿਤ ਭੀਤਰ ਧਾਰਿਯੋ ।
ਦਸੋ ਦਿਸਨ ਕਾਢੇ ਅਸਿ ਧਾਵੈ । ਹਾਥਿ ਪਰੈ ਤਿਹ ਮਾਰਿ ਗਿਰਾਵੈ । ੭ ।

Chopaiee

mund bina nij meet nihariyo. adhik kop chit bheetar dhariyo.
daso disan kadai asi dhavai. rakhi parye the mari giravai. (7)

ਡੋਗਰ ਛਪਯੋ ਹਾਥ ਨਹਿ ਆਯੋ । ਢੂੰਢਿ ਰਹੀ ਤ੍ਰਿਯ ਨ ਦਰਸਾਯੋ ।
ਵੈਸੇ ਹੀ ਪੈਰਿ ਨਦੀ ਕਹ ਆਈ । ਤਹਾ ਮਿਤ੍ਰ ਕਹ ਦਿਯਾ ਬਹਾਈ । ੮ ।
dogar chapiyo hath naahi ayo. dhoondi rahi triye naa darsayo.
vaise hi paeri nadi keh ayi. taha mitar keh diya bahai. (8)

ਪੈਰਿ ਧਾਮ ਸਰਿਤਾ ਕਹ ਆਈ । ਪੈਂਦਿ ਰਹੀ ਜਨੁ ਸੰਪ ਚਬਾਈ ।
ਪਾਛੇ ਤਰਿ ਡੋਗਰ ਹੁੰ ਆਯੋ । ਮੁਰਖ ਨਾਰਿ ਭੇਦ ਨਹਿ ਪਾਯੋ । ੯ ।
peri dham sarita keh ayi. pedi raahi janu sanp chabayi.
pachai tari dogar hoon aiyo. moorakh nari bhed nahi payo. (9)

ਐਸ ਭਾਤਿ ਸੋ ਕਾਲ ਬਿਹਾਨਯੋ । ਬੀਤਾ ਬਰਖ ਏਕ ਦਿਨ ਜਾਨਯੋ ।
ਤਬ ਡੋਗਰ ਇਹ ਭਾਤਿ ਉਚਾਰੋ । ਕਰੋ ਨਾਰਿ ਇਕਿ ਕਾਜ ਹਮਾਰੋ । ੧੦ ।
ais bhaati so kaal bhaniyo. beeta barakh ek din janyo.
tab dogar eh bhati ucharo. karo nari iki kaaj hamaro. (10)

The dogar got the clue to this information one day and followed the woman immediately. He saw the woman in sexual company (with the man) and got enraged and sat there. (4)

After the sexual enjoyment they went to sleep and became unaware of their bodies. When the husband saw the herdsman sleeping, he killed him with his sword. (5)

Couplet :

After beheading the herdsman, the husband hid himself and sat there. When the warm blood touched her, the woman got up in a shock. (6)

Chopraice :

When she saw her paramour headless, she became furious with rage at heart. She took out her sword and started roaming around in all directions so as to kill anyone who was sighted there. (7)

The dogar was hiding, so he was not caught by her. She was trying to locate the killer but could not lay her hands on him. She came back as usual by swimming across and then threw the friend's body to be washed away." (8)

She came back home and lied down in such a state if she had been bitten by a snake. Later on the dogar also came back after swimming across the river but the foolish woman did not grasp the secret. (9)

Then sometime had elapsed and after a year it appeared like a day only. Then the dogar said, "O spouse ! Do something for me." (10)

ਏਕ ਤ੍ਰਿਯਾ ਕਾਰਜ ਮੁਰ ਕੀਜਹੁ । ਮਖਨੀ ਕਾਡਿ ਧਾਮ ਤੇ ਦੀਜਹੁ ।
ਜਾਤ ਕਹਿਯੋ ਤਹ ਤ੍ਰਿਯ ਮੈ ਨਾਹੀ । ਹੇਰਿ ਅੰਧੇਰੇ ਡਰੋ ਮਨ ਮਾਹੀ । ੧੧ ।

ek triya karaj mur kejahu. makhni kadi dham te dejhu.
jat kahiyo teh triye mai nahi. heri andhere daro man mahi. (11)

ਡੋਗਰ ਕਹਾ ਲਗਤ ਦੁਖੁ ਮੋ ਕੋ । ਭੂਲਿ ਗਯੋ ਵਹ ਦਿਨ ਤ੍ਰਿਯ ਤੋ ਕੋ ।
ਨਦੀ ਪੈਰਿ ਕਰਿ ਪਾਰ ਪਰਾਈ । ਜਾਰ ਬਹਾਇ ਬਹੁਰਿ ਘਰ ਆਈ । ੧੨ ।

dogar kaha lagat dukh mo ko. bhooli geyo veh din triye to ko.
nadi peri kari par parayi. jar bahayi bahuri ghur ayi. (12)

ਚਮਕਿ ਉਠੀ ਜਬ ਬਚਨ ਉਚਾਰੇ । ਮੋਰ ਭੇਦ ਇਨ ਸਕਲ ਨਿਹਾਰੇ ।
ਤਾ ਤੇ ਅਬ ਹੀ ਯਾਰਿ ਸੰਘਾਰੇ । ਮਾਰਿ ਚੋਰ ਇਹ ਜਏ ਉਚਾਰੇ । ੧੩ ।

chamki uthi jub bachan uchare. mor bhed in sakal nihare.
ta te ab hi yari sangharo. mari chor eh jai ucharo. (13)

ਦੋਹਰਾ

ਪੈਠਿ ਅੰਧੇਰੇ ਧਾਮ ਮਹਿ ਕਾਢਿ ਲਈ ਕਰਵਾਰਿ ।
ਨਿਜੁ ਪਾਤਿ ਪੈ ਹਤ ਕੇ ਨਿਮਿਤਿ ਕਰੇ ਪਚਾਸਿਕ ਵਾਰਿ । ੧੪ ।

Dohra

pethi andhero dham mahi kadi layi karvahi.
niju pati, pae hat ke nimit karai pachasik vari. (14)

ਨਿਰਖਿ ਚਮਕ ਤਰਵਾਰ ਕੀ ਦੁਰਯਾ ਮਹਿਖ ਤਰ ਜਾਇ ।
ਤਨਿਕ ਨ ਬਿਣ ਲਾਗਨ ਦਈ ਇਹ ਛਲ ਗਯੋ ਬਚਾਇ । ੧੫ ।

nirikh chamak tarvar ki durya mahikh tur jayi.
tanik na brin lagan dayi eh chhal geyo bacha. (15)

ਪੈਰਿ ਨਦੀ ਗਈ ਮਿਤ੍ਰ ਕੋ ਆਈ ਤਹੀ ਬਹਾਇ ।
ਨਿਜੁ ਪਾਤਿ ਕੋ ਘਾਇਲ ਕਿਯਾ ਨੈਕ ਨ ਰਹੀ ਲਜਾਇ । ੧੬ । ੧ ।

pairi nadi gayi mitar ko ayi tahi bahai.
anij pati ko ghayal kiya nek na rahi lajayi. (16) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਪੁਰਖ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਛਤੀਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੩੬ । ੬੯੫ । ਅਫਜ਼ੀ ।
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“O woman ! Do something for me and bring some butter for me from home.” The woman replied, “I would not go as I am scared of darkness at this time.” (11)

The dogar said, “In your negative reply, I feel very sad. The dogar said, “O lady ! Have you forgotten the day when you had gone swimming across the river and after throwing your paramour’s body to be washed away, you had come home.” (12)

When the dogar said these words, the woman got furious, finding that he had known her secret, so she decided to kill him right now and will tell the people that thieves had killed him. (13)

Couplet :

So she went into a dark room and took out a sword. She attacked the husband about fifty times. (14)

The dogar, seeing the sword’s brightness hid himself underneath a buffalo and was not hurt at all thus he managed to save himself with this deceitful action. (15)

The woman swam across the river and washed away the body of her paramour and then wounded the husband on return without feeling ashamed a bit even. (16)(1)

Here the thirty-sixth episode of Minister & King’s dialogue regarding woman’s characterization from Charitar Pakhyan is completed. All is well. (36-695)(Contd)

ਦੋਹਰਾ

ਨਰ ਚਰਿਤ੍ਰ ਨਿਪ ਕੇ ਨਿਕਟਿ ਮੰਤ੍ਰੀ ਬਿਚਾਰਿ ।
ਤਬੈ ਕਥਾ ਛਤੀਸਵੀ ਇਹ ਬਿਧਿ ਕਹੀ ਸੁਧਾਰਿ । ੧ ।

Dohra

nar charitar nrip ke nikat mantri bichari.
tabai katha chatisavi eh bidhi kahi sudhari. (1)

ਤਵਨ ਤ੍ਰਿਯਾ ਕੋ ਤੁਰਤੁ ਹੀ ਡੋਗਰ ਘਾਉ ਉਬਾਰਿ ।
ਤਾਹਿ ਤੁਰਤੁ ਮਾਰਤ ਭਯੋ ਗਰੇ ਰਸਹਿਯ ਡਾਰਿ । ੨ ।

tavan triyaa ko turat hi dogar ghau ubari.
tahi turat marat bheyo garai rasriye dari. (2)

ਵਾ ਰਸਿਯਾ ਕਹ ਛਾਨਿ ਕੈ ਬਧਿਸਿ ਬਰੋ ਬਨਾਇ ।
ਆਪੁ ਉਚ ਕੂਕਤ ਭਯੋ ਲੋਗਨ ਸਭਨ ਸੁਨਾਇ । ੩ ।

va rasiya keh chhani ke bandhisi baro banayi.
aap uch kukat bheyo logan sabhan sunayi. (3)

ਚੌਪਈ

ਸਭ ਲੋਗਨ ਕਹ ਧਾਮ ਬੁਲਾਯੋ । ਨਿਜੁ ਦੇਹੀ ਕੋ ਘਾਵ ਦਿਖਾਯੋ ।
ਪੁਨਿ ਤਿਨ ਕੋ ਲੈ ਨਾਰਿ ਦਿਖਾਰੀ । ਰੋਇ ਕੂਕ ਉਚੇ ਕਰਿ ਮਾਰੀ । ੪ ।

Chopaiee

sabh logan keh dham bulayo. nij dehi ko ghav dikhayo.
pun tin ko lai nari dikhari. roi kook uchai kari mari. (4)

ਜਬ ਮੋਰੇ ਤ੍ਰਿਯ ਘਾਵ ਨਿਹਾਰਿਯੋ । ਅਧਿਕ ਸੋਕ ਚਿਤ ਮਾਝ ਬਿਚਾਰਿਯੋ ।
ਭੇਦ ਪਾਇ ਦਿਯ ਮੁਹਿ ਕਹ ਟਾਰੀ । ਲੈ ਪਾਸੀ ਸੁਰ ਲੋਕ ਬਿਹਾਰੀ । ੫ ।

jab morai triye ghav nihariyo. adhik sok chit majh bichariyo.
bhed payi diye muhi keh taari. lai pasi sur lok bihari. (5)

ਦੋਹਰਾ

ਦੂਧ ਦੁਹਤ ਕਟਿਯਾ ਨਿਮਤਿ ਮਹਿਖੀ ਮਾਰਿਸ ਮੋਹਿ ।
ਘਾਵ ਭਯੋ ਤਰਵਾਰ ਸੋ ਕਹਾ ਬਤਾਊ ਤੋਹ । ੬ ।

Dohra

doodh duhat katiya nimit mahikhi maris mohi.
ghav bheyo tarwar so kaha batau toh. (6)

Couplet :

The minister had related a man's deceitful action and then improving upon the thirty-sixth episode he said. (1)

That dogar after saving himself from the onslaught of the woman and then putting a rope around her neck, he managed to kill her. (2)

He had tied the rope strongly around the hut and then started shouting so as to be heard by all. (3)

Chopaiee :

He called all the people at home and showed them his wounds. Then he showed them his wife and he cried out. (4)

When the woman saw my wounds she felt greatly pained. She made me forget by taking me aside and later she tied a rope around her neck and killed herself by this nose. (5)

Couplet :

When I was milking the buffalo then it struck me for the sake of her off-spring and the stroke was like a sword, How could I explain this wound ? (6)

ਚੌਪਈ

ਅਬ ਆਛੈ ਤਿਹ ਕਫਨ ਬਨੈਯੈ । ਭਲੀ ਭਾਤਿ ਭੂਅ ਖੋਦ ਗਡੈਯੈ ।
ਚੌਹੂੰ ਬਯਾਹ ਅਵਰ ਨਹਿ ਕਰਿਹੈ । ਯਾ ਕੇ ਬਿਰਹਿ ਲਾਗਿ ਕੈ ਬਰਿਹੈ । ੭ ।

Chopaiee

ab acho the kafan baneye. bhali bhati bhuai khod gadeyo.
hohun bayah avar nahi kariho. ya ke birhi lagi ke bariho. (7)

ਦੋਹਰਾ

ਲੋਗਨ ਸਭਨ ਬੁਲਾਇ ਕੈ ਆਛੈ ਕਫਨ ਬਨਾਇ ।
ਦੁਰਾਚਾਰਨੀ ਨਾਰਿ ਕਹ ਇਹ ਬਿਧਿ ਦਿਯਾ ਦਬਾਇ । ੮ । ੧ ।

Dohra

logan sabhan bulayi ke accho kafan banayi.
duracharni nari keh eh bidhi diya dabayi. (8)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਪੁਰਖ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਸੈਤੀਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੩੭ । ੭੦੩ । ਅਫਜ਼ੁ ।
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sentisavo charitar samapatam. Sat Subham sat. (37) (703) aphjun.

ਚੌਪਈ

ਬਹੁਰ ਸੁ ਮੰਤ੍ਰੀ ਉਚਾਰੀ । ਏਕ ਤਰੁਨਿ ਜੋਬਨ ਕੀ ਭਰੀ ।
ਏਕ ਚੋਰ ਤਾ ਕਹ ਠਗ ਬਰਿਯੋ । ਅਧਿਕ ਅਨੰਦ ਦੁਹੂੰ ਚਿਤ ਕਰਿਯੋ । ੧ ।

Chopaiee

bahur su mantri uchari. ek taruni joban ki bhari.
ek chor ta keh thug bariyo. adhik anand duhun chit kariyo. (1)

ਰੈਨਿ ਭਏ ਤਸਕਰ ਉਠਿ ਜਾਵੈ । ਦਿਨ ਦੇਖਤ ਠਗ ਦਰਬੁ ਕਮਾਵੈ ।
ਤਾ ਤ੍ਰਿਯ ਸੋ ਦੋਊ ਭੋਗ ਕਮਾਈ । ਮੂਰਖ ਭੇਦ ਪਛਾਨਤ ਨਾਰੀ । ੨ ।
raini bhaye taskar uthi javai. din dekhat thug darbu kamavai.
ta triye so dou bhog kamayi. murakh bhed pachanat nahi. (2)

ਠਗ ਜਾਨੈ ਮੋਰੀ ਹੈ ਨਾਰੀ । ਚੋਹ ਕਹੈ ਮੋਰੀ ਹਿਤਕਾਰੀ ।
ਤ੍ਰਿਯ ਕੈ ਤਾਹਿ ਦੋਊ ਪਹਿਚਾਨੈ । ਮੂਰਖ ਭੇਦ ਨ ਕੋਊ ਜਾਨੈ । ੩ ।
thug janai mori kai nari. choh kahai mori hitkari.
triye ke tahi dou pahichana. moorakh bhed na kou janai. (3)

Chopaiee :

“Now let us make a nice coffin for her to be buried and after digging the land, make her rest inside the grave. I would also not marry again and burn myself in her separation.” (7)

Couplet :

Thus he called all the people and made a beautiful coffin, he buried that woman with a dubious character. (8)

Here the thirty-seventh episode of minister & king's dialogue regarding a woman's characterization from Charitar Pakhyan is completed. All is well. (37-703)(Contd)

Chopaiee :

The minister then related another episode. There was a very young woman and she married a thief and another trickster (cheat) and kept both of them happy and satisfied. (1)

In the night the thief would go on his stealing spree while during daytime, the cheat would go for making money. Both the men would enjoy sensuous pleasure with the woman, but they did not know the secret behind it. (2)

The cheat would consider her as his wife while the thief thought her to be his wife. Both the fellows took her to be their wife but the fools did not know the secret. (3)

ਚੌਪਈ

ਏਕ ਰੁਮਾਲ ਬਾਲ ਹਿਤ ਕਾਢਾ । ਦੁਹੀਅਨ ਕੇ ਜਿਯ ਆਨੰਦ ਬਾਢਾ ।
ਵਹ ਜਾਨੈ ਮੋਰੇ ਹਿਤ ਕੈ ਹੈ । ਚੋਰ ਲਖੈ ਮੋਹੀ ਕਹ ਦੈ ਹੈ । ੪ ।

Chopaiee

ek rumal bal hit kada. duhuan ke jiye anand badha.
veh janai morai hit ke hai. chor lakhai mohi keh de hai. (4)

ਦੋਹਰਾ

ਚੋਰ ਤਿਯਹਿ ਪਯਾਰਾ ਹੁਤੋ ਤਾ ਕਹੁ ਦਿਯਾ ਰੁਮਾਲ ।
ਤਾ ਕਹੁ ਨੈਨ ਨਿਹਾਰਿ ਠਗ ਮਨ ਮੈ ਭਧਾ ਬਿਹਾਲ । ੫ ।

Dohra

chor triyahi payara huto ta kahu diya rumal.
ta kahu nain nihari thag man mai bheya bihal. (5)

ਚੌਪਈ

ਮੁਸਟ ਜੁਪ ਤਸਕਰ ਸੋ ਕਿਯੋ । ਛੀਨ ਰੁਮਾਲ ਹਾਥ ਤੇ ਲਿਯੋ ।
ਚੋਰ ਕਹਾ ਮੋ ਤਿਯ ਇਹ ਕਾਢਾ । ਯੋ ਸੁਨਿ ਅਧਿਕ ਰੋਸ ਜਿਯ ਬਾਢਾ । ੬ ।

Chopaiee

musat judh taskar so kiyo. cheen rumal ros jiye bada.
chor kaha mo triye eh kada. yo suni adhik ros jiye badha. (6)

ਆਪੁ ਬੀਚ ਗਾਰੀ ਦੋਉ ਦੇਹੀ । ਦਾਤਿ ਨਿਕਾਰ ਕੇਸ ਗਹਿ ਲੇਹੀ ।
ਲਾਤ ਮੁਸਟ ਕੇ ਕਰੈ ਪ੍ਰਹਾਰਾ । ਜਾਨੁਕ ਚੋਟ ਪਰੈ ਘਰਿਯਾਰਾ । ੭ ।

aap beech gari dou dehi. dati nikar kes gahi lehi.
lat musat ke karai parhara. januk chot parai ghariyara. (7)

ਦੋਉ ਲਰਿ ਇਸਤ੍ਰੀ ਪਹਿ ਆਏ । ਅਧਿਕ ਕੋਪ ਹੈ ਬਚਨ ਸੁਨਾਏ ।
ਠਗ ਤਸਕਰ ਦੁਹੂ ਬਚਨ ਓਚਾਰੀ । ਤੈ ਇਹ ਨਾਰਿ ਕਿ ਮੋਰੀ ਨਾਰੀ । ੮ ।

dou lari istri pahi aye. adhik kop haiv bachan sunaiye.
thug taskar duhun bachan uchari. te eh nari ki mori nari. (8)

ਦੋਹਰਾ

ਸੁਨ ਤਸਕਰ ਠਗ ਮੈ ਕਹੋ ਹੈ ਤਾਹੀ ਕੀ ਨਾਰਿ ।
ਜੋ ਛਲ ਬਲ ਜਾਨੈ ਘਨੋ ਜਾ ਮੈ ਬੀਰਜ ਅਪਾਰ । ੯ ।

Dohra

sun taskar thug mai kaho ho tahi ki nari.
jo chal bal janai ghano ja me beeraj apar. (9)

Chopaiee :

The woman took out a handkerchief with great love and both the men got excited on seeing the handkerchief. The cheat thought it to be for him while the thief took it was meant for him. (4)

Couplet :

The thief was very dear to the woman, so she gave it to him (the handkerchief). On seeing this with his own eyes, the cheat felt pained at heart. (5)

Chopaiee :

They started fighting (with fists) with each other and the cheat snatched away the kerchief from his hands. The thief said that the handkerchief was designed by his wife and on hearing this the cheat became furious with rage. (6)

Both of them started abusing each other and caught hold of each other's hair, while gnawing their teeth. They were fighting with fists and even legs as if someone was striking at the gong. (7)

While fighting each other, both of them came to the woman and said with great fury. The cheat and thief were both saying, "Are you his wife or mine?" (8)

Couplet :

(The woman said), "O Thief and cheat ! Listen to me. I belong to him who is more clever and knows witchcraft and is more powerful." (9)

ਬਹੁਰਿ ਬਾਲ ਐਸੇ ਕਹਾ ਸੁਨਹੁ ਬਚਨ ਮੁਰ ਏਕ ।
ਸੋ ਮੈ ਕੋ ਇਸਤ੍ਰੀ ਕਰੈ ਜਿਹ ਮਹਿ ਹੁਨਰ ਅਨੇਕ । ੧੦ ।

bahuri bal aise kaha sunhu bachan murr ek.
so mai ke istri karai jeh mahi hunar anek. (10)

ਚੌਪਈ

ਸੁਨਿ ਬਾਲਾ ਮੈ ਬੈਨ ਤਿਹਾਰੈ । ਅਬ ਪੌਰਖ ਤੈ ਦੇਖੁ ਹਮਾਰੈ ।
ਅਧਿਕ ਬੀਰਜ ਜਾ ਮੈ ਜਿਯ ਧਰਿ ਹੈ । ਤਾਹੀ ਕਹ ਅਪਨੋ ਪਤਿ ਕਰਿ ਹੈ । ੧੧ ।

Chopaiee

sunī bala mai bain tiharo. ab porakh tai dekhu hamaro.
adhik beraj ja mai jiye dhari hai. tahi keh apno pati kari hai. (11)

ਠਗ ਬਚ ਭਾਖਿ ਨਗਰ ਮਹਿ ਗਯੋ । ਇਸਥਿਤ ਏਕ ਹਾਟ ਪਰ ਭਯੋ ।
ਮੁਹਰੈ ਸਕਲ ਦ੍ਰਿਸਟਿ ਤਹ ਧਰੀ । ਸਾਹੁ ਭਏ ਇਹ ਭਾਤਿ ਉਚਰੀ । ੧੨ ।

thug bach bhakhi nagar mahi geyo. isthit ek haat par bheyo.
muhrai sakal dristi the dhari. sahu bhaye eh bhati uchri. (12)

ਦੋਹਰਾ

ਐਸ ਭਾਤਿ ਉਚਰਤ ਭਯਾ ਹੈ ਢੀਲੋ ਸਰਬੰਗ ।
ਮੁਹਰਨ ਕੋ ਸੌਦਾ ਕਰੈ ਸਾਹੁ ਤਿਹਾਰੇ ਸੰਗ । ੧੩ ।

Dohra

ais bhati uchrat bhaya haiv dheelo sarbung.
muhran ko souda karai sahu tihare sung. (13)

ਮਦਨ ਰਾਇ ਠਗ ਇਸ ਕਹੀ ਮਨ ਮੈ ਮੰਤ੍ਰ ਬਿਚਾਰਿ ।
ਲੈ ਮੁਹਰੈ ਰੁਪਯਾ ਦੇਵੈ ਤੁਮ ਕਹ ਸਾਹ ਸੁਧਾਰਿ । ੧੪ ।

madan rai thug is kahi man mai mantar bichari.
lai muharai rupya devo tum saah sudhari. (14)

ਚੌਪਈ

ਯੋ ਜਬ ਸਾਹ ਬੈਨਿ ਸੁਨ ਪਾਯੋ । ਕਾਦਿ ਅਸਰਫੀ ਨੀ ਕਹਾਯੋ ।
ਠਗ ਕੀ ਦ੍ਰਿਸਟਿ ਜਬੈ ਤੇ ਪਰੀ । ਸਭ ਸਨ ਕੀ ਮਨ ਭੀਤਰ ਧਰੀ । ੧੫ ।

Chopaiee

yo jub sah baeni sun payo. kadhi asarphi ni kahayo.
thug ki dristi jabai te pari. sabh sun ki man bhetar dhari. (15)

ਮੁਹਿਰੈ ਡਾਰਿ ਗੁਥਰਿ ਯਹਿ ਲਈ । ਅਧਿਕ ਮਾਰਿ ਬਨਿਯਾ ਕਹ ਦਈ ।
ਉਚੇ ਸੌਰ ਕਰਾ ਪੁਰ ਮਾਹੀ । ਮੈ ਮੁਹਰਨ ਕਹ ਬੇਚਤ ਨਾਹੀ । ੧੬ ।

muhre dari guthri yahi layi. adhik mari baniya keh dayi.
uche sor kara pur mahi. mai muhran keh bechat nahi. (16)

Then the woman said further, "Listen to me ! Whosoever possesses more skill and art should consider me as his wife." (10)

Chopaiee :

"O woman ! I have heard your words. Now you watch my strength. Whosoever is found stronger than the other, may be considered your spouse." (11)

The cheat after saying this went away to the town and sat in one shop there. He saw all the gold coins in the shop (cash box) and told the merchant like this. (12)

Couplet :

He addressed the shopkeeper with great humility and said, "O Merchant, I want to strike a deal with you regarding these gold coins." (13)

Madan Rai, the cheat, thought to himself and said, "O Merchant ! I will give you money (in rupees) in exchange for all these gold coins." (14)

Chopaiee :

When the merchant heard these words, he took out all the gold coins to show his being wealthy. When the crook (cheat) glanced at these coins, he noted in his mind their year of manufacture. (15)

He put the coins in a bag and beat the shopkeeper mercilessly. The cheat then started shouting in the town, "I do not want to sell these gold coins." (16)

ਸੋਰ ਸੁਨਤ ਪੁਰ ਜਨ ਸਭ ਧਾਏ । ਵਾ ਬਨਿਯਾ ਠਗ ਕੇ ਢਿਗ ਆਏ ।
ਮੁਸਟ ਜੁਪ ਨਿਰਖਤ ਅਨੁਰਾਗੇ । ਤਿਹ ਦੁਹੂਅਨ ਕਹ ਪੂਛਨ ਲਾਗੇ । ੧੭ ।
sor sunat pur jan sabh dhaiye. va baniya thug ke dhig aaye.
musat jup nirkhat anurage. the duhuan keh poochan lagai. (17)

ਤੁਮ ਕਯੋ ਜੁਪ ਕਰਤ ਹੋ ਭਾਈ । ਹਮੈ ਕਹਹੁ ਸਭ ਬਿਥਾ ਸੁਨਾਈ ।
ਦੁਹੂਅਨ ਕਹ ਅਬ ਹੀ ਗਹਿ ਲੈਹੈ । ਲੈ ਕਾਜੀ ਪੈ ਨਯਾਇ ਚੁਕੈਹੈ । ੧੮ ।
tum keyo joop karat ho bhayi. hamai kehhu sabh britha sunayi.
duhuan keh ab hi gahi lehe. lai kaji pai nyaie chukehe. (18)

ਸੁਨਤ ਬਚਨ ਉਦਿਤ ਠਗ ਭਯੋ । ਤਾ ਕਹ ਲੈ ਕਾਜੀ ਪਹ ਗਯੋ ।
ਅਧਿਕ ਦੁਖਿਤ ਹੈ ਦੀਨ ਪੁਕਾਰੋ । ਕਰਿ ਕਾਜੀ ਤੈ ਨਯਾਇ ਹਮਾਰੋ । ੧੯ ।
sunat bachan udit thug bheyo. ta keh le kaji peh geyo.
adhik dukhit haiv deen pukaro. kari kaji te nyayi hamaro. (19)

ਦੋਹਰਾ

ਤਬ ਲਗਿ ਬਨਿਯਾ ਹੈ ਦੁਖੀ ਇਮਿ ਕਾਜੀ ਸੋ ਬੈਨ ।
ਹਮਰੋ ਕਰੋ ਨਿਯਾਇ ਤੁਮ ਕਹਿਯੋ ਸ੍ਵਤ ਜਲ ਨੈਨ । ੨੦ ।

Dohra

tab lagi baniya haiv dukhi im kaji so bain.
hamro karo niyayi tum kahiyo sarvat jal nain. (20)

ਚੌਪਈ

ਸੁਨੁ ਕਾਜੀ ਜੁ ਬਚਨ ਹਮਾਰੇ । ਕਲਾਮੁਲਾ ਕੀ ਆਨਿ ਤਿਹਾਰੇ ।
ਖੁਦਾਇ ਸੁਨੋਗੇ ਦਾਦ ਹਮਾਰੇ । ਹੈਹੋ ਦਾਵਨਗੀਰ ਤੁਹਾਰੇ । ੨੧ ।

Chopaiee

sunu kaji ju bachan hamare. kalamula ki aan tiharai.
khudai sunoge dad hamaro. hevho davangeer tuhare. (21)

ਦੋਹਰਾ

ਅਧਿਕ ਦੀਨ ਹੈ ਠਗ ਕਹਿਯੋ ਸੁਨੁ ਕਾਜਿਨ ਕੇ ਰਾਇ ।
ਹਮ ਪੁਕਾਰ ਤੁਮ ਪੈ ਕਰੀ ਹਮਰੋ ਕਰੋ ਨਯਾਇ । ੨੨ ।

Dohra

adhik deen haiv thug kahiyo suno kajin ke rai.
hum pukar tum pai kari hamro karo upai. (22)

On hearing the noise, all the people gathered there and came to the cheat and the shopkeeper. On seeing them fighting with fists, they asked both with great affection (regard). (17)

“O Brothers ! Why are you fighting ?” Please relate your whole story to us. We will take you both to the Kazi for imparting justice to you.” (18)

The cheat got ready straightaway on hearing these words and taking the shopkeeper went to the Kazi and said with great humility, “O Kazi ! Please do justice to us.” (19)

Couplet

The trader also feeling great anguish by that time said and with tears in his eyes he told the Kazi to impart justice to them. (20)

Chopaiee :

“O respected Kazi ! Please listen to us. You may swear by Koran (God’s word) God will listen to our prayer, as we have taken refuge at your door (your support).” (21)

Couplet :

The cheat said with all humility, “O Great Kazi ! We have come with a prayer to you, so please do justice to us.” (22)

ਚੋਪਈ

ਤਬ ਕਾਜੀ ਜਿਯ ਨਯਾਇ ਬਚਾਰਿਯੋ । ਪ੍ਰਗਟ ਸਭਾ ਮੈ ਦੁਹੁ ਉਚਾਰਿਯੋ ।
ਜੋ ਮੁਹਰਨ ਕੇ ਸਨਹਿ ਬਤਾਵੈ । ਸੋ ਸਭ ਆਜੁ ਅਸਰਫੀ ਪਾਵੈ । ੨੩ ।

Chopaiee

tab kaji jiye nayaye bachariyo. pargat sabha mai duhun uchariyo.
jo muhran ke saneh batavai. so sabh aaj asraphi pavai. (23)

ਸਨ ਮੁਹਰਨ ਕੋ ਬਨਿਕ ਨ ਜਾਨੋ । ਮੂੰਦਿ ਰਹਾ ਮੁਖ ਕਛੁ ਨ ਬਖਾਨੋ ।
ਰੋਇ ਪੀਟ ਕਰਿ ਕਰਤ ਪੁਕਾਰਾ । ਹਾਹਾ ਕਿਯਸਿ ਕਹਾ ਕਰਤਾਰਾ । ੨੪ ।
san mohran ke banik na jano. mundi raha mukh kachu na bakhano.
roi peet kari karat pukara. haha kiyas kaha kartara. (24)

ਦੋਹਰਾ

ਮੁਹਰ ਅਕਬਰੀ ਏਕ ਸਤ ਜਹਾਨੀ ਸੈ ਦੋਇ ।
ਸਾਹਿ ਜਹਾਨੀ ਚਾਰਿ ਸੈ ਦੇਖ ਲੇਹੁ ਸਭ ਕੋਇ । ੨੫ ।

Dohra

mohar akbari ek sat jahangiri se doyi.
sahi jahani char sai dekh lehu sabh koi. (25)

ਚੋਪਈ

ਸਭਾ ਬੀਚ ਜਬ ਮੁਹਰ ਉਘਾਰੀ । ਸੋ ਨਿਕਰੀ ਜੋ ਠਗਹਿ ਉਚਾਰੀ ।
ਕਾਜੀ ਛੀਨਿ ਸਾਹੁ ਤੇ ਲੀਨੀ । ਲੈ ਤਸਕਰ ਕੇ ਕਰ ਮੈ ਦੀਨੀ । ੨੬ ।

Chopaiee

sabha beech jab mohar ughari. so nikri jo thaghi uchari.
kaji cheeni sahu te leeni. lai taskar ke kur mai deeni. (26)

ਦੋਹਰਾ

ਜਸ ਕਾਜੀ ਕੋ ਪਸਰਿਯੋ ਠਗ ਭਾਖਯੋ ਸਭ ਗਾਉ ।
ਕੀਨੋ ਉਮਰ ਖਿਤਾਬ ਜਿਸਿ ਆਜੁ ਹਮਾਰੋ ਨਯਾਉ । ੨੭ ।

Dohra

jus kaji ko pasriyo thug bhakhyo sabh gayu.
keeno unar khitab jisi aaj hamaro nayayu. (27)

ਚੋਪਈ

ਠਗ ਲੈ ਕੈ ਮੁਹਰੈ ਘਰ ਆਯੋ । ਤਿਨ ਕਾਜੀ ਕਛੁ ਨਯਾਇ ਨ ਪਾਯੋ ।
ਬਨਿਯਾ ਕਾਦਿ ਸਦਨ ਤੇ ਦੀਨਾ । ਝੁਠੇ ਤੇ ਸਾਚਾ ਠਗ ਕੀਨਾ । ੨੮ ।

Chopaiee

thug lai ke muhre ghur aayo. tin kaji kachu nayaye na payo.
baniya kadi sadan te deena. jhuthe te sacha thug keena. (28)

Chopaiee :

Then the Kazi thought to himself for imparting justice and then told them clearly before the assembled people, " Whosoever gives the year of these gold coins (manufacture date), will be given all these coins." (23)

The shopkeeper did not know the year (of manufacture) of coins, so he kept quiet and could not utter a word. He started crying aloud, weeping and complaining, "O God ! What have you done ?" (24)

Couplet :

The cheat said, "There were one hundred Akbari (age) coins and two hundred Jahangiri (age), while Shahjahani (age) there were four hundred gold coins. You may all check up thoroughly." (25)

Chopaiee :

When the gold coins were taken out and shown to the people they were exactly like that, as suggested by the cheat. So the Kazi snatched the bag from the merchant and gave them to the cheat. (26)

"The fame of Kazi spread around and the cheat told the whole town that the Kazi had imparted justice to us like Umar Khitab (Khalifa)." (27)

Chopaiee :

The cheat came home with the gold coins but the Kazi could not see through the secret of this justice. He turned out the trader as untruthful and accepted the cheat as truthful. (28)

ਠਗਹਿ ਅਸਰਵੀ ਸਾਤ ਸੈ ਕਰ ਦੀਨੀ ਨਰਨਾਹਿ ।
ਤਾ ਤ੍ਰਿਯ ਪਾਹਿ ਲੈ ਆਇਯੋ ਅਪਨੇ ਥਰ ਕੇ ਮਾਹਿ । ੨੯ । ੧ ।

thghi asarvi sat se kar dini narnahi.
ta triye pahi lai aiyo apne thar ke mahi. (29) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਪੁਰਖ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਅਠਤੀਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੩੮ । ੭੩੨ । ਅਫਜ਼ੁ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhūop sambadai
athtisavo charitar samapatam. Sat Subham sat. (38) (732) aphjun.

ਚੌਪਈ

ਰੈਨ ਭਈ ਤਸਕਰ ਉਠਿ ਧਾਯੋ । ਸਕਲ ਸ਼ਾਨ ਕੋ ਭੇਸ ਬਨਾਯੋ ।
ਸਾਹਿਜਹ" ਕੇ ਗ੍ਰਿਹ ਪਗ ਧਾਰਿਯੋ । ਗਪੈ ਕਹਤ ਗਾਪਿਅਹਿ ਨਿਹਾਰਿਯੋ । ੧ ।

Chopaiee :

arain bhayi taskar uthi dhayo. sakal sawan ko bhes banaiyo.
sahijahan ke ghar pug dhariyo. gapai kehat gapiahi nihariyo. (1)

ਈਦਲ ਸਾਹ ਨਾਮ ਤਸਕਰ ਬਰ । ਆਯੋ ਸਾਹਿਜਹ" ਜੁ ਕੇ ਘਰ ।
ਰਾਜ ਮਤੀ ਨਾਰੀ ਹਿਤ ਗਯੋ ਤਹ । ਰਾਜਨ ਕੋ ਰਾਜਾ ਸੋਵਤ ਜਹ । ੨ ।

edil sah naam taskar bar. aeyo sahijaha ju ke ghur.
raj mati nari hit geyo teh. rajan ko raja sovat jeh. (2)

ਸਵੈਯਾ

ਬਹੁਰੋ ਤਰਵਾਰਿ ਨਿਕਾਰਿ ਕੈ ਚੋਰ ਸੁ ਵਾ ਗਾਪਿਯਾ ਕਹ ਮਾਰਿ ਲਿਯੋ ।
ਫੁਨਿ ਲਾਲ ਉਤਾਰਿ ਲਯੋ ਪਗਿਯਾ ਜੁਤ ਫੋਰਿ ਇਜਾਰ ਪੇ ਅੰਡ ਦਿਯੋ ।
ਤਬ ਸੂਥਨਿ ਸਾਹੁ ਉਤਾਰ ਦਈ ਸਭ ਬਸਤ੍ਰਨ ਕੋ ਤਿਨ ਹਾਥ ਕਿਯੋ ।
ਫੁਨਿ ਗੋਸਟਿ ਬੈਠਿ ਕਰੀ ਤਿਹ ਸੈ ਤ੍ਰਿਯ ਕੇ ਹਿਤ ਕੈ ਕਰਿ ਗਾੜ ਹਿਯੋ । ੩ ।

Swaiyya

bahuro tarvari nikari ke chor su va gapiya keh mari liyo.
phuni lal utari leyo pugiya jut phori ijar pe and diyo.
tab suthin sahu utar dayi sabh bastran ko tin hath kiyo.
phuni gosati baithi kari the se triye ke hit ke kari gaad hiyo. (3)

ਦੋਹਰਾ

ਸਾਹ ਲਖਾ ਬੀਰਜ ਗਿਰਾ ਕੀਨੀ ਦੂਰਿ ਇਜਾਰ ।
ਬਸਤ੍ਰ ਪਗਰਿਯਾ ਲਾਲ ਜੁਤ ਕੀਨੇ ਚੋਰ ਸੰਭਾਰ । ੪ ।

Dohra

sah latha biraj gira kini doori ejar.
bassar pagriya lal jut keeno chor sambhar. (4)

Couplet :

The minister said, "O Rajan ! The Kazi gave seven hundred coins to the cheat, which he brought home and gave to the woman. (29)(1)

Here the thirty-eighth episode of Minister & King's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (38-732)

Chopaiee :

With the night fall, the thief started off (for his job) in the garb of a dog and went into the house of Shahjahan and saw a gossip monger there. (1)

The thief was called by the name of Adil shah and he came to the house of Shahjahan and came to the place of the woman Raj Mati, where the king of kings was asleep.(2)

Swaiyya :

The thief took out his sword and killed the gossip monger. Then he removed his turban along with the jewels and broke an egg on his trousers. The king then removed his trousers and took all the clothes in his hands. Then he picked up courage and had a talk with the woman. (3)

Couplet

When the king found that his trouser was spoiled with his semen then he removed it and kept it aside. The thief thus took charge of the turban with jewels and other clothes as well. (4)

ਚੋਪਈ

ਬੈਠਿ ਚੋਰੁ ਅਸਿ ਕਥਾ ਪ੍ਰਕਾਸੀ । ਏਕ ਚੋਰ ਦੂਜੇ ਧਰ ਫਾਸੀ ।
ਏਕ ਨਾਰਿ ਸੋ ਕੇਲ ਕਮਾਵੈ । ਅਪਨੀ ਜਾਨਿ ਅਧਿਕ ਸੁਖਿ ਪਾਵੈ । ੫ ।

Chopaiee

baithi choru asi katha parkasi. ek chor dujai dhar phasi.
ek nari so kel kamavai. apni jani adhik sukh pavai. (5)

ਦੋਹਰਾ

ਦਿਨ ਤਸਕਰ ਤਾ ਮੈ ਰਸਤ ਦਰਬ ਠਗਨ ਠਗ ਜਾਇ ।
ਰੈਨਿ ਚੋਰ ਚੋਰਤ ਗ੍ਰਿਹਨ ਤਾਹਿ ਮਿਲਤ ਠਗ ਆਇ । ੬ ।

Dohra

din tasar ta mai rasat darab thagan thug jayi.
reni chor chorat grehan tahi milat thug ayi. (6)

ਚੋਪਈ

ਹੋਡ ਰੁਮਾਲ ਹੇਤ ਤਿਨ ਪਰੀ । ਮੁਹਰ ਸਾਤ ਸੈ ਠਗਹੂੰ ਹਰੀ ।
ਪੁਨ ਬਾਰੀ ਤਸਕਰ ਕੀ ਆਈ । ਤੁਮੈ ਕਥਾ ਸੋ ਕਹੈ ਸੁਨਾਈ । ੭ ।

Chopaiee :

hod rumal het tin pari. nuhar sat se thughun hari.
pun bari taskar ki aayi. tumai katha so kahai sunayi. (7)

ਹਜਰਤਿ ਤੇ ਤਮਕਰ ਗ੍ਰਿਹ ਆਯੋ । ਗਪਿਯਾ ਕਹ ਜਮ ਲੋਕ ਪਠਾਯੋ ।
ਬਸਤ੍ਰ ਲਾਲ ਪਗਿਯਾ ਜੁਤ ਹਰੀ । ਗੋਸਟਿ ਬੈਠਿ ਸਾਹ ਸੋ ਕਰੀ । ੮ ।

hajrati te taskar greh aiyo. gapiya keh jum lok pathayo.
batar lal pagiya jut hari. gosti baithi sah so kari. (8)

ਦੋਹਰਾ

ਲਾਲ ਬਤ੍ਰ ਪਗਿਯਾ ਹਰੀ ਲਈ ਇਜਾਰ ਉਤਾਰ ।
ਪ੍ਰਾਨ ਉਬਾਰਾ ਸਾਹ ਕਾ ਹੋਇ ਕਵਨ ਕੀ ਨਾਰਿ । ੯ ।

Dohra

lal batar pagiya hari layi ijar utar.
pran ubara sah ka hoi kawan ki nari. (9)

ਲਾਲ ਬਸਤ੍ਰ ਹਰ ਪਹੁਚਿਯਾ ਜਹਾ ਨ ਪਹੁਚਤ ਕੋਇ ।
ਪ੍ਰਾਨ ਉਬਾਰਿਯੋ ਸਾਹ ਕੋ ਤ੍ਰਿਯਾ ਕਵਨ ਕੀ ਹੋਇ । ੧੦ ।

lal batar har pahuchiya jaha na pahuchat koi.
pran ubariyo sah ko triya kawan ki hoyi. (10)

Chopaiee :

The thief sat down and started relating a story that there were two men, one thief and another cheat. Both were having sexual relationship with a woman and both had thought her to be their wife, thus enjoying life. (5)

Couplet :

During the day the thief was having sexual relationship with the woman while the cheat would go out for making money through his tricks. During the night the thief would go out for stealing in various houses and the cheat would be in the company of the woman. (6)

Chopaiee :

They both got into a scuffle for the sake of a handkerchief. So the cheat brought seven hundred gold coins for the woman and now the turn of thief came. So now I would tell you his story. (7)

The thief had landed in the house of the majesty and he had killed the gossip monger. He managed to steal the turban with jewels and other clothes and was talking to the king. (8)

Couplet :

He had stolen jewels, other clothes along with turban and his trousers. He had saved the life of the king. "So now tell whom should that woman belong (as wife)." (9)

"I had reached there for stealing the jewels and clothes where no one else could reach. I had saved the life of the king, so whom should the woman belong ? (10)

ਚੌਪਈ

ਦਿਨ ਕੇ ਚੜੇ ਅਦਾਲਤਿ ਭਈ । ਵਹੁ ਤ੍ਰਿਯਾ ਸਾਹ ਚੋਰ ਕਹ ਦਈ ।
ਤਾ ਕੀ ਕਰੀ ਸਿਫਤਿ ਬਹੁ ਭਾਰਾ । ਅਧਿਕ ਦਿਯਸਿ ਧਨ ਛੋਰਿ ਭੰਡਾਰਾ । ੧੧ ।

Chopaiee

din ke chadai adalati bhayi. vahu triya sah chor keh dayi.
ta ki kari sifat bahu bhara. adhik diyas dhan chor bandara. (11)

ਦੋਹਰਾ

ਏਦਿਲ ਰਾਜ ਮਤੀ ਲਈ ਠਗ ਕਹਿ ਦਿਯਸਿ ਨਿਕਾਰਿ ।
ਲਾਲ ਬਸਤ੍ਰ ਹਰ ਸਾਹ ਕੇ ਤਿਹ ਗਪਿਯਾ ਕਹ ਮਾਰਿ । ੧੨ । ੧ ।

Dohra

aedil raj mati layi thug kahi diyasi nikari.
lal bastar har sah ke the gapiya keh mari. (12) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਪੁਰਖ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਉਨਤਾਲੀਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੩੯ । ੭੪੪ । ਅਫਜ਼ੂ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
untalisavo charitar samapatam. Sat Subham sat. (39) (744) aphjun.

ਦੋਹਰਾ

ਏਕ ਜਾਟ ਜੰਗਲ ਬਸੈ ਧਾਮ ਕਲਹਨੀ ਨਾਰਿ ।
ਜੋ ਵਹੁ ਕਹਤ ਸੁ ਨ ਕਰਤ ਗਾਰਿਨ ਕਰਤ ਪ੍ਰਹਾਰ । ੧ ।

Dohra

ek jat jangal basai dham kalhani nari.
jo vahu kehat su na karat garin karat parhar. (1)

ਚੌਪਈ

ਸ੍ਰੀ ਦਿਲਜਾਨ ਮਤੀ ਤਾ ਕੀ ਤ੍ਰਿਯਾ । ਅਚਲ ਦੇਵ ਤਿਹ ਨਾਮ ਰਹਤ ਪ੍ਰਿਯਾ ।
ਰਹਤ ਰੈਨਿ ਦਿਨ ਤਾ ਕੇ ਡਾਰਿਯੋ । ਕਬਹੂੰ ਜਾਤ ਨ ਗ੍ਰਹਿ ਤੇ ਮਾਰਿਯੋ । ੨ ।

Chopaiee

Sri diljan mati ta ki triye. achal dev the naam rehat priye.
rehat reni din ta ke dariyo. kabhun jaat na greh te mariyo. (2)

ਦੋਹਰਾ

ਜਹਾ ਬਿਪਾਸਾ ਕੇ ਭਏ ਮਿਲਤ ਸਤੁਦ੍ਰਵ ਜਾਇ ।
ਤਿਹ ਠਾ ਤੇ ਦੋਊ ਰਹਿ ਚੌਪਰ ਕਰਹਿ ਬਨਾਇ । ੩ ।

Dohra

jaha bipasa ke bhaye milat satudrav jayi.
teh tha te doyu rehehi chopar karhi banayi. (3)

Chopaiee

On the dawn of day, the court assembled that woman was handed over to the thief by the king. He was praised greatly and was offered lot of money in lieu of his cleverness. (11)

Couplet:

Adil shah got the woman, Raj Mati and the cheat were sent away empty handed. The thief had stolen the king's jewels and clothes also. (12)(1)

Here the thirty-ninth episode of the king's & minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (39-744)(Contd)

Couplet :

One farmer used to live in the jungle and he had a wife having bad character (bad habits whatever he would say, she would not do that and would abuse him and beat him even. (1)

Chopaiee :

She was called Dilgan mati while her husband was called Achal Dev. He was always afraid of her and would never beat her. (2)

Couplet :

Where Beas river joins Satluj river, they used to stay at that point and were the leaders of that place. (3)

ਚੌਪਈ

ਜੋ ਕਾਰਜ ਕਰਨੋ ਵਹ ਜਾਨਤ । ਤਾਹਿ ਕਰੈ ਨਹੀ ਐਸ ਬਖਾਨਤ ।
ਤਬ ਵਹੁ ਕਾਜ ਤਰੁਨਿ ਹਠ ਕਰਈ । ਪਤਿ ਕੀ ਕਾਨਿ ਨ ਕਛੁ ਜਿਯ ਧਰਈ । ੪ ।

Chopaiee

jo karaj karno veh janat. tahi karai nahi ais bakhanat.
tab veh kaaaj taruni huth karai. pati ki kani na kachu jiye dharyi. (4)

ਪਿਤਰਨ ਪਛ ਪਹੁਚਾ ਆਈ । ਪਿਤੁ ਕੀ ਥਿਤਿ ਤਿਨ ਹੂੰ ਸੁਨਿ ਪਾਈ ।
ਤਿਯ ਸੈ ਕਹਾ ਸ੍ਰਾਧ ਨਹਿ ਕੀਜੈ । ਤਿਨ ਇਸ ਕਹੀ ਅਬੈ ਕਰਿ ਲੀਜੈ । ੫ ।

pitran pach pahucha aayi. pit ki thiti tin hu suni payi.
triye se kaha saradh nahi keejiye. tin is kahi abai kari leejai. (5)

ਸਕਲ ਸ੍ਰਾਧ ਕੋ ਸਾਜ ਬਨਾਯੋ । ਭੋਜਨ ਸਮੇ ਦਿਜਨ ਕੋ ਆਯੋ ।
ਪਤਿ ਇਮਿ ਕਹੀ ਕਾਜ ਤਿਯ ਕੀਜੈ । ਇਨ ਕਹ ਦਛਨਾ ਕਛੁ ਨ ਦੀਜੈ । ੬ ।

sakal saradh ko saaj banaiyo. bhojan samaye dijan ko ayo.
pati im kahi kaaj triye keejai. in keh dachna kachu na deejia. (6)

ਤਿਯ ਭਾਖਾ ਮੈ ਢੀਲ ਨ ਕੈਹੋ । ਟਕਾ ਟਕਾ ਬੀਰਾ ਜੁਤ ਦੈਹੋ ।
ਦਿਜਨ ਦੇਤ ਅਬ ਬਿਲੰਬ ਨ ਕਰਿਹੋ । ਤੋਰ ਮੂੰਡ ਪਰ ਬਿਸਟਾ ਭਰਿਹੋ । ੭ ।

triye bhakha mai dheel na keho. taka taka beera joot deho.
dijan det ab bilamb na kariho. tor mund par bista bariho. (7)

ਤਬ ਬ੍ਰਹਮਨ ਸਭ ਬੈਠ ਜਿਵਾਏ । ਅਧਿਕ ਦਰਬੁ ਦੈ ਧਾਮ ਪਠਾਏ ।
ਪੁਨਿ ਤਿਯ ਸੈ ਤਿਨ ਐਸ ਉਚਾਰੀ । ਸੁਨਹੁ ਸਾਸਤ੍ਰ ਕੀ ਰੀਤਿ ਪਿਆਰੀ । ੮ ।

tab brahman sabh baith jivaye. adhik darbu dai dham pathaye.
puni triye so tin aais uchari. sunhu sastar ki reet piyari. (8)

ਦੋਹਰਾ

ਪਿੰਡ ਨਦੀ ਪਰਵਾਹੀਯਹਿ ਯਾ ਮਹਿ ਕਛੁ ਨ ਬਿਚਾਰ ।
ਕਹਾ ਨ ਕੀਨਾ ਤਿਨ ਤਰੁਨਿ ਦਿਯੋ ਕੁਠੋਰਹਿ ਡਾਰਿ । ੯ ।

Dohra

pind nadi parvahiyahi ya mahi kachu na bichar.
kaha na keena tin taruni diyo kuthorahi daar. (9)

ਚੌਪਈ

ਤਬ ਤਿਨ ਜਾਟ ਅਧਿਕ ਰਿਸਿ ਮਾਨੀ । ਤਾ ਕੀ ਨਾਮ ਬਿਵਤ ਜਿਯ ਆਨੀ ।
ਇਹੁ ਕਹਿ ਕਹੂੰ ਬੀਰਿ ਕਰਿ ਮਾਰੋ । ਨਿਤਯ ਨਿਤਯ ਕੋ ਤਾਪੁ ਨਿਵਾਰੋ । ੧੦ ।

Chopaiee

tab tin jat adhik risi mani. ta ki naam bivat jiye ani.
ehu kahi kahun bori kari maro. niyat niyat ko tapu nivaro. (10)

Chopaiee :

She would always say no to whatever the husband would like to do and whatever was not to be done, she would do with obstinacy and would not care for her husband in the mind. (4)

The days of Saradh (of ancestral remembrance) approached, so he also heard about the phase of moon referring to his father's (death) and he said to his wife not to celebrate the Saradh and she said, "let us do it now." (5)

He made all the preparations for Saradh and the time to feed the Brahmins also had approached. The husband told the woman not to give any money in offering (alms). (6)

The wife said, "I will not delay any more and with the betel nuts I will give one rupee each to all the Brahmins. I shall not delay any more while giving offerings while in your mouth I will throw some excreta." (7)

Then she fed all the Brahmins with food and after giving them lot of money as offerings she sent them away. Then the Jat told his wife, "O dear ! Listen to the code of conduct by the shastras." (8)

Couplet :

The heap is to be washed away down the river and there is no other way about it. But the woman did not listen to the husband and threw the lump in a dirty place. (9)

Chopaiee :

The farmer then became furious with rage and thought of a plan of her extermination. He thought of drowning her in water thus alleviating his daily problem. (10)

ਤਿਹ ਤ੍ਰਿਯ ਸੋ ਇਹ ਭਾਤਿ ਬਖਾਨੀ । ਜਨਮ ਧਾਮ ਨਹਿ ਜਾਹੁ ਅਯਾਨੀ ।
ਕਰਿ ਡੋਰੀ ਤੁਮ ਕਹ ਮੈ ਦੈਹੋ । ਉਨ ਭਾਖੋ ਯੋ ਹੀ ਉਠਿ ਜੈਹੋ । ੧੧ ।
teh triye so eh bhati bakhani. janam dham nahi jahu ayani.
kari dori tum keh mai deho. un bhakho yo hi uthi jeh. (11)

ਵਾ ਤ੍ਰਿਯ ਕੋ ਲੈ ਸੰਗਿ ਸਿਧਾਯੋ । ਚਲਤ ਚਲਤ ਸਰਤਾ ਤਟ ਆਯੋ ।
ਬਹੁਰਿ ਜਾਟ ਇਹ ਭਾਤਿ ਉਚਾਰੋ । ਸੁਨੁ ਅਬਲਾ ਤੈ ਬਚਨ ਹਮਾਰੋ । ੧੨ ।
va triye ko lai sang sidhayo. chalat chaalat sarta tut aayo.
bahuri jat eh bhati ucharo. sunabla te bachan hamaro. (12)

ਸੁਖੀ ਚਲਹੁ ਚੜਿ ਨਾਵ ਪਿਯਾਰੀ । ਮਾਨਿ ਲੇਹੁ ਯਹ ਮੋਰ ਉਚਾਰੀ ।
ਤ੍ਰਿਯ ਕਹਿਯੋ ਬੈਲ ਪੁੰਡਿ ਗਹਿ ਜੈਹੋ । ਅਬ ਹੀ ਪਾਰਿ ਨਦੀ ਕੇ ਹੈਹੋ । ੧੩ ।
sukhi chalu chari nav piyari. mani lehu yeh mor uchari.
triye kahiyo bail puchi gahi jeh. ab hi pari nadi ke haivhe. (13)

ਸਵੈਯਾ

ਭੋਰ ਹੁਤੇ ਗਰਜੈ ਲਰਜੈ ਬਰਜੈ ਸਭ ਲੋਗ ਰਹੈ ਨਹਿ ਠਾਨੀ ।
ਸਾਸੁ ਕੇ ਤ੍ਰਾਸ ਨ ਆਵਤ ਸਾਸ ਦੁਆਰਨ ਤੇ ਫਿਰਿ ਜਾਤ ਜਿਠਾਨੀ ।
ਪਾਸ ਪਰੇਸਿਨ ਬਾਸ ਗਹਿਯੋ ਬਨ ਲੋਗ ਸਭ ਹੀ ਨਕ ਵਾਨੀ ।
ਪਾਨੀ ਕੇ ਮਾਰਤ ਪਾਥਰ ਮਾਰਤ ਨਾਰਿ ਕਿਧੋ ਘਰ ਨਾਹਰ ਆਨਿ । (੧੪)

Swaiyya

bhor hute garjai larjai barjai sabh log rahe nahi thani.
sas ke tras na avat savas duaran te phiri jaat jithani.
pass presin bas gahiyo ban log sabh hi nuk vani.
pani ke magat pathar marat nari kidho ghur nahar ani. (14)

ਦੋਹਰਾ

ਬੈਲ ਪੁੰਡਿ ਗਹਿਕੈ ਜਬੈ ਗਈ ਨਦੀ ਕੇ ਪਾਰ ।
ਦ੍ਰਿੜ ਕਰਿ ਯਾ ਕਹ ਪਕਰਿਯੈ ਬੈਲ ਸੁ ਕੂਕਿ ਗਵਾਰ । ੧੫ ।

Dohra

bail puchi gahikai jabai nadi ke par.
adrit kari ya keh pakriye bol su kooki gawar. (15)

ਛੋਰਿ ਪੁੰਡਿਕਰ ਤੇ ਦਈ ਸੁਨੀ ਕੂਕਿ ਜਬ ਕਾਨ ।
ਗਾਰੀ ਭਾਖਤ ਬਹਿ ਗਈ ਜਮ ਪੁਰ ਕਿਯਸਿ ਪਯਾਨ । ੧੬ ।
chori puchikar te dayi suni kuki jab kan.
gari bhakhat bahi gayi jum pur kiyasi payan. (16)

He told the wife like this, "You are not going to your parents house. But she said, "I must go." I will put you in a planquin. She said she would go without a planquin. (11)

So he started off alongwith the wife. When he reached the river bank. He told the wife, "O woman ! Listen to my word." (12)

"O dear ! You take a boat and go in comfort and accept my advice. But the wife said, "I will hold the tail of the bull, thus crossing the river comfortably. (13)

Swaiyy'a :

On the day dawn she started shouting and making ugly remarks and started quarrelling. All the people tried to dissuade her, but she would not stop. The mother-in-law could not breathe freely out of fear, while the sister-in-law on hearing her shouts, went back and the neighbours had shifted to the jungle and all the people were completely upset and felt aggrieved. When the husband asked for water, she threw stones at him. "Was she a woman or a lioness in the house ?" (14)

Couplet :

When she reached in the mid-stream by holding the tail of the bull, then all the people cried out, "O fool ! Hold it tight." (15)

When she heard the cries (of people) with her ears, she let go the tail and she was washed away while abusing them and she reached the hell (she died). (16)

ਨਾਰਿ ਕਲਹਨੀ ਬੋਰਿ ਕਰਿ ਜਾਟ ਅਯੋ ਗ੍ਰਿਹ ਮਾਹਿ ।
ਕਹਾ ਸੁਖੀ ਤੇ ਜਨ ਬਸੈ ਅਸਿਨ ਬਯਾਹਨ ਜਾਹਿ । ੧੭ । ੧ ।

nari kalheni bori kari ayo greh mahi.
kaha sukhi te jun basai asin bayahan jahi. (17) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਪੁਰਖ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਚਾਲੀਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੪੦ । ੭੬੧ । ਅਫਜੂ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
chalisavo charitar samapatam. Sat Subham sat. (40) (761) aphjun.

ਦੋਹਰਾ

ਸਾਹਜਹਾ ਪੁਰ ਮੈ ਹੁਤੀ ਇਕ ਪਟੂਆ ਕੀ ਨਾਰਿ ।
ਅਤਿ ਚਰਿਤ੍ਰ ਤਿਨ ਜੋ ਕਰਾ ਸੋ ਤੁਹਿ ਕਹੈ ਸੁਧਾਰਿ । ੧ ।

Dohra

Sahjaha pur mai huti ik patuya ki nari.
ati charitar tin jo kara so tuhi kaho sudhari. (1)

ਅੜਿਲ

ਪ੍ਰੀਤਿ ਮੰਜਰੀ ਤਿਯ ਕੋ ਨਾਮ ਬਖਾਨਿਯਤ ।
ਸੈਨਾਪਤਿ ਤਿਹ ਪਤਿ ਕੋ ਨਾਮ ਸੁ ਜਾਨਿਯਤ ।
ਬੀਰ ਭਦ੍ਰ ਨਰ ਇਕ ਸੋ ਹਿਤ ਤਾ ਕੋ ਭਯੋ ।
ਹੋ ਪਠੈ ਸਹਚਰੀ ਬੋਲਿ ਤਾਹਿ ਨਿਜੁ ਘਰ ਲਯੋ । ੨ ।

Aril

preet manjari triye ko nam bakhaniyat.
sainapati teh pati ko nam su janiyat.
bari bhadar nur ik so hit ta ko bheyo.
ho pathai sehchari boli tahi nij ghar leyo. (2)

ਚੌਪਈ

ਅਧਿਕ ਤਵਨ ਸੈ ਨੇਹ ਲਗਾਯੋ । ਸਮੈ ਪਾਇ ਕਰਿ ਕੇਲ ਮਚਾਯੋ ।
ਤਬ ਲੈ ਆਵਤ ਪਟੂਆ ਭਯੋ । ਮਿਤ੍ਰਹਿ ਡਾਰਿ ਮਾਟ ਮਹਿ ਦਯੋ । ੩ ।

Chopaiee

adhik tavan se neh lagayo. samai payi kari kel machayo.
tab le avat patua bheyo. mitarhi dari maat mahi deyo. (3)

ਦੈ ਤਰਬੁਜਨਿ ਰਖਿ ਘਟ ਮਾਹੀ । ਇਕ ਕਾਟਯੋ ਕਾਟਯੋ ਇਕ ਨਾਹੀ ।
ਗੁਦਾ ਭਖਯੋ ਖਪਰ ਸਿਰ ਧਰਿਯੋ । ਦੁਤਿਯਾ ਲੈ ਤਿਹ ਉਪਰ ਜਰਿਯੋ । ੪ ।
daev tarbhujin rakhi ghat mahi. ik katyo katyo ik nahi.
guda bhakhyo khapar sir dhariyo. dutiya lai the upar jariyo. (4)

After the bad-tempered woman was drowned, the jat came back home. How could a person live in peace, who has married such a woman. (17)(1)

Here the fortieth episode of King's and Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (40-761)(Contd)

Couplet :

In Shahjahanpur, there was a woman, wife of a silk-dealer. The deceitful action, which she performed, I am going to relate.” (1)

Aril :

She was called by the name Preet Manjri, while her spouse was known by the name of Sainapati. There lived a man by the name Bir Bhadar, with whom this woman had developed love. She called him through a friend of her, to her house. (2)

Chopaiee :

She developed great love for him and after sometime had elapsed, she enjoyed sensuous pleasure with him. In the meantime the (patna) silk dealer also had come home, so she put her paramour in an (huge) earthen pot (Matt). (3)

She kept two watermelons in the earthen pot, one was cut into pieces while the other was uncut. She had eaten the fruit of one melon and kept the skin on her head, while keeping the second melon on top of it. (4)

ਇਹੀ ਬਿਖੈ ਪਟੁਆ ਗ੍ਰਿਹ ਆਯੋ । ਬੈਠਿ ਖਾਟ ਪਰ ਪ੍ਰਮੁਦ ਬਢਾਯੋ ।
 ਕਹਿਯੋ ਭਛ ਕਛੁ ਤਰੁਨਿ ਤਿਹਾਰੇ । ਅਬ ਆਗੇ ਤਿਹ ਧਰਹੁ ਹਮਾਰੇ । ੫ ।
 ehi bikhai patuya greh ayo. baithi khat par parmud badhayo.
 kahiyo bhach kachu taruni tihare. ab aagē teh dharhu hanare. (5)

ਜਬ ਇਹ ਭਾਤਿ ਤ੍ਰਿਯਾ ਸੁਨ ਪਾਯੋ । ਕਾਟਿ ਤਾਹਿ ਤਰਬੂਜ ਖੁਲਾਯੋ ।
 ਮਿਤ੍ਰੁ ਲੇਤ ਤਿਹ ਕੋ ਅਤਿ ਡਰਾ । ਹਮਰੋ ਘਾਤ ਤ੍ਰਿਯਾ ਇਨ ਕਰਾ । ੬ ।
 jab eh bhati triya sun payo. kati tahi tarbooj khalayo.
 mitar let teh ko ati dara. hamro ghat triya in kara. (6)

ਕਾਟਿ ਤਾਹਿ ਤਰਬੂਜ ਖੁਲਾਯੋ । ਪੁਨਿ ਪਟੁਆ ਸੋ ਭੋਗ ਕਮਾਯੋ ।
 ਕੇਲ ਕਮਾਇ ਟਾਰਿ ਤਿਹ ਦੇਯੋ । ਮਿਤ੍ਰਹਿ ਕਾਢਿ ਖਾਟ ਪਰ ਲਯੋ । ੭ ।
 kati tahi tarbooj khalayo. pun patuya so bhog kamayo.
 kel kamayi tari the deyo. mitrahi kadi khat par leyo. (7)

ਬਹੁਰਿ ਮਿਤ੍ਰੁ ਸੈ ਭੋਗ ਕਮਾਯੋ । ਮੁਰਖ ਨਾਥ ਨ ਕਛੁ ਛਲ ਪਾਯੋ ।
 ਦੁਤਿਯ ਬਾਰ ਤਾ ਸੈ ਰਤਿ ਮਾਨੀ । ਦੂਜੇ ਕਾਨ ਨ ਕਿਨਹੂੰ ਜਾਨੀ । ੮ । ੧ ।
 bahuri mitar se bhog kamayo. murakh nath na kachu chal payo.
 dutiye bar ta se rati mani. duje kaan na kinhu jani. (8) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਪੁਰਖ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਇਕਤਾਲੀਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੪੧ । ੭੬੯ । ਅਫਜ਼ੁ ।
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ਦੋਹਰਾ

ਏਕ ਪੀਰ ਮੁਲਤਾਨ ਮੈ ਸੁਤ ਬਿਨੁ ਤਾ ਕੀ ਤ੍ਰਿਯ ।
 ਸੋ ਝੁਰਤ ਨਿਜੁ ਚਿਤ ਮਹਿ ਬਿਰਧ ਨਿਰਖਿ ਕਰਿ ਪੀਯ । ੧ ।

Dohra

ek peer sultan mai sut bin ta ki triye.
 so jhurat nij chit mahi biradh nirakh kari piye. (1)

ਅੜਲ

ਰੁਸਤਮ ਕਲਾ ਤਰੁਨਿ ਕੋ ਨਾਮੁ ਬਖਾਨਿਯੈ । ਸੇਖ ਇਨਾਯਤ ਭਰਤਾ ਤਾ ਕੋ ਜਾਨਿਯੈ ।
 ਅਧਿਕ ਬਿਰਧ ਤੇ ਭੋਗੁ ਨ ਤਾ ਸੈ ਹੈ ਸਕੈ । ਹੋ ਚੜਤ ਖਲਤ ਹੈ ਗਿਰਤ ਬਾਇ ਮੁਖਿ ਅਤਿ ਥਕੈ । ੨ ।

Aril

rustam kala taruni ko nam bakhaniyo. sekh inayat bharta ta ko janiyo.
 ádhik biradh te bhog na ta se havai sakai. ho charat khalat havai girat bai mukhi ati thakai. (2)

ਚੌਪਈ

Meanwhile the silk dealer came home and sat on a cot in a jovial mood. He said, "O dear woman ! If you have anything to eat, please keep it before me." (5)

When the woman heard these words, she brought the water melon (in cut form) and made him eat it. Her paramour was very much frightened seeing that he would be soon got killed. (6)

The woman gave the water melon (in cut form) to her husband and had a sexual relationship with the silk-dealer. After the sensuous company she sent him away and took out her paramour from the earthen pot and placed him on the cot. (7)

Then she had sexual relations with the paramour, but her husband did not see through this deceitful action. She had a sexual relationship with her paramour for a second time, but nobody had even a clue about it. (8)(1)

Here the forty-first episode of Minister's & King's dialogue regarding woman's characterization from Charitar Pakhyani is completed. All is well. (41-769)(Contd)

Couplet :

There was a seer in Multan, who had a wife without begetting a son. Seeing the old age of her spouse, she was always feeling dejected in her mind. (1)

Aril :

She was called Rustam Kala while her husband was known by the name of Sheikh Inayat and due to old age he could not have sexual relationship with her. He would soon get exhausted in the process before having any relationship. (2)

ਇਕ ਦਿਨ ਪੀਰ ਪਾਸ ਤਿਯ ਗਈ । ਅਧਿਕ ਦੁਖਯ ਸੈ ਰੋਵਤ ਭਈ ।
ਤਾ ਤੇ ਮੰਗ ਲੋਗ ਇਕ ਲਯੋ । ਨਿਜ ਕਹ ਗਰਭਵਤੀ ਠਹਰਯੋ । ੩ ।

Chopaiee

ik din peer paas triye gayi. adhik dukhye mai rovat bhayi.
ta te maang log ik leyo. nij keh garabhwati thehreyo. (3)

ਭੋਗ ਖੁਦਾਯਨ ਭਏ ਕਮਾਯੋ । ਜੋਰਾਵਰੀ ਗਰਭ ਰਖਵਾਯੋ ।
ਨੌ ਮਾਸਨ ਪਾਛੇ ਸੁਤ ਭਯੋ । ਸਕਲ ਮੁਰੀਦਨ ਤਾਹਿ ਉਡਯੋ । ੪ ।
bhog khudayan bhai kamayo. jorawari garabh rakhvayo.
no masan pachai sut bheyo. sakal muridhan tahi udiyo. (4)

ਦੋਹਰਾ

ਪੀਰ ਬਚਨ ਜੋ ਤੁਮ ਕਰਿਯੋ ਲੋਗ ਦਯੋ ਤਿਯ ਹਾਥ ।
ਤਾ ਤੇ ਸੁਤ ਉਪਜਯੋ ਸਦਨ ਕ੍ਰਿਪਾ ਤਿਹਾਰੀ ਸਾਥ । ੫ । ੧ ।

Dohra

peer bachan jo tum kariyo log deyo triye hath.
ta te sut upjayo sadan kripa tihari sath. (5) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਪੁਰਖ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਬਯਾਲੀਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੪੨ । ੭੭੪ । ਅਫਜੂ ।
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ਦੋਹਰਾ

ਕਾਰਜ ਕਛੁ ਖਰੀਦ ਕੇ ਪੁਰਖ ਗਯੋ ਪਠਾਨ ।
ਏਕ ਗੁਲਾਮ ਖਰੀਦ ਕਰਿ ਰਾਖੀਸਿ ਗ੍ਰਿਹ ਮਹਿ ਆਨਿ । ੧ ।

ਡੋਹਰਾ

karaj kachu khareed ke purakh geyo pathan.
ek gulam kharid kari rakhsi greh mani aan. (1)

ਚੌਪਈ

ਏਕ ਪਠਾਨ ਨਾਰਿ ਤਿਹ ਬਰੀ । ਅਬ ਲੈ ਰਤਿ ਤਾ ਸੈ ਨਹਿ ਕਰੀ ।
ਤਾ ਸੈ ਬਚਨ ਗੁਲਾਮ ਸੁਨਾਏ । ਇਹ ਤੇਰੇ ਪਤਿ ਕੇ ਦਸ ਖਾਏ । ੨ ।

Chopaiee

ek pathan nari the bari. ab lai rati ta se nahi kari.
ta se bachan gulam sunaye. eh tere pati ke das khaye. (2)

Chopaiee :

One day the woman went to her spouse and due to her anguish she started crying (weeping). She asked for a clove and showed that she was pregnant. (3)

She had a sexual relationship with the godly person (darvesh) and forcibly felt being pregnant. After a period of nine months she gave birth to a son and all the followers spread this news. (4)

Couplet :

"O seer ! While giving the clove to your wife whatever words you had told her due to that she had been blessed with a son." (5)(1)

Here the forty-second episode of Minister's & King's dialogue regarding woman's characterization from Charitar Pakhyani is completed. All is well. (42-774)(Contd)

Couplet :

For business purposes one Pathan went towards Eastern side and brought home a slave from there. (1)

Chopaiee :

The Pathan got married to a woman, but had not consummated the marriage so far. She was told by the slave that her husband was very weak. (2)

ਅੜਿਲ

ਮਿਰਜਾ ਖਾਨ ਪਠਾਨ ਨਾਮ ਤਿਹ ਜਾਨਿਯੈ ।
 ਆਛੋ ਖਾਨ ਸੰਖਯਾ ਨਾਰਿ ਪਛਾਨਿਯੈ ।
 ਗਾਜੀਪੁਰ ਕੋ ਮਾਝ ਸੁ ਤੇ ਦੋਉ ਰਹਹਿ ।
 ਹੋ ਜਿਨ ਕੀ ਕਥਾ ਸੁਧਾਰਿ ਤਵਾਗੇ ਹਮ ਕਹਹਿ । ੩ ।

Aril

mirja khan pathan nam teh janiyo.
 aacho khan sankhya nari pachaniye.
 gajipur ko maajh su te dou raheh.
 ho jin ki katha sudhari tavage ham kehhi. (3)

ਦੋਹਰਾ

ਬਹੁਰੋ ਕਹੀ ਪਠਾਨ ਸੋ ਇਸਿ ਗੁਲਾਮ ਤਿਨ ਬਾਤ ।
 ਮੈ ਇਹ ਤਿਯ ਭਾਇਨਿ ਸੁਨੀ ਕਯੋ ਯਾ ਕੇ ਤਟ ਜਾਤ । ੪ ।

Dohra

bahuro kahi pathan so isi gulam tin bat.
 mai eh triye bhaiyin suni keyo ya ke tut jaat. (4)

ਅੜਿਲ

ਤਿਯ ਸੋ ਬਚਨ ਗੁਲਾਮ ਉਚਾਰੇ ਜਾਇ ਕਰਿ ।
 ਤੁਮ ਸੋ ਨੇਹ ਬਢਾਇ ਕਹੀ ਹਮ ਆਇ ਕਰਿ ।
 ਜਬ ਯਾ ਕੋ ਸੁਖ ਸੋ ਸੋਯੋ ਲਹਿ ਲੀਜਿਯੋ ।
 ਹੋ ਤਬ ਯਾ ਕੇ ਖਾਇਨ ਪਰ ਦਿਸਟਿ ਸੁ ਕੀਜਿਯੋ । ੫ ।

Aril

triye so bachan gulam uchare jayi kari. tum so neh badhaye kahi hum ayi kari.
 jab ya ko sukh mo soyo lahi lejiyo. ho tab ya ke khayin par drist: su kijiyo. (5)

ਚੌਪਈ

ਇਸਿ ਚੇਰੇ ਤਿਨ ਬਚਨ ਉਚਾਰੋ । ਸੁਨਿ ਸਾਹਿਬ ਤੈ ਕਹਿਯੋ ਹਮਾਰੋ ।
 ਜਬ ਯਹਿ ਤੁਹਿ ਸੋ ਯੋ ਲਖਿ ਲੈਹੈ । ਤਬ ਤੇਰੇ ਦੋਉ ਅੰਡ ਚਬੈਹੈ । ੬ ।

Chopaiee

isi chere tin bachan ucharo. suni sahib te kahiyo hamaro.
 jab yahi tuhi so yo lakhi lehe. tab tere doyu and chabehe. (6)

ਬਾਤਿਯਾ ਤੇ ਪਠਾਨ ਚਿਤ ਧਾਰੀ । ਵਾ ਤਿਯ ਸੋ ਨਹਿ ਪ੍ਰਗਟ ਉਚਾਰੀ ।
 ਸੰਗ ਲੈ ਜਬ ਤਿਹ ਪਤਿ ਸੈ ਗਯੋ । ਤਬ ਸਿਮਰਨ ਤਿਹ ਕੋ ਬਚ ਭਯੋ । ੭ ।

batiya te pathan chit dhari. va triye so naahi pargat uchari.
 sang lai jub the pati savai geyo. tab simran teh ko bach bheyo. (7)

Aril :

The husband was called Mirza khan while the wife was named Achhai Bibi and they were both living in Ghazipur. I would relate this story by improving upon it (by polishing it). (3)

Couplet :

"The slave then talked to the Pathan saying that this woman was supposed to be a witch, so why do you go near her ?" (4)

Aril :

The slave then said to the woman that "I have developed great love for you as such I am telling you this. When you see him (Pathan) lying down in comfort, then you watch his testacles." (5)

Chopaicee :

Then the slave told the master (Pathan), "O Master ! Listen to me. When this woman would see you asleep, then she will press your both the testacles." (6)

The Pathan kept this thing in mind but did not show it to the woman. When the husband slept along with the woman then he was reminded of the slave's word's. (7)

ਹੇਰਨਿ ਅੰਡ ਤ੍ਰਿਯਾ ਕਰ ਡਾਰਿਯੋ । ਪਤਿ ਚਮਕਯੋ ਕਰ ਖੜਗ ਸੰਭਾਰਿਯੋ ।
 ਤਬ ਹੀ ਤ੍ਰਿਯ ਤਾ ਕਹ ਹਨਿ ਦਿਯੋ । ਬਹੁਰੋ ਨਾਮ ਆਪਨੋ ਕਿਯੋ । ੮ ।
 harin and triya kar dariyo. pati chamkyo kar kharag sambhariyo.
 tab hi triye ta keh haani diyo. bhuro naam apno kiyo. (8)

ਦੋਹਰਾ

ਖਾਨ ਪਠਾਨੀ ਆਪੁ ਮਹਿ ਲਰਿ ਮਰਿ ਭਏ ਪਰੇਤ ।
 ਨਾਮ ਦੁਹਨ ਕੋ ਹੈ ਗਯੋ ਵਾ ਗੁਲਾਮ ਕੇ ਹੋਤ । ੯ । ੧ ।

Dohra

khan pathani aap mahi lari mari bhaye paret.
 nam duhan ko haiv geyo va gulam ke het. (9) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਪੁਰਖ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਤ੍ਰੈਤਾਲੀਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੪੩ । ੭੮੩ । ਅਫਜ਼ੁ ।
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 tertalisavo charitar samapatam. Sat Subham sat. (43) (783) aphjun.

ਚੌਪਈ

ਬਾਨਿਯਾ ਏਕ ਉਡਛੇ ਰਹਈ । ਅਧਿਕ ਦਰਬ ਜਾ ਕੇ ਜਗ ਕਹਈ ।
 ਤਿਲਕ ਮੰਜਰੀ ਤਾ ਕੀ ਨਾਰੀ । ਚੰਦ ਲਈ ਜਾ ਤੇ ਉਜਿਯਾਰੀ । ੧ ।

Chopaiee

baniya ek udche rehyi. adhik darab ja ke jug kehayi.
 tilak manjri ta ki nari. chander layi ja te ujiyari. (1)

ਦੋਹਰਾ

ਏਕ ਤਹਾ ਰਾਜਾ ਰਹੈ ਅਮਿਤ ਤੇਜ ਕੀ ਖਾਨ ।
 ਚੰਦ ਸੂਰ ਜਿਹ ਰਿਸ ਕਰੈ ਅਧਿਕ ਆਪੁ ਤੇ ਜਾਨਿ । ੨ ।

Dohra

ek taha raja rahe amit tej ki khan.
 chander sur jeh ris karai adhik aap te jaan. (2)

ਚੌਪਈ

ਸੋ ਤ੍ਰਿਯ ਨਿਰਖਿ ਰਾਇ ਛਾਬਿ ਅਟਕੀ । ਭੂਲਿ ਗਈ ਸਭ ਹੀ ਸੁਧ ਘਟ ਕੀ ।
 ਅਧਿਕ ਨੇਹ ਰਾਜਾ ਸੈ ਠਾਨਯੋ । ਤਾ ਕਹ ਭਵਨ ਆਪਨੋ ਆਨਯੋ । ੩ ।

Chopaiee

so triye nirikh rai chabi atki. bhooli gayi sabh hi sudh ghut ki.
 adhik neh raja se thaniyo. ta keh bhawan apno aniyo. (3)

When the woman tried to put her hand inside to see his testacles, then he unsheathed his sword and he immediately killed the woman and then killed himself also. (8)

Couplet :

Both the Khan and the woman died after quarrelling with each other and became evil-spirits. Both of them were destroyed because of the slave. (9)(1)

Here the forty-third episode of the Minister's & King's dialogue regarding woman's characterization from Charitar Pakhyani is completed. All is well. (43-783)(Contd)

Chopaiee :

One trader lived in the town of Orchha and according to people he possessed lot of money. He had a wife called Tilak Manjri, who was more beautiful than moon (The moon had borrowed its brightness from her). (1)

Couplet :

There used to live a Raja there, who was very glamorous and even the sun and the moon were feeling jealous of him due to his superior beauty (charm). (2)

Chopaiee :

That woman, on seeing his charm got entangled with him, thus forgetting everything about her body even (madly in love with him) She developed great love for the Raja and brought him home. (3)

ਬੀਰ ਕੇਤੁ ਸੋ ਭੋਗ ਕਮਾਯੋ । ਅਧਿਕ ਹਿਦੈ ਮਹਿ ਸੁਖ ਉਪਜਾਯੋ ।
ਚਿਮਟਿ ਚਿਮਟਿ ਤਾ ਸੋ ਰਤਿ ਕਰੀ । ਭਾਤਿ ਭਾਤਿ ਕੇ ਭੋਗਨ ਕਰੀ । ੪ ।

beer ketu so bhog kamayo. adhik hirdai mahi sukh upjayo.
chimat chimat ta so rati kari. bhati bhati ke bhogan kari. (4)

ਕੇਲ ਕਰਤ ਨ੍ਰਿਪ ਸੋ ਪਤਿ ਆਯੋ । ਬਡੇ ਸੰਦੂਕ ਬਿਖੈ ਤਿਹ ਪਾਯੋ ।
ਆਪੁ ਨਾਥ ਸੋ ਬਚਨ ਉਚਾਰੇ । ਸੁਨੋ ਬੈਨ ਤੁਮ ਪੀਯ ਪਿਆਰੇ । ੫ ।

kel karat nrip so pati aayo. badai sandook bikhai the payo.
aap nath so bachan uchare. suno bain tum piye piyare. (5)

ਦੋਹਰਾ

ਜਾਰ ਹਮਾਰੋ ਚੋਰ ਤਵ ਯਾ ਸੰਦੂਕ ਕੇ ਮਾਹਿ ।
ਛੋਰਿ ਅਬੈ ਇਹ ਦੋਖਿਯੈ ਕਹੈ ਸੁ ਵਾਹਿ ਕਰਾਹਿ । ੬ ।

Dohra

jaar hamaro chor tav ya sandook ke mahi.
chori abe eh dekhiyo kahoh vahi karahi. (6)

ਚੌਪਈ

ਸੁਨਿ ਨ੍ਰਿਪ ਅਧਿਕ ਤ੍ਰਾਸਿ ਤਿਨ ਧਾਰਿਯੋ । ਆਜੁ ਨਾਰਿ ਮੋ ਕੋ ਇਨ ਮਾਰਿਯੋ ।
ਛੋਰਿ ਸੰਦੂਕ ਹਮੈ ਗਹਿ ਲੈਹੈ । ਕਾਢਿ ਕ੍ਰਿਪਾਨ ਭਏ ਬਧ ਕੈਹੈ । ੭ ।

Chopaiee

sun nrip adhik trasi tin dhariyo. aaj nari mo ko in mariyo.
chori sandook hamai gahi lehe. kadi kirpan bhaye badh kahaye. (7)

ਕੁੰਜੀ ਡਾਰਿ ਸਾਹ ਦਿਗ ਦੀਨੀ । ਦੈ ਕਰ ਜੋਰਿ ਬੇਨਤੀ ਕੀਨੀ ।
ਜਾਰ ਸੰਦੂਕ ਛੋਰਿ ਲਖਿ ਲੀਜੈ । ਮੋ ਬਾਤਿਯਾ ਕਰਿ ਸਾਚੁ ਪਤਾਜੈ । ੮ ।

kunji dari sah dig dini. davai kar jori benti kini.
jaar sandook chori lakhi leejai. mo batiya kari sachu patijai. (8)

ਦੋਹਰਾ

ਜਬ ਸੰਦੂਕ ਛੋਰਨ ਲਗਾ ਲੈ ਕੁੰਜੀ ਕਹ ਹਾਥ ।
ਬਹੁਰਿ ਤ੍ਰਿਯਾ ਐਸੇ ਕਹਾ ਬਚਨ ਪਿਯਾ ਕੇ ਸਾਥ । ੯ ।

Dohra

jab sandook choran laga lai kunji keh hath.
bahuri triya aise kaha bachan piya ke sath. (9)

She enjoyed sensuous pleasure with the Raja Bir Ket and felt satisfied and overjoyed at heart. She embraced him closely to satisfy her passionate love and then had sexual relations in different styles. (4)

In the meantime, while having sexual relations with the Raja, her husband came there. She arranged to put the Raja in a big box and then talked to her husband saying, "O darling ! Listen to me." (5)

Couplet :

"My paramour and your thief is kept in this box. Open and see and then do as you like." (6)

Chopaiee :

"The Raja, on hearing this, became frightened and felt that the woman would get him killed. On opening the box he would catch hold of me and then kill me with a sword." (7)

The woman threw the key to the merchant (trader) and then requested him with folded hands, "Open the box and see for yourself my paramour so as to verify the truth of my statement." (8)

Couplet :

When the trader was about to open the box with the key, the woman then said to her husband like this. (9)

ਚੌਪਈ

ਦੁਹੂ ਹਾਥ ਤਾ ਕੇ ਸਿਰ ਮਾਰੀ । ਗਈ ਸਾਹੁ ਮਤਿ ਸਗਲ ਤਿਹਾਰੀ ।
ਜੋ ਯਾ ਸੋ ਮੈ ਭੋਗ ਕਮੇਹੋ । ਤੋ ਤੋ ਕਹੁ ਕਿਹ ਬਾਤਿ ਬਤੈਹੋ । ੧੦ ।

Chopaiee

duhon hath ta ke sir mari. gayi sahu mati sagal tihari.
jo ya so mai bhog kameho. to to kahu keh bati bateho. (10)

ਦੋਹਰਾ

ਐਸੇ ਬਚਨ ਬਖਾਨਿ ਕਰਿ ਮੁਰਖ ਦਿਯਾ ਉਠਾਇ ।
ਬਹੁਰਿ ਰਾਇ ਸੋ ਰਤਿ ਕਰੀ ਹਿਦੈ ਹਰਖ ਉਪਜਾਇ । ੧੧ ।

Dohra

aise bachan bakhani kari murakh diya uthayi.
bahuri rai so rati kari hirdai harakh upjayi. (11)

ਨਿਪੁ ਸੋ ਕੇਲ ਕਮਾਇ ਕਰਿ ਗ੍ਰਿਹ ਕਹ ਦਯੋ ਪਠਾਇ ।
ਬਹੁਰਿ ਸੁਖੀ ਹੈ ਪੁਰ ਬਸੀ ਸਾਹੁ ਲਯੋ ਗਰ ਲਾਇ । ੧੨ । ੧ ।

nrip so kel kamayi kari greh keh deyo pathayi.
bahuri sukhi haiv pur basi sahu leyo gar layi. (12) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਪੁਰਖ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਚੌਆਲੀਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੪੪ । ੭੯੫ । ਅਫਜ਼ੂ ।
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choalisavo charitar samapatam. Sat Subham sat. (44) (795) aphjun.

ਚੌਪਈ

ਏਕ ਜਾਟ ਦਿਲੀ ਮਹਿ ਰਹੈ । ਨੈਨੋ ਨਾਮ ਜਗਤ ਤਿਹ ਕਹੈ ।
ਏਕ ਨਾਰਿ ਤਾ ਕੇ ਕਲਹਾਰੀ । ਤਾ ਕੋ ਰਹਤ ਪ੍ਰਾਨ ਤੇ ਪਯਾਰੀ । ੧ ।

Chopaiee

ek jat dili mahi rahe. neno naam jagat the kahe.
ek nari ta ke kalhari. ta ko harat pran te payari. (1)

ਸ੍ਰੀ ਤ੍ਰਿਯ ਰਾਜ ਮਤੀ ਤਿਹ ਨਾਮਾ । ਨੈਨੋ ਨਾਮ ਜਟ ਕੀ ਬਾਮਾ ।
ਸਹਰ ਜਹਾਨਾਬਾਦ ਬਸੈ ਵੈ । ਦਰਬਵਾਨ ਦੁਤਿ ਮਾਨ ਰਹੈ ਵੈ । ੨ ।

Sri triye raj mati the nama. neno naam jut ki bama.
sehar jahanabad basai vai. darabvan duti maan rahai vai. (2)

ਸੌਦਾ ਕਾਰਨ ਤਾਹਿ ਪਠਾਯੋ । ਏਕ ਰੁਪੈਯਾ ਹਾਥ ਦਿਵਾਯੋ ।
ਏਕ ਹੁਤੋ ਤਿਹ ਠਾ ਕੋ ਜੋਗੀ । ਨਾਗੀ ਕਰਿ ਨਾਰੀ ਤਿਨ ਭੋਗੀ । ੩ ।

soda karan tahi pathayo. ek rupaiya hath divayo.
ek huto the than ko jogi. nagi kari nari tin bhogi. (3)

Chopaiee :

By slapping both her hands on his hand, she said, "O Shah ! You have lost your senses. If I had enjoyed any sexual relations, with him, then why should I tell you like this ?"
(10)

Couplet :

Telling him like this she made her foolish husband to get up and then with increased joy at heart she enjoyed sensuous pleasure with the Raja.
(11)

After having sexual relations with the Raja, she sent him away (to his home). After that she embraced the trader and later lived comfortably with the trader in the town.
(12)(1)

Here the forty-fourth episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (44-795)(Contd)

Chopaiee :

There was a Jat (farmer) living in Delhi. People used to call him by the name of Naino. He had an ill-mannered wife, who was very dear to him.
(1)

She was called Raj Mati, who was the wife of the Jat, Naino. She used to stay in Jahanabad and was very rich and beautiful.
(2)

The farmer sent her to buy some articles by giving her one rupee. There was a Yogi in that town. He made her naked and then had sexual relationship with that woman.
(3)

ਦੋਹਰਾ

ਛੋਰਿ ਗਾਠਿ ਤਾ ਕੇ ਸਿਥਨ ਰੁਪਯਾ ਲਯੋ ਚੁਰਾਇ ।
ਛਾਰਿ ਬਾਧਿ ਤਾ ਮੈ ਧਰੀ ਤਾ ਕੀ ਠੋਰ ਬਨਾਇ । ੪ ।

Dohra

chori gathi ta ke sithan rupeya leyo churayi.
chari badhi ta mai dhari ta ki thor banayi. (4)

ਚੌਪਈ

ਭੋਗ ਕਮਾਇ ਬਹੁਰਿ ਤਿਯ ਆਈ । ਸੌਦਾ ਕਾਰਨ ਪੁਨਿ ਘਰ ਧਾਈ ।
ਲੋਗਨ ਤੇ ਅਤਿ ਹੀ ਸਰਮਾਈ । ਛਾਰ ਓਰ ਨਹਿ ਦ੍ਰਿਸਟਿ ਚਲਾਈ । ੫ ।

Chopaiee

bhog kamayi bahuri triye ayi. soda karan puni ghar dhayi.
logan te ati hi sarmayi. chhar or nahi dristi chalai. (5)

ਦੋਹਰਾ

ਬਿਨੁ ਸੌਦਾ ਆਵਤ ਭਈ ਤੀਰ ਪਿਯਾ ਕੇ ਨਾਰਿ ।
ਛੋਰਿ ਗਾਠਿ ਦੇਖੈ ਕਹਾ ਤਾ ਮੈ ਨਿਕਸੀ ਛਾਰ । ੬ ।

Dohra

bin souda aavat bhayi teer piya ke nari.
chori gathi dekhai kaha ta mai niksi chaar. (6)

ਚੌਪਈ

ਕਰ ਰੁਪਯਾ ਮੋਰੇ ਤੁਮ ਦਯੋ । ਸੌਦਾ ਲਯਾਵਨ ਕਾਜ ਪਠਯੋ ।
ਰੁਪਯਾ ਗਿਰਾ ਰਾਹ ਮਹ ਜਾਈ । ਲੋਗ ਬਿਲੋਕਿ ਲਾਜ ਮੁਹਿ ਆਈ । ੭ ।

Chopaiee

kar rupeya morai tum deyo. souda layavan kaaj pathyo.
rupeya gira rah meh jayi. log bilok laaj muhi ayi. (7)

ਦੋਹਰਾ

ਛਾਰ ਸਹਿਤ ਮੈ ਸੋ ਗਹਯੋ ਗੇਦ ਲਾਜ ਤੇ ਡਾਰਿ ।
ਤੁਮ ਹਾਥਨ ਸੋ ਖੋਜਿ ਕਰਿ ਯਾ ਤੇ ਲੇਹੁ ਨਿਕਾਰਿ । ੮ ।

Dohra

char sahit mai so gehyo ged laaaj te dari.
tum hathan so khoji kari ya te lehu nikar. (8)

ਮੂੜ ਨਾਹ ਕਛੁ ਨ ਲਖਾ ਖੋਜਨ ਲਾਗਾ ਛਾਰ ।
ਸੋ ਨ ਲਹਾ ਚੁਪ ਹੈ ਰਹਾ ਸਕਯਾ ਨ ਭੇਦ ਬਿਚਾਰਿ । ੯ । ੧ ।

murh nah kachu na lakha khojan laga chaar.
so na laha chup haiv raha sakya na bhed bichari. (9) (1)

Couplet :

The Yogi's followers opened the knot and removed the rupee, replacing it with some ash. (4)

Chopaiee :

The woman after the sexual companionship returned home for buying the articles. She felt ashamed of herself (from the people) but she did not notice the ash at all. (5)

Couplet :

So she came back to her husband without buying anything when she opened the knot, then she saw the ash in it. (6)

Chopaiee :

She said, "You had given me one rupee for buying some articles. The rupee had fallen on the way and on seeing the people, I felt ashamed." (7)

Couplet :

Due to the shame I had filled up some ash in my cloth. You better search out the rupee from this ash and take it out. (8)

The foolish husband did not understand anything and started searching for the rupee in the ash. He did not find the rupee and kept quiet without knowing her secret. (9)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਪੁਰਖ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਪੈਤਾਲੀਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੪੫ । ੮੦੪ । ਅਫਜ਼ੁ ।

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ਦੋਹਰਾ

ਕਾਜੀ ਇਕ ਕਸਮੀਰ ਮੈ ਤਾ ਕੀ ਇਸਤ੍ਰੀ ਏਕ ।
ਜੰਤੁ ਮੰਤੁ ਅਰੁ ਬਸੀਕਰ ਜਾਨਤ ਹੁਤੀ ਅਨੇਕ । ੧ ।

Dohra

kaji ik kasmeer mai ta ki istri ek.
jantar mantrar aru basikar janat huti anak. (1)

ਚੌਪਈ

ਅਦਲ ਮਹੰਮਦ ਨਾਮ ਤਵਨਿ ਪਤਿ । ਨਯਾਇ ਸਾਸਤ੍ਰ ਕੇ ਬੀਚ ਨਿਪੁਨਿ ਅਤਿ ।
ਨੂਰਮ ਬੀਬੀ ਨਾਰਿ ਤਵਨ ਘਰ । ਜਾ ਕੇ ਸਾਥ ਰਮਤ ਨਿਤਿ ਅਤਿ ਨਰ । ੨ ।

Chopaiee

adal mahamud naam tavni pati. nyayi sastar ke beech nipun ati.
nuram bibi nari tawan ghur. ja ke sath ramat niti ati nur. (2)

ਤਿਨ ਇਕ ਜਾਟ ਭਏ ਰਤਿ ਠਾਨੀ । ਕਛੁ ਕਾਜੀ ਕੀ ਕਾਨਿ ਨ ਮਾਨੀ ।
ਹਜਰਤਿ ਆਇ ਤਬੈ ਲਗਿ ਗਯੋ । ਮਿਤ੍ਰਹਿ ਬਾਧਿ ਖਾਟ ਤਰ ਲਯੋ । ੩ ।

tin ik jat bhave rati thani. kachu kaji ki kani na mani.
Hajrat aaye tabai lagi geyo. mitarhi badhi khat tar leyo. (3)

ਦੋਹਰਾ

ਆਪੁ ਮੁਸਫ ਬਾਚਤ ਭਈ ਜਾਟ ਖਾਟਿ ਤਰ ਬਾਧਿ ।
ਕਾਜੀ ਕੋ ਮੋਹਿਤ ਕਿਯਾ ਬਾਨ ਦ੍ਰਿਗਨ ਕੇ ਸਾਧਿ । ੪ ।

Dohra

aap musaf bachat bhayi jat khati tar badhi.
kaji ko mohit kiya baan drigan ke sadhi. (4)

ਚੌਪਈ

ਖਾਟ ਉਪਰ ਕਾਜੀ ਬੈਠਾਯੋ । ਕਾਮਕੇਲ ਤਾ ਸੈ ਉਪਜਾਯੋ ।
ਤਾ ਕੀ ਕਾਨਿ ਨ ਆਨਤ ਮਨੈ । ਮੁਰਖ ਚੋਟ ਚਟਾਕਨ ਗਨੈ । ੫ ।

Chopaiee

khat upar kaji bethayo. kamkel ta se upjayo.
ta ki kani na anat manai. murakh chot chatakan ganai. (5)

Here the forty-fifth episode of Minister's & King's dialogue regarding woman's characterization from Charitar Pakhyani is completed. All is well. (45-804)

Couplet :

There lived a Kazi in Kashmir. He had a wife, who was expert in magic spells and witchcraft for controlling other people's actions. (1)

Chopaiee :

Her husband was called Adil Mohammad who was an expert in imparting justice and his wife was called Nooram Bibi, with whom many people had developed love affairs. (2)

She thought of having a sexual affair with one Jat (farmer) without caring for the Kazi even a bit. When she was having a love affair with the Jat, the Kazi arrived there. She managed to tie the paramour in a bundle and placed it underneath the cot. (3)

Couplet :

After tying the Jat underneath the cot, she started reading Koran herself. With her bewitching eyes (by striking arrows of love) she enamoured the Kazi with her love. (4)

Chopaiee :

She made the Kazi sit on the cot and had a sexual affair with the Kazi without caring at all for the Jat, while he was counting the number of strikes the Kazi had with her, during the affair. (5)

ਦੋਹਰਾ

ਕਾਮ ਭੋਗ ਕਰਿ ਕਾਜਿਯਹਿ ਦੀਨਾ ਬਹੁਰਿ ਉਠਾਇ ।
ਖਾਟ ਤਰੇ ਤੇ ਕਾਢਿ ਕਰਿ ਜਾਟ ਲਯੋ ਉਰ ਲਾਇ । ੬ ।

Dohra

kaam bhog kari kaji yahi deena bahur uthaye.
khat tarai te kadi kari jat leyo ur layi. (6)

ਚੌਪਈ

ਸੁਨਿ ਲੈ ਮੀਤ ਬਚਨ ਤੈ ਮੇਰਾ । ਮੈ ਕਾਜੀ ਕਹ ਬਹੁਤ ਲਬੇਰਾ ।
ਤਾ ਕਹ ਬਹੁ ਜੂਤਿਨ ਸੈ ਮਾਰਾ । ਤਾ ਤੇ ਉਠਤ ਤਰਾਕੇ ਭਾਰਾ । ੭ ।

Chopaiee

sunī lai meet bachan te mera. mai kaji keh bahut labera.
ta keh bahu jutin se mara. ta te uthat tarake bhara. (7)

ਦੋਹਰਾ

ਜੁ ਵੈ ਤਰਾਕ ਪਨੀਨ ਕੇ ਪਰੈ ਤਿਹਾਰੇ ਕਾਨ ।
ਤੈ ਹਮ ਸਾਚੁ ਤਿਸੈ ਹਨਾ ਲੀਜਹੈ ਹਿਦੈ ਪਛਾਨਿ । ੮ ।

Dohra

ju ve trak paneen ke parae tihare kaan.
to hum sachu tise hana leejaho hirdai pachani. (8)

ਸਤਿ ਸਤਿ ਤਿਨ ਕਹਾ ਹਮ ਸੁਨੇ ਤਰਾਕੇ ਕਾਨ ।
ਸੀਸ ਖੁਰਕਿ ਗ੍ਰਿਹ ਕੈ ਗਏ ਭੇਦ ਨ ਸਕਾ ਪਛਾਨ । ੯ । ੧ ।

sati sati tin kaha hum sunai tarake kaan.
sees khurki greh ko gaye bhed na saka pachan. (9) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਛਯਾਲੀਸਵੈ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੪੬ । ੮੧੩ । ਅਫਜ਼ੀ ।
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ਚੌਪਈ

ਏਕ ਸਰਵਨਨ ਜਮ ਸੁਨੀ । ਹਰਿਯਾਬਾਦ ਏਕ ਤ੍ਰਿਯ ਗੁਨੀ ।
ਬਾਦਲ ਕੁਆਰਿ ਨਾਮ ਤ੍ਰਿਯ ਤਿਹ ਕੈ । ਜਾਨਤ ਹੈ ਸਿਗਰੈ ਜਗ ਜਿਹ ਕੈ । ੧ ।

Chopaiee

ek sarvanan jum suni. hariyabad ek triye guni.
badal kuari nam triye teh ko. janat hai sigro jug jeh ke. (1)

Couplet :

After the sexual affair, she made the Kazi get up and took out the Jat from underneath the cot and pressed him to her bosom. (6)

Chopaiee :

She said, "O friend! You listen to my words. I had made the Kazi desperate by beating him with the shoes, resulting in some cracking sounds." (7)

Couplet :

When you were hearing certain noises, that was due to the beating of Kazi with the shoes. So you should accept it as pure truth. (8)

He said, "Yes, I had also heard some cracking noises with my ears and he also went away to his house scratching his head and could not know the secret behind it. (9)

Here the forty-sixth episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well. (46-813)(Contd)

Chopaiee :

We have heard an episode with our ears that there was a virtuous woman in Haryabad and she was known throughout (the world) by the name of Badal Korer. (1)

ਏਕ ਮੁਗਲ ਤਿਨ ਧਾਮ ਬੁਲਾਯੋ । ਆਛੋ ਭੋਜਨ ਤਾਹਿ ਖਵਾਯੋ ।
ਤਾਹਿ ਭਜਨ ਕਹ ਹਾਥ ਹਾਥ ਪਸਾਰਾ । ਤਬ ਤ੍ਰਿਯ ਤਾਹਿ ਜੂਤਿਯਨ ਮਾਰਾ । ੨ ।

ek mugal tin dham bulayo. acho bhojan tahi khavayo.
tahi bhajan keh hath hath pasara. tab triye tahi jutyian mara. (2)

ਮਾਰਿ ਮੁਗਲ ਕੂਕਲ ਇਮਿ ਧਾਈ । ਯਹ ਸੁਨਿ ਬੈਨ ਪ੍ਰਜਾ ਮਿਲਿ ਆਈ ।
ਕਰਿ ਸਮੋਧ ਤਿਨ ਧਾਮ ਪਠਾਯੋ । ਯਾ ਕੇ ਕੰਠ ਟੂਕ ਫਸਿ ਗਯੋ । ੩ ।

mari mugal kookal isi dhayi. yeh suni bain praja mil aayi.
kari samodh tin dham pathayo. ya ke kanth took phasi geyo. (3)

ਦੋਹਰਾ

ਚੇਤ ਮੁਗਲ ਜਬ ਹੀ ਭਯਾ ਸੀਸ ਰਹਿਯੋ ਨਿਹੁਰਾਇ ।
ਅਤਿ ਲਜਤ ਜਿਯ ਮੈ ਭਯਾ ਬੈਨ ਨ ਭਾਖਯੋ ਜਾਇ । ੪ ।

Dohra

chet mugal jab hi bheya sasi rahiyo nihurai.
ati lajat jiye mai bheya bain na bhakyo jai. (4)

ਅਬ ਮੈ ਯਾਹਿ ਉਬਾਰਿਯਾ ਸੀਤਲ ਬਾਰਿ ਪਿਯਾਇ ।
ਸਭ ਸੈ ਐਸੀ ਭਾਤਿ ਕਹਿ ਤਾ ਕੈ ਦਿਯਾ ਉਠਾਇ । ੫ । ੧ ।

ab mai yari ubariya seetal bari piyaye.
sabh se aisi bhati kahi ta ke diya uthaye. (5) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਸੰਤਾਲੀਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਾਮ ਸਤੁ । ੪੭ । ੮੧੮ । ਅਫਜ਼ੂ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
santalisavo charitar samapatam. Sat Subham sat. (47) (818) aphjun.

ਦੋਹਰਾ

ਜਹ"ਗੀਰ ਪਾਤਿਸਾਹ ਕੇ ਬੇਗਮ ਨੂਰ ਜਹ" ।
ਬਸਿ ਕੀਨਾ ਪਤਿ ਆਪਨਾ ਇਹ ਜਸ ਜਹਾ ਤਹਾ । ੧ ।

Dohra

Jahangeer patshah ke begam noor jahan.
bassi keena pati apna eh jus jaha taha. (1)

ਚੌਪਈ

ਨੂਰ ਜਹ" ਇਮਿ ਬਚਨ ਉਚਾਰੇ । ਜਹ"ਗੀਰ ਸੁਨੁ ਸਾਹ ਹਮਾਰੇ ।
ਹਮ ਤੁਮ ਆਜੁ ਅਖੇਟਕ ਜੈਹੈ । ਸਭ ਇਸਤ੍ਰਿਨ ਕਹ ਸਾਥ ਬੁਲੈਹੈ । ੨ ।

Chopaiee

noor jahan imi baachan ucharo. jahangeer sunu sah hamarai.
hum tum aaj akhetak jehain. sabh istrin keh sath bulehain. (2)

She called a Mughal at home and fed him with good food. That mughal made overtures to her for having a sexual relationship. The woman then beat him with the shoes. (2)

After giving a good beating to the mughal, she ran shouting aloud, so that people gathered together on hearing her cries. She made everyone understand that a morsel of food had got stuck up in his throat. (3)

Couplet

When the mughal came to his senses, he was looking with downcast eyes and felt greatly ashamed in his mind, so that he could not utter a word. (4)

The woman said that she had made him all right (fit) by giving him cold water to drink. Thus with these words, she sent the Mughal away from her house. (5)(1)

Here the forty-seventh episode of the King's and Minister's dialogue regarding woman's characterization from Charitar Pakhyani is completed. All is well.

(47-818)(Contd)

Couplet :

The queen of king Jahangir was known as NoorJahan and she had the husband (king) in her control and this news was spread out like a wild fire. (1)

Chopaiee :

Noor Jahan said once, "O my beloved king Jahangir ! Listen to me. I, along with other women would go out along with you and other women for a hunting spree."

(2)

ਦੋਹਰਾ

ਜਹ"ਗੀਰ ਏ ਬਚਨ ਸੁਨਿ ਖੇਲਨ ਚੜਾ ਸਿਕਾਰ ।
ਸਖੀ ਸਹੇਲੀ ਸੰਗ ਲੈ ਆਯੋ ਬਨਹਿ ਮੰਝਾਰ । ੩ ।

Dohra

Jahangeer eh bachan suni khelan chala shikar.
sakhi saheli sung le aiyo bani manjhar. (3)

ਅਰੁਨ ਬਸਤੁ ਤਨ ਮਹਿ ਧਰੇ ਇਸਿ ਅਬਲਾ ਦੁਤਿ ਦੇਹਿ ।
ਨਰ ਬਪੁਰੇ ਕਾ ਸੁਰਨ ਕੇ ਚਿਤ ਚੁਰਾਏ ਲੇਹਿ । ੪ ।
arun bastar tan mahi dharai isi abla duti dehi.
nur bapure ka suran ke chit churaye lehi. (4)

ਨਵਲ ਬਸਤੁ ਨਵਲੈ ਜੁਬਨ ਨਵਲਾ ਤਿਯਾ ਅਨੂਪ ।
ਤਾ ਕਾਨਨ ਮੈ ਡੋਲਹੀ ਰਤਿ ਸੇ ਸਕਲ ਸਰੂਪ । ੫ ।
naval bastar navle juban navla tiya anoop.
ta kanan me dholhi rati se sakal saroop. (5)

ਇਕ ਗੋਰੀ ਇਕ ਸਾਵਰੀ ਹਸਿ ਹਸਿ ਝੂਮਰ ਦੇਹਿ ।
ਜਹ"ਗੀਰ ਨਰ ਨਾਹ ਕੀ ਸਗਲ ਬਲੈਯਾ ਲੇਹਿ । ੬ ।
ik gori ik savri hasi hasi jhumar dehi.
jahangeer nur nah ki sagal baleeyi. lehi. (6)

ਚੌਪਈ

ਸਬ ਤਿਯ ਰਖਿਨ ਅਰੂੜਿਤ ਭਈ । ਸਭ ਹੀ ਹਾਥ ਬੰਦੂਕੈ ਲਈ ।
ਬਿਹਸਿ ਬਿਹਸਿ ਕਰਿ ਬਚਨ ਸੁਨਾਵੈ । ਜਹ"ਗੀਰ ਕਹ ਸੀਸ ਝੁਕਾਵੈ । ੭ ।

Chopaiee

sab triye rakhin arrurit bhayi. sabh hi hath banduke layi.
bihas bihas kari bachan sinave. jahangeer keh sees jhukavai. (7)

ਸਭ ਇਸਤ੍ਰਿਨ ਕਰ ਜੋਰੈ ਕੀਨੋ । ਏਕ ਮ੍ਰਿਗਾਹਿ ਜਾਨੋ ਨਹਿ ਦੀਨੋ ।
ਕੋਤਿਕ ਬੈਠ ਬਹਲ ਪਰ ਗਈ । ਹੈ ਗੈ ਕਿਤੀ ਅਰੂੜਿਤ ਭਈ । ੮ ।
sabh istrin kar jore keeno. ek mrigha jano nahi deeno.
katak baith behal par gayi. hai gai arrurrit bhayi. (8)

ਦੋਹਰਾ

ਕਿਨਹੂੰ ਗਹੀ ਤੁਫੰਗ ਕਰ ਕਿਨਹੂੰ ਗਹੀ ਕਿਪਾਨ ।
ਕਿਨਹੂੰ ਕਟਾਰੀ ਕਾਢਿ ਲੀ ਕਿਨਹੂੰ ਤਨੀ ਕਾਮਾਨ । ੯ ।

Dohra

kinhu gahi tufang kar kinhu gahi kirpan.
kinhu katari kadi li kinhu tani kaman. (9)

Couplet

On hearing the news, Jahangir got ready for the hunting spree. He came to the jungle along with friends and female members. (3)

The women had worn red coloured clothes and were shining so brightly that they had enamoured the hearts of gods even, what to talk of men. (4)

With new clothes, with new youthfulness and charming beautiful women appearing like Rati, the beloved spouse of Kamdev (god of love) were moving around in the jungle. (5)

Some one was fair complexioned, while some others were dark coloured (black coloured). The women, clad in the form of Rati, kamdev's wife; were shouting there with their smiling faces and were all sacrifice to king Jahangir (enamoured by him). (6)

Chopaiee :

All the women got astride the elephants and all were having guns in their hands. They were talking and laughing around while bowing their heads to Jahangir. (7)

All the women had formed (pairs) groups of two and would not allow any deer to escape. Some women were riding on the chariots and some were riding on horses or elephants. (8)

Couplet :

Someone was holding a gun, someone was holding a sword, someone was having a dagger, while someone was having a stretched bow. (9)

ਚੌਪਈ

ਪ੍ਰਿਥਮ ਮ੍ਰਿਗਨ ਪਰ ਸਾਨ ਧਵਾਏ । ਪੁਨਿ ਚੀਤਾ ਤੇ ਹਰਿਨ ਗਹਾਏ ।
ਬਾਜ ਜੁਰਨ ਕਾ ਕਿਯਾ ਸਿਕਾਰਾ । ਨੂਰ ਜਹ" ਪਰ ਪ੍ਰੀਤਿ ਅਪਾਰਾ । ੧੦ ।

Chopaiee

pritham mrigan par savan dhavai. pun chita te harin gahaye.
baaj juran ka kya sikara. noor jahan par preet apara. (10)

ਰੋਝ ਹਰਿਨ ਝੰਖਾਰ ਸੰਘਾਰੇ । ਨੂਰ ਜਹ" ਗਹਿ ਤੁਪਕ ਪ੍ਰਹਾਰੇ ।
ਕਿਨਹੂੰ ਹਨੇ ਬੇਗਮਨ ਬਾਨਾ । ਪਸੁਨ ਕਰਾ ਜਮ ਧਾਮ ਪਯਾਨਾ । ੧੧ ।
rojha harin jhankar sanghari. noor jahan gahi tupak parhare.
kinhu hanai begman bana. pasun kara jam dham payana. (11)

ਦੋਹਰਾ

ਅਧਿਕ ਰੂਪ ਬੇਗਮ ਨਿਰਖਿ ਰੀਝਿ ਰਹੈ ਮ੍ਰਿਗ ਕੋਟਿ ।
ਗਿਰੇ ਮੂਰਛਨਾ ਹੈ ਧਰਨਿ ਲਗੇ ਬਿਨਾ ਸਰ ਚੋਟਿ । ੧੨ ।

Dohra

adhik roop begam nirikh reejh mrig koti.
girai moorchana haiv dharni lagai bina sar choti. (12)

ਜਿਨ ਕੈ ਤੀਖਨ ਅਸਿ ਲਗੇ ਲੀਜਤ ਤਿਨੈ ਬਚਾਇ ।
ਜਿਨੈ ਦ੍ਰਿਗਨ ਕੇ ਸਰ ਲਗੇ ਤਿਨ ਕੋ ਕਛੁ ਨ ਉਪਾਇ । ੧੩ ।
jin ke bheekhan aso lagai leejat tinai bachai.
jinai drigan ke sar lagai tin ko kachu na upaye. (13)

ਚੌਪਈ

ਕਿਤੀ ਸਹਚਰੀ ਤੁਰੈ ਪਵਾਵੈ । ਪਹਚਿ ਮ੍ਰਿਗਨ ਕੋ ਘਾਇ ਲਗਾਵੈ ।
ਕਿਨਹੂੰ ਮ੍ਰਿਗਨ ਦ੍ਰਿਗਨ ਸਰ ਮਾਰੇ । ਬਿਨੁ ਪ੍ਰਾਨਨ ਗਿਰਿ ਗਏ ਬਿਚਾਰੇ । ੧੪ ।

Chopaiee

kiti sehchari turai pavave. pehchi mrigan ko ghyi lagavai.
kinhu mrigan drigan sar marai. bin pranan giri gaye bichare. (14)

ਇਹੀ ਭਾਤਿ ਸੋ ਕੀਆ ਸਿਕਾਰਾ । ਤਬ ਲੋ ਨਿਕਸਾ ਸਿੰਘ ਅਪਾਰਾ ।
ਯਹ ਧੁਨਿ ਸਾਹ ਸੁਵਨ ਸੁਨਿ ਪਾਈ । ਸਕਲ ਨਾਰਿ ਇਕਠੀ ਹੈ ਆਈ । ੧੫ ।
ehi bhati so kiya sikara. tab lo niksa singh apara.
yeh dhuni sah sarvan suni payi. sakal nari ikathi hai aayi. (15)

Chopaiee :

At first the dogs were chasing the deer and then deer were caught by the leopards. Then they were hunted down by hawks or male hawks. The king Jahangir had immense love for the queen Noorjahan. (10)

Then Norjahan shot many blue bulls, deer and stags, with the gun and some were killed with striking arrows from the queen, thus the animals were killed. (11)

Couplet :

Many deer, on seeing the charm of the queen, had fallen down unconscious on ground without the strike of arrows even. (12)

Those struck by sharp swords, could be saved but those struck by the arrows of beautiful eyes, cannot be saved any how. (13)

Chopaiee

Some lady friends were racing the horses, thus reaching the deer and then wounding them; while some others had been struck by the arrows of love (eyes) and they would fall down lifeless. (14)

Thus the hunting spree went on, when suddenly a huge lion came up and his roar was heard by the king, with his ears and all the women got together and came there. (15)

ਦੋਹਰਾ

ਬਹੁ ਅਰਨਾ ਭੈਸਾਨ ਕੋ ਆਗਰ ਧਰਾ ਬਨਾਇ ।
ਤਾ ਪਾਛੇ ਹਜਰਤਿ ਚਲੇ ਬੇਗਮ ਸੰਗ ਸੁਹਾਇ । ੧੬ ।

Dohra

bahu arna bhesan ko agar dhara banayi.
ta pachhe hajrati chalai begam sung suhayi. (16)

ਚੌਪਈ

ਜਹੰਗੀਰ ਤਕਿ ਤੁਪਕਿ ਚਲਾਈ । ਸੋ ਨਹਿ ਲਗੀ ਸਿੰਘ ਕੇ ਜਾਈ ।
ਅਧਿਕ ਕੋਪ ਕਰਿ ਕੇਹਰਿ ਧਾਯੋ । ਪਾਤਿਸਾਹ ਕੇ ਉਪਰ ਆਯੋ । ੧੭ ।

Chopaiee

Jahangeer tak tupaki chalayi. so nahi lagi singh ke jayi.
adhik kop kari kehri dhayo. patisah ke upar aayo. (17)

ਹਰਿ ਧਾਵਤ ਹਥਿਨੀ ਭਜਿ ਗਈ । ਨੂਰ ਜਹੰਦਿਕ ਠਾਢ ਨ ਪਈ ।
ਜੋਧ ਬਾਇ ਯਹ ਤਾਹਿ ਨਿਹਾਰਿਯੋ । ਤਾਕਿ ਤੁਪਕ ਕੋ ਘਾਇ ਪ੍ਰਹਾਰਿਯੋ । ੧੮ ।
hari dhavat hathini bhaji gayi. noor jahandik thaad na payi.
jodh bayi yeh tahi nihariyo. taki tupak ko ghayi parhariyo. (18)

ਦੋਹਰਾ

ਸਿੰਘ ਪ੍ਰਾਨ ਤਬ ਹੀ ਤਜੇ ਲਗੇ ਤੁਪਕ ਕੇ ਘਾਇ ।
ਤੀਨ ਸਲਾਮੈ ਤਿਨ ਕਰੀ ਜਹੰਗੀਰ ਕੋ ਆਇ । ੧੯ ।

Dohra

Singh pran tab hi tajai lagai tupak ke ghayi.
teen salamo tin kari jahangeer ko aayi. (19)

ਚੌਪਈ

ਅਧਿਕ ਖੁਸ਼ੀ ਹਜਰਤਿ ਜੂ ਭਏ । ਜਨੁ ਮੁਹਿ ਪ੍ਰਾਨ ਆਜੁ ਇਹ ਦਏ ।
ਧੰਨਯ ਧੰਨਯ ਨਿਜੁ ਤਿਯੁ ਕਹ ਕੀਨੋ । ਪ੍ਰਾਨ ਦਾਨ ਹਮ ਕੋ ਇਨ ਦੀਨੋ । ੨੦ ।

Chopaiee

adhik khushi hajrati ju bhaye. jan muhi pran aaj eh daye.
dhanye dhanye nij triye keh keeno. pran dan hum ko in deeno. (20)

ਦੋਹਰਾ

ਨੂਰ ਜਹੰ ਕੀ ਸਹਚਰੀ ਕੋਤਕ ਸਕਲ ਨਿਹਾਰ ।
ਜਹੰਗੀਰ ਸੁਵਨਨ ਸੁਨਤ ਭਾਖਯੋ ਬਚਨ ਸੁਧਾਰਿ । ੨੧ ।

Dohra

noor jahan ki sehchari kotak sakal nihar.
jahangeer sarvnan sunat bhakhiyo bachan sudhar. (21)

Couplet :

Many rhinoceros and wild bulls were kept in front and behind them the king along with queens followed them. (16)

Chopaiee :

The king fired his gun on sighting tiger, but it missed him. The tiger, getting furious ran and jumped on the king. (17)

At the sight of the tiger, the female elephant ran away and none including Noorjahan, could stay there. Then Jodhabai saw this situation and shot a gun at the tiger. (18)

Couplet :

With the striking of the bullet, the tiger was lying dead (killed) and the queen saluted Jahangir thrice. (19)

Chopaiee :

With this incident Jahangir was greatly pleased, as if she had saved his life that day. He thanked his wife by saluting her, saying that she had given him a second lease of life (saved his life). (20)

Couplet :

One lady companion of Noorjahan had seen this sight (miracle) so she said aloud so that Jahangir could hear it clearly. (21)

ਚੋਪਈ

ਜਿਨ ਕੇਹਰਿ ਤਿਯ ਬਲੀ ਸੰਘਾਰੋ । ਤਿਹ ਆਗੇ ਕਯਾ ਮਨੁਖ ਬਿਚਾਰੋ ।
ਹਾਹਾ ਦੈਯਾ ਕਹ ਕਯਾ ਕਰਿਯੈ । ਐਸੀ ਢੀਠ ਨਾਰਿ ਤੇ ਡਰਿਯੈ । ੨੨ ।

Chopaiee

jin kehri triye bali sangharo. the aage kaya manukh bicharo.
haha deya heh kaya kariye. aise deeth nari te dariye. (22)

ਅੜਿਲ

ਜਹ"ਗੀਰ ਏ ਬਚਨ ਜਬੈ ਸ੍ਵਨਨ ਸੁਨਯੋ । ਚਿਤੁ ਮੈ ਅਧਿਕ ਰਿਸਾਇ ਸੀਸ ਅਪੁਨੋ ਪੁਨਯੋ ।
ਐਸੀ ਤਿਯ ਕੇ ਨਿਕਟ ਨ ਬਹੁਰੇ ਜਾਇਯੈ । ਹੋ ਕਰੈ ਦੇਹ ਕੋ ਘਾਤ ਬਹੁਰਿ ਕਯਾ ਪਾਇਯੈ । ੨੩ ।

Aril

Jahangeer ae bachan jabai. sarvnan sunyo. chit mai adhik risayi sees apuno punyo.
aisi triye ke nikat na bahure jaiye. ho karai deh ko ghaat bahuri kaya payiye. (23)

ਚੋਪਈ

ਜਹ"ਗੀਰ ਸੁਨਿ ਬਚਨ ਡਰਾਨਯੋ । ਤਿਯ ਕੋ ਤ੍ਰਾਸ ਅਧਿਕ ਜਿਯ ਮਾਨਯੋ ।
ਸਿੰਘ ਹਨਤ ਜਿਹ ਲਗੀ ਨ ਬਾਰਾ । ਤਿਹ ਆਗੇ ਕਯਾ ਮਨੁਖ ਬਿਚਾਰਾ । ੨੪ ।

Chopaiee

Jahangeer suni bachan daranyo. trriye ko tras adhik jiye manyo.
Singh hanat jeh lagi bara. teh aage kaya manukh bichara. (24)

ਦੋਹਰਾ

ਅਤਿ ਬਚਿਤੁ ਗਤਿ ਤਿਯਨ ਕੀ ਜਿਨੈ ਨ ਜਾਨੈ ਕੋਇ ।
ਜੋ ਬਾਛੈ ਸੋਈ ਕਰੈ ਜੋ ਚਾਹੈ ਸੋ ਹੋਇ । ੨੫ ।

Dohra

ati bachitar gati triyan ki jinai na janai koyi.
jo bachai soyi karai jo chaho so hoyi. (25)

ਪਿਯਹਿ ਉਬਾਰਾ ਹਰਿ ਹਨਾ ਏਕ ਤੁਪਕ ਕੇ ਠੌਰ ।
ਤਾ ਕੋ ਛਲਿ ਪਲ ਮੈ ਗਈ ਭਈ ਐਰ ਕੀ ਐਰ । ੨੬ ।

piyehi ubara hari hana ek tupak ke thor.
t ko chhal paal mai gayi bhayi aor ki aor. (26)

ਜਹ"ਗੀਰ ਪਤਿਸਾਹ ਤਬ ਮਨ ਮੈ ਭਯਾ ਉਦਾਸ ।
ਤਾ ਸੰਗ ਸੋ ਬਾਤੈ ਸਦਾ ਡਰ ਤੇ ਭਯਾ ਨਿਰਾਸ । ੨੭ । ੧ ।

Jahangeer patsah tab mann mai bheya udas.
ta sung so batae sada dar te bheya niras. (27) (1)

Chopaiee :

The person, who could kill the tiger, before her, what is the value of a man ? O God ! Be merciful ! What shall we do? It is better to be afraid of this type of stubborn woman. (22)

Aril :

When Jahangir heard these words with his ears, then he shook his head in great fury. It was better to avoid such a woman, else one may lose one's life even. (23)

Chopaiee :

On hearing such words of the woman, Jahangir got terrified in his mind and became dreadful of that woman. The person, who could kill a lion in no time, what is the value of man before her ?" (24)

Couplet :

The character of women is really strange, which none had understood so far. She does whatever she desires and whatever she likes, comes to pass. (25)

She saved her beloved and killed the lion with one strike of the gun. So she went away by deceiving him in no time and the situation changed immediately. (26)

Since then Jahangir became morose and gloomy and would avoid talking to that woman being afraid and gloomy. (27)(1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਅਠਤਾਲੀਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੪੮ । ੮੪੫ । ਅਫਜ਼ੁ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
athalisavo charitar samapatam. Sat Subham sat. (48) (845) aphjun.

ਚੌਪਈ

ਆਨੰਦ ਪੁਰ ਨਾਇਨ ਇਕ ਰਹਈ । ਨੰਦ ਮਤੀ ਤਾ ਕੋ ਜਗ ਕਹਈ ।
ਮੂਰਖ ਨਾਥ ਤਵਨ ਕੋ ਰਹੈ । ਤ੍ਰਿਯ ਕਹ ਕਛੁ ਨ ਮੁਖ ਤੇ ਕਹੈ । ੧ ।

Chopaiee

anand pur nayin ik rahyi. nand mati ta ko jud kahyi.
moorakh nath tawan ko rahe. triye keh kachu na mukh kahe. (1)

ਤਾ ਕੇ ਧਾਮ ਬਹੁਤ ਜਨ ਆਵੈ । ਨਿਸ ਦਿਨ ਤਾ ਸੋ ਭੋਗ ਕਮਾਵੈ ।
ਜੋ ਜੜ ਪਰਾ ਹਮਾਰੇ ਰਹਈ । ਤਾ ਕੋ ਕਛੁ ਨ ਮੁਖ ਤੇ ਕਹਈ । ੨ ।
ta ke dham bahut jun avye. nis din ta so bhog kamavai.
jo jar para hamare rahayi. ta ko kachu na mukh te kahayi. (2)

ਜਬ ਕਬਹੂੰ ਵਹੁ ਧਾਮ ਸਿਧਾਵੈ । ਯੋ ਤਾ ਸੋ ਤ੍ਰਿਯ ਸੁਨਾਵੈ ।
ਯਾ ਕਹ ਕਲਿ ਕੀ ਬਾਤ ਨ ਲਾਗੀ । ਮੇਰੋ ਪਿਯਾ ਬਡੋ ਬਡਭਾਗੀ । ੩ ।
jab kabhun vahu dham sidhavai. yo ta so triye sinavai.
ya keh kali ki baat na lagi. mero piya bado badbhagi. (3)

ਦੋਹਰਾ

ਨਿਸੁ ਦਿਨ ਸਬਦਨ ਗਾਵਹੀ ਸਭ ਸਾਧਨ ਕੋ ਰਾਉ ।
ਮੋ ਪਤਿ ਗੁਰ ਕੋ ਭਗਤਿ ਹੈ ਲਗੀ ਨ ਕਲਿ ਕੀ ਬਾਉ । ੪ ।

Dohra

nis din sabdan gavhi sabh sadhan ko rayu.
mo pati gur ko bhagti hai lagi na kali ki bayu. (4)

ਚੌਪਈ

ਯਹ ਜੜ ਫੂਲਿ ਬਚਨ ਸੁਨਿ ਜਾਵੈ । ਅਧਿਕ ਆਪੁ ਕਹ ਸਾਧੁ ਕਹਾਵੈ ।
ਵਹ ਜਾਰਨ ਸੋ ਨਿਸੁ ਦਿਨ ਰਹਈ । ਇਹ ਕਛੁ ਤਿਨੈ ਨ ਮੁਖ ਤੇ ਕਹਈ । ੫ । ੧ ।

Chopaiee

yeh jarh phooli bachan suni javai. adhik aap keh sadhu kahave.
veh jaran so nis din rahayi. eh kachu inai na mukh te kahayi. (5) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਉਨਚਾਲੀਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੪੯ । ੮੫੦ । ਅਫਜ਼ੁ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
unchasavo charitar samapatam. Sat Subham sat. (49) (850) aphjun.

Here the forty-eighth episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (48-845)(Contd)

Chopaiee :

There was a Barbar's wife in Anandpur who was known by the name of Nand Mati. Her husband was a fool who would not say anything to his wife. (1)

Many people would come to her house and would have sexual relations with her. That fool was lying there on one side and would not say anything to his wife. (2)

Whenever he would go back to his house, his wife would always say so that he could hear it, that her husband was very simple, who was not affected by the vagaries of Kalyug. (3)

Couplet

The women would say, "her husband was always singing songs day and night and was the greatest Sadh (mendicant). "My husband was Guru's follower and had not been affected by the clever moves of time (Kalyug)." (4)

Chopaiee :

That fool would get puffed up on hearing the words of the wife and would call himself a great mendicant (Sadh). That woman would always (day and night) remain in the company of her paramours but that fool would not say anything to her. (5)

Here the forty-ninth episode of 'Minister & King's dialogue regarding the woman's characterization from Charitar Pakhyan is completed. All is well. (49-850)(Contd)

ਚੌਪਈ

ਰਾਨੀ ਏਕ ਓਡਛੇ ਰਹੈ । ਪੁਹਪ ਮੰਜਰੀ ਜਿਹ ਜਗ ਕਹੈ ।
ਤਾ ਕੇ ਤੁਲਿ ਅਵਰ ਕੋਊ ਨਾਹੀ । ਯਾ ਤੇ ਨਾਰਿ ਰਿਸਤ ਮਨ ਮਾਹੀ । ੧ ।

Chopaiee

rani ek udchai rahae. puhap manri je jug kahe.
ta ke tuli avar koyu nahi. ya te nari risat man mahi. (1)

ਅਧਿਕ ਰੂਪ ਤਾ ਕੋ ਬਿਧਿ ਦਯੋ । ਜਾ ਤੇ ਬਸਿ ਰਾਜਾ ਹੈ ਗਯੋ ।
ਜੋ ਤ੍ਰਿਯ ਕਹੈ ਬਚਨ ਸੋਈ ਮਾਨੈ । ਬਿਨੁ ਪੂਛੈ ਕਛੁ ਕਾਜ ਨ ਠਾਨੈ । ੨ ।
adhik roop ta ko bidhi deyo. ja te basi raja haiv geyo.
jo triye kahe bachan soyi manai. bin puchye kachu kaaj na thanai. (2)

ਰਾਨੀ ਰਾਜ ਦੇਸ ਕੋ ਕਯੋ । ਰਾਜਾ ਰਾਨੀ ਕੀ ਸਮ ਭਯੋ ।
ਜੋ ਤ੍ਰਿਯ ਕਹੈ ਵਹੈ ਜਗ ਮਾਨੈ । ਨਿਪ ਕੀ ਚਿਤ ਕੋਊ ਕਾਨਿ ਨ ਆਨੈ । ੩ ।
rani raj des ko keyo. raja rani ki sam bheyo.
jo triye kahai vahai jug manai. nrip ki chit koyu kaani na aanye. (3)

ਦੋਹਰਾ

ਰਾਨੀ ਰਾਜ ਕਮਾਵਈ ਪਤਿ ਕੀ ਕਰੈ ਨ ਕਾਨਿ ।
ਰਾਜਾ ਕੋ ਰਾਨੀ ਕਿਯਾ ਦੇਖਤ ਸਕਲ ਜਹਾਨ । ੪ ।

Dohra

rani raaj kamavayi pati ki karai na kaani.
raja ko rani kiya dekhat sakal jahan. (4)

ਚੌਪਈ

ਰਾਜਾ ਕੋ ਰਾਨੀ ਬਸਿ ਕਿਯੋ । ਜੀਤ ਜੰਤੁ ਮੰਤ੍ਰਨ ਸੋ ਲਿਯੋ ।
ਜਬ ਚਾਹਤ ਤਬ ਦੇਤ ਉਠਾਈ । ਪੁਨਿ ਸੁਹਾਤ ਤਬ ਲੇਤ ਬਲਾਈ । ੫ ।

Chopaiee

raja ko rani basi kiyo. jeet jaantar mantar so liyo.
jab chahat tab det uthayi. pooni suhat tab lait bulayi. (5)

ਦੋਹਰਾ

ਹੇਰਿ ਏਕ ਸੁੰਦਰ ਪੁਰਖ ਰਾਨੀ ਤਜੀ ਸਿਧਾਨ ।
ਪੁਰਖ ਭੇਸ ਧਰਿ ਤਿਹ ਸਦਨ ਨਿਸਿ ਕਹ ਕਿਯਾ ਪਯਾਨ । ੬ ।

Dohra

heri ek sudar purakh rani taji sidhan.
purakh bhes dhari the sadan nisi keh payan. (6)

Chopaiee :

There was a Rani (queen) in (the town of) Orchha, who was called by the name of Pohap Manjri . There was none so beautiful as she was. The women, therefore, felt jealous of her. (1)

The Almighty had bestowed on her great beauty, so that even the Raja was enamoured by her (and under her control). Whatever the Rani (queen) would say, the Raja would agree to it and would not act without her consent. (2)

The queen was controlling the reins of kingdom, while the Raja was behaving like the queen. Whatever the queen would say, all would obey her and no one would bother at heart about the Raja. (3)

Couplet :

The queen was ruling the country and even she would not bother about the Raja. The Raja was made like a queen (without power) and the whole world was watching it. (4)

Chopaiee :

The Raja was under the control of the queen, as he had been won over by her magic spells (witchcraft). Whenever she desired he was asked to quit and whenever it suited her, she would call him. (5)

Couplet :

When the Rani saw a charming person she gave up all her cleverness and would go to his house at night in the guise of a man. (6)

ਚੌਪਈ

ਇਹੀ ਬੀਚ ਰਾਜਾ ਜੁ ਆਯੋ । ਰਾਨੀ ਬਿਨਾ ਸਖੀ ਦੁਖ ਪਾਯੋ ।
ਧਾਮ ਨ ਪੈਠਨ ਨਿਪ ਕਹ ਦੀਨਾ । ਤਬ ਤ੍ਰਿਯ ਤਾਹਿ ਬਚਨ ਅਸਿ ਕੀਨਾ । ੭ ।

Chopaiee

ehi beech raja ju aayo. rani bina sakhi dukh payo.
dham na paithan nrip keh deena. tab triye tahi bachan asi keena. (7)

ਦੋਹਰਾ

ਕਛੂ ਭੂਲ ਤੁਮ ਤੇ ਭਈ ਤਾ ਤੇ ਤ੍ਰਿਯ ਕਿਯ ਮਾਨ ।
ਮੁਰ ਗਿਹ ਕਰਨ ਨ ਦੀਜਿਯਹੁ ਨਿਪ ਕਹ ਕਹਾ ਪਯਾਨ । ੮ ।

Dohra

kachu bhool tum te bhayi ta te triye kiye maan.
mur greh karan na dijiyahu nrip keh kaha payan. (8)

ਚੌਪਈ

ਰਾਨੀ ਤਾ ਸੋ ਭੋਗ ਕਮਾਈ । ਬਹੁਰੋ ਧਾਮੁ ਅਪੁਨੇ ਆਈ ।
ਯਹ ਚਰਿਤ੍ਰ ਕਹ ਤਿਨੈ ਸੁਨਾਯੋ । ਤਾ ਤੇ ਤ੍ਰਿਯ ਕਹ ਅਧਿਕ ਰਿਝਾਯੋ । ੯ ।

Chopaiee

rani ta so bhog kamayi. bahuro dhaam apne ayi.
yeh charitar keh tinai sunayo. ta te triye keh adhik reejhayo. (9)

ਤਬ ਤਿਨ ਤ੍ਰਿਯੋ ਅਧਿਕ ਧਨ ਦੀਨੋ । ਭਾਤਿ ਅਨੇਕ ਨਿਹੋਰੈ ਕੀਨੋ ।
ਭਲੀ ਸਖੀ ਹਮਰੀ ਮੁਖ ਭਾਖੀ । ਹਮਰੀ ਆਜੁ ਲਾਜ ਇਨ ਰਾਖੀ । ੧੦ ।
tab tin triye adhik dhan deeno. bhati anek nihore keeno.
bhali sakhi hamri mukh bhakhi. hamri aaj laaj in rakhi. (10)

ਦੋਹਰਾ

ਅਧਿਕ ਨਿਹੋਰੈ ਰਾਇ ਕਰਿ ਰਾਨੀ ਲਈ ਮਨਾਇ ।
ਅਧਿਕ ਪ੍ਰੀਤਿ ਤਾ ਸੋ ਕਰੀ ਭੇਦ ਨ ਸਕਿਯਾ ਪਾਇ । ੧੧ ।

Dohra

adhik nihore rayi kari ranilayi manayi.
adhik prret ta so kari bhed na sakiya payi. (11)

ਜੋ ਨਿਪ ਚਮਕਾ ਨ ਰਹੈ ਤ੍ਰਿਯ ਕਾ ਕਰਤ ਬਿਸ਼ਵਾਸ ।
ਅਵਰ ਪੁਰਖ ਪਰ ਅਟਕਿ ਤ੍ਰਿਯ ਕਰਤ ਤਵਨ ਕੋ ਨਾਸ । ੧੨ ।
jo nrip chamka na rahe triye ka karat bisvas.
avar purakh par atik triye karat tawan ko naas. (12)

Chopaiee :

One day the Raja came there and the friend felt greatly pained in the absence of the Rani, so she did not allow the Raja to enter there and the woman told him (the Raja)
(7)

Couplet

“O Raja ! You have committed some mistake (blunder) as such the Rani had felt upset and had ordered that the Raja should not be allowed to enter her place”. (8)

Chopaiee :

The Rani had sensuous pleasure with that man and then returned to her place. The attendant told the Rani about the deceitful action taken by her and thus made the Rani greatly relieved and pleased. (9)

The Rani gave lot of money to that friend (attendant) and was grateful to her in many ways and said, “O friend ! You are my true friend and you had saved my honour today.” (10)

Couplet :

With many apologies the Raja managed to please (appease) the Rani and showed extra ordinary love towards her, but could not see through her secret. (11)

The Raja, who is not alert and believes (trusts) his Rani (wife), then that woman develops love for another person and thus destroys the Raja. (12)

ਚਿਤ ਨ ਦੀਜੈ ਆਪਨੋ ਸਭ ਕੋ ਲੇਹੁ ਬਨਾਇ ।
 ਤਬ ਸਭ ਕਹ ਜੀਤਤ ਰਹੋ ਰਾਜ ਕਰੋ ਸੁਖ ਪਾਇ । ੧੩ । ੧ ।
 chit na deejiai apno sabh ko lehu banayi.
 tab sabh keh jeetat raho raaj karo sukh payi. (13) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਪਚਾਸਵੈ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੫੦ । ੮੬੩ । ਅਫਜ਼ੀ ।
 iti Sri Charitra pakhyane triya Charitrai mantri bhocp sambadai
 pachasavo charitar samapatam. Sat Subham sat. (50) (863) aphjun.

ਚੌਪਈ

ਮਾਰਵਾਰ ਇਕ ਸਾਹੁ ਕਹਾਵੈ । ਅਨਿਕ ਦਰਬੁ ਕੈ ਬਨਿਜ ਚਲਾਵੈ ।
 ਦੈ ਦੈ ਕਰਜ ਬਯਾਜ ਬਹੁ ਲੇਈ । ਪੁੰਨਯ ਦਾਨ ਬਿਪ੍ਰਨ ਕਹ ਦੇਈ । ੧ ।

Chopaiee

maarvar ik sahu kahave. anik darab ke banij chalave.
 de de karaj bayaj bahu leyi. punye daan bipran keh deyi. (1)

ਸੀਲ ਮਤੀ ਤਾ ਕੀ ਤ੍ਰਿਯ ਭਾਰੀ । ਸੂਰਜ ਲਖੀ ਨ ਚੰਦ ਨਿਹਾਰੀ ।
 ਨਿਰਖਿ ਰੂਪਿ ਨਿਜੁ ਪਤਿ ਕੋ ਜੀਯੈ । ਤਿਹ ਨਿਰਖੇ ਬਿਨੁ ਪਾਨਿ ਨ ਪੀਯੈ । ੨ ।
 seel mati ta ki triye bhari. sooraj lakhi na chander nihari.
 nirikh roop nij pati ko jiye. the nirkhai bin pani na piye. (2)

ਤਾ ਕੇ ਪਤਿ ਕੋ ਰੂਪਿ ਅਪਾਰਾ । ਰੀਝਿ ਦਿਯਾ ਤਾ ਕੋ ਕਰਤਾਰਾ ।
 ਉਦੈ ਕਰਨ ਤਾ ਕੋ ਸੁਭ ਨਾਮਾ । ਸੀਲ ਮੰਜਰੀ ਤਾ ਕੀ ਬਾਮਾ । ੩ ।
 ta ke pati ko roop apara. reejh diya ta ko kartara.
 udai karan ta ko subh nama. seel manri ta ki bama. (3)

ਦੋਹਰਾ

ਰੂਪ ਅਨੂਪਮ ਸਾਹੁ ਕੋ ਜੋ ਨਿਰਖਤ ਬਰ ਨਾਰਿ ।
 ਲੋਕ ਲਾਜ ਕਹ ਛੋਰਿ ਕਰਿ ਤਾ ਕਹੁ ਰਹਤ ਨਿਹਾਰਿ । ੪ ।

Dohra

roop anoopam sahu ko jo nirkhata bar nari.
 loka laaj keh chori kari ta kahuh rehat nihari. (4)

ਚੌਪਈ

ਏਕ ਤ੍ਰਿਯਾ ਕੇ ਇਸਿ ਚਿਤ ਆਈ । ਹੋਰਿ ਰੂਪ ਤਾ ਕੋ ਲਲਚਾਈ ।
 ਕਵਨ ਕਹਾ ਚਿਤ ਚਰਿਤ ਬਨੈਯੈ । ਜੋ ਤੇ ਸਾਹੁ ਮੀਤ ਕਰਿ ਪੈਯੈ । ੫ ।

Chopaiee

ek triya ke isi chit ayi. her roop ta ko lalchayi.
 kawan kaha chit charit baneye. jo te sahu meet kari paeyae. (5)

One should not share one's secrets with another person, while keeping everyone interested as one's own. Thus you could win over all people and thus rule comfortably over the kingdom. (13)(1)

Here the fiftieth episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (50-863)(Contd)

Chopaiee :

There was a money-lender in Marwar, who used to deal in many money transactions. By lending money to people, he would charge heavy interest and would give offerings to Brahmins as well. (1)

He had a wife by the name of Seal Mati Neither the sun nor the moon had taken a glance at her. She was only interested in seeing the beauty of her spouse (living by) and would not drink water without having a glance at him. (2)

Her spouse was really very charming, as the Lord Almighty had bestowed this charm, being pleased with him. His gracious name was Uday Karan, while Seel Manjri was the name of his wife. (3)

Couplet :

Whichever woman would look at the money-lender's face once, could not afford to take away her glaze from him and forgetful of the public honour, she would continue gazing at him. (4)

Chopaiee :

One woman on seeing the beauty of the Shah, got enticed by it so much, that she thought of a deceitful action (witchcraft) so as to get his company as her loving friend. (5)

ਤਾ ਕੀ ਤ੍ਰਿਯ ਸੋ ਪ੍ਰੀਤਿ ਲਗਾਈ । ਧਰਮ ਬਹਿਨ ਅਪਨੀ ਠਹਰਾਈ ।
ਨਈ ਨਈ ਨਿਤਿ ਕਖਾ ਸੁਨਾਵੈ । ਸਾਹੁ ਤ੍ਰਿਯਾ ਕਹ ਅਧਿਕ ਰਿਝਾਵੈ । ੬ ।

ta ki triye so preet lagayi. dharam behan apni thehrayi.
nayi nayi nit katha sunavai. sahu triya keh adhik reejhavai. (6)

ਸੁਨਿ ਸਾਹੁਨਿ ਤੁਹਿ ਕਥਾ ਸੁਨਾਉ । ਤੁਮਰੇ ਸਚਿਤ ਕੋ ਗਰਬੁ ਮਿਟਾਉ ।
ਜੈਸੋ ਅਤਿ ਸੁੰਦਰ ਪਤਿ ਤੇਰੋ । ਤੈਸੋ ਹੀ ਚੀਨਹੁ ਪਿਯ ਮੇਰੋ । ੭ ।

suni sahani tuhi katha sunayu. tumre sachit ko garbu mitayu.
jaiso ati sunder pati tero. teso hi cheenhu piye mero. (7)

ਦੋਹਰਾ

ਤੇਰੇ ਅਰੁ ਮੇਰੇ ਪਤਿਹੁ ਭੇਦ ਰੂਪ ਨਹਿ ਕੋਇ ।
ਉਠਿ ਕਰਿ ਆਪੁ ਬਿਲੋਕਿਯੈ ਤੋਰ ਕਿ ਮੋਰੋ ਹੋਇ । ੮ ।

Dohra

tere aor mere patihi bhed roop nahi koyi.
uthi kari aap bilokiyo tor ki moro hoyi. (8)

ਚੌਪਈ

ਆਜੁ ਸਾਝਿ ਨਿਜੁ ਪਤਿਹਿ ਲਿਯੈਹੋ । ਤੁਮਰੀ ਦ੍ਰਿਸਟਿ ਅਗੋਚਰ ਕੈਹੋ ।
ਸਾਹੁ ਤ੍ਰਿਯਹਿ ਕਛੁ ਭੇਦ ਨ ਪਾਯੋ । ਤਿਹ ਦੇਖਨ ਕਹ ਚਿਤ ਲਲਚਾਯੋ । ੯ ।

Chopaiee

aaj majhi nij patihi leyeho. tumri daristi agochar keho.
sahu triyehi kachu bhed na payo. teh dekhan keh chit lalchayio. (9)

ਆਪੁ ਅਗਮਨੇ ਤ੍ਰਿਯਾ ਉਚਾਰੇ । ਸਾਹੁ ਕੁਕ੍ਰਿਆ ਨਾਰਿ ਤਿਹਾਰੇ ।
ਤਾ ਕੋ ਸਕਲ ਚਰਿਤ੍ਰੁ ਦਿਖੈਹੋ । ਤੁਮ ਕੋ ਮੀਤ ਆਪਨੋ ਕੈਹੋ । ੧੦ ।

aap agmanai triya ucharai. sahu kukriya nari tihare.
ta ko sakal charitar dikheho. tum ko meet apno keho. (10)

ਤਬ ਤੁਮ ਗਵਨ ਹਮਾਰੋ ਕੀਜੋ । ਨਿਜੁ ਤ੍ਰਿਯ ਚਰਿਤ੍ਰੁ ਦੇਖਿ ਜਬ ਲੀਜੋ ।
ਤਹਾ ਠਾਢੁ ਤੁਮ ਕੋ ਲੈ ਕਰਿਹੋ । ਮੀਤ ਆਯੋ ਤਵ ਤਾਹਿ ਉਚਰਿਹੋ । ੧੧ ।

tab tum gavana hamarai keejo. nij triye charitar dekhi jab leejo.
taha thaad tum ko lai kariho. meet aayo tav tahi uchriho. (11)

ਦੋਹਰਾ

ਜਬ ਵਹੁ ਤਾਕੀ ਛੋਰਿ ਤ੍ਰਿਯ ਨਿਰਖੈ ਨੈਨ ਪਸਾਰਿ ।
ਤਬ ਤੁਮ ਅਪਨੇ ਚਿਤ ਬਿਖੈ ਲੀਜਹੁ ਚਰਿਤ ਬਿਚਾਰਿ । ੧੨ ।

Dohra

jab vehu taki chori triye nirkhai nain pasari.
ta tum apne chit bikhai leejho charit bichari. (12)

She developed friendship with the trader's (Shah's) wife and made her as her foster sister. She would relate a new episode to her daily thus making her very happy and pleased. (6)

One day she said, "O trader's wife, "Listen ! I am going to tell you a story and lessen your pride just as your spouse is charming, consider my husband also equally beautiful. (7)

Couplet :

There was no difference in the beauty of (between) your spouse and mine. You better get up and see for yourself; whether he was your spouse or mine. (8)

Chopaiie :

I will bring my spouse in the evening and would make you glance at him. The money lender's wife could not see through the secret (of all this) and she was keen to see him. (9)

That woman advancing forward told the money lender, "O Shah ! Your wife is an ill-mannered one, I will show her true character to you and then make you my friend." (10)

You then come to my house, after you have seen your wife's true character. I will take you there and make you stand and watch and tell her that my friend had come. (11)

Couplet :

When that woman, with opening the window and fully opened eyes, will be watching outside, then you could yourself make an idea about her character. (12)

ਤਹਾ ਠਾਢ ਤਾ ਕੋ ਕਿਯਾ ਆਪੁ ਗਈ ਤਿਹ ਪਾਸ ।
ਮੋ ਪਤਿ ਆਯੋ ਦੇਖਿਯੈ ਚਿਤ ਕੋ ਛੋਰਿ ਬਿਸ਼ਾਸ । ੧੩ ।

taha thhad ta ko kiya aap gayi teh paas.
mo pati aeyo dekhiyo chit ko chori bisvas. (13)

ਚੌਪਈ

ਤਾ ਕੀ ਕਹੀ ਕਾਨ ਤ੍ਰਿਯ ਧਰੀ । ਤਾਕੀ ਛੋਰਿ ਦ੍ਰਿਸਟਿ ਜਬ ਕਰੀ ।
ਯਹ ਕੋਤਕ ਸਭ ਸਾਹੁ ਨਿਹਾਰਿਯੋ । ਦੁਰਾਚਾਰ ਇਹ ਨਾਰਿ ਬਿਚਾਰਿਯੋ । ੧੪ ।

Chopaiee

ta ki kahi kaan triye dhari. taki chori dristi jab kari.
yeh kotak sabh sahu nihariyo. durachar eh nari bichariyo. (14)

ਮੋ ਸੋ ਸਤਿ ਤਵਨ ਤ੍ਰਿਯ ਕਹਿਯੋ । ਯੋ ਕਹਿ ਸਾਹੁ ਮੋਨਿ ਹੈ ਰਹਿਯੋ ।
ਨਿਜ ਤ੍ਰਿਯ ਭਏ ਨੇਹ ਤਜਿ ਦੀਨ । ਤਿਹ ਤ੍ਰਿਅ ਸਾਥ ਯਰਾਨੋ ਕੀਨੋ । ੧੫ ।
mo se sati tawan triye kahiyo. yo kahi sahu moni haiv rahiyo.
nij triye bhaye neh taji deen. the triya sath yarano keen. (15)

ਦੋਹਰਾ

ਛਲਿਯੋ ਸਾਹੁ ਤ੍ਰਿਯ ਤ੍ਰਿਯਾਜੁਤ ਐਸੇ ਚਰਿਤ ਸੁਧਾਰਿ ।
ਤਾ ਸੋ ਨੇਹੁ ਤੁਰਾਇ ਕੈ ਕਿਯਾ ਆਪੁਨੋ ਯਾਰ । ੧੬ । ੧ ।

Dohra

chaliyo sahu triye triyajut aise charit sudhari.
ta ke nehu turaye ke kiya aapno yaar. (16) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕਾਨਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੫੧ । ੮੭੯ । ਅਫਜ਼ੁ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ikanavo charitar samapatam. Sat Subham sat. (51) (879) aphjun.

ਚੌਪਈ

ਉਤਰ ਦੇਸ ਨਿਪਤਿ ਇਕ ਭਾਰੋ । ਸੂਰਜ ਬੰਸ ਬਿਖੈ ਉਜਿਯਾਰੋ ।
ਇੰਦ੍ਰ ਪ੍ਰਭਾ ਤਾ ਕੀ ਪਟਰਾਨੀ । ਬਿਜੈ ਸਿੰਘ ਰਾਜਾ ਬਰ ਆਨੀ । ੧ ।

Chopaiee

utar des nirpat ik bharo. Suraj bans bikhai ujiyaro.
Inder prabha ta ki patrani. bijai singh bar ani. (1)

After making him stand there, then she went to the trader's wife and said, "My spouse had come and now you see and watch him without any hesitation or doubt in the mind." (13)

Chopaiee :

When the woman opened the window, then the woman kept her (friend's) words fully in the (ears) mind. The merchant saw all this and believed about his wife's turbid character. (14)

He said to himself, "That woman had told me rightly and then became quiet." So he stopped loving his wife and became friendly towards that woman. (15)

Couplet :

That woman had, through her deceitful action, completely won him over through her witchcraft (deceit) and deceived his wife also and made him her paramour by dissociating him from his wife (through deceit). (16)(1)

Here the fifty-one episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (51-879)(Contd)

Choupaiee

There was a mighty Raja in the north region who was considered the light of "Suraj Dynasty". His queen-consort was Indra Prabha and the Raja Bijai Singh had duly married her. (1)

ਦੋਹਰਾ

ਏਕ ਸੁਤਾ ਤਾ ਕੇ ਭਵਨ ਅਮਿਤ ਰੂਪ ਕੀ ਖਾਨਿ ।
ਕਾਮ ਦੇਵ ਠਟਕੇ ਰਹਤ ਰਤਿ ਸਮ ਤਾਹਿ ਪਛਾਨਿ । ੨ ।

Dohra

ek suta ta ke bhawan amit roop ki khani.
kam dev thatke rehat rati sum tahi pachani. (2)

ਚੌਪਈ

ਜੋਬਨ ਅਧਿਕ ਤਾਹਿ ਜਬ ਭਯੋ । ਲੈ ਤਾ ਕੋ ਗੰਗਾ ਪਿਤੁ ਗਯੋ ।
ਬਡੇ ਬਡੇ ਰਾਜਾ ਤਹ ਐਹੈ । ਤਿਨ ਮੈ ਭਲੋ ਹੋਰਿ ਤਹ ਦੈਹੈ । ੩ ।

Chopaiee

joban adhik tahi jab bheyo. lai ta ko ganga pitu geyo.
badai badai raja the aehe. tin mai bhalo heri the daihe. (3)

ਚਲੇ ਚਲੇ ਗੰਗਾ ਪਹਿ ਆਏ । ਬੰਧੁ ਸੁਤਾ ਇਸਤ੍ਰਿਨ ਸੰਗ ਲਯਾਏ ।
ਸ੍ਰੀ ਜਾਨਵਿ ਕੋ ਦਰਸਨ ਕੀਨੋ । ਪੂਰਬ ਪਾਪ ਬਿਦਾ ਕਰਿ ਦੀਨੋ । ੪ ।
chale chale ganga pahi aaye. bandhu suta istrin sang leyaye.
Sri Janvi ke darshan keeno purab pap bida kari deeno. (4)

ਬਡੇ ਬਡੇ ਭੂਪਤਿ ਤਹ ਆਏ । ਤਵਨਿ ਕੁਅਰਿ ਕੋ ਸਕਲ ਦਿਖਾਏ ।
ਇਨ ਪਰ ਦ੍ਰਿਸਟਿ ਸਭਨ ਪਰ ਕਰਿਯੈ । ਜੋ ਜਿਯ ਰੁਚੈ ਤਿਸੀ ਕੋ ਬਰਿਯੈ । ੫ ।
badai badai bhoopati teh ayo. tavan kuyari ko sakal dikhaye.
in par drishti sabhan par kariye. jo jiye ruchai tisi ko bhariye. (5)

ਦੋਹਰਾ

ਹੋਰਿ ਨਿਪਤਿ ਸੁਤ ਨਿਪਨ ਕੇ ਕੰਨਯਾ ਕਹੀ ਬਿਚਾਰ ।
ਸੁਭਟ ਸਿੰਘ ਸੁੰਦਰ ਸੁਘਰ ਬਰਹੋ ਚਹੈ ਕੁਮਾਰ । ੬ ।

Dohra

heri nirpat sut nirpan ke kanya kahi bichar.
subhat singh sunder sughar barho chahe kumar. (6)

ਅਧਿਕ ਰੂਪ ਤਾ ਕੋ ਨਿਰਖਿ ਸਭ ਰਾਜਾ ਰਿਸਿ ਖਾਹਿ ।
ਜਿਯੋ ਕਿਯੋ ਯਾਹਿ ਬਿਵਾਹਿ ਕੈ ਗ੍ਰਿਹਿ ਅਪੁਨੇ ਲੈ ਜਾਹਿ । ੭ ।
adhik roop ta ko nirikh sabh raja risi khahi.
jiyo kiyo yahi bivahi ke greh apne lai jahi. (7)

Couplet :

They had a charming daughter in the (house) family, who was considered by (kamdev) the god of love as most charming and would gaze at her. (2)

Chopaiee :

When she had grown young, her father had taken her to the banks of Ganga and many great Rajas used to come there and considering some suitable Raja, the mother Ganga would make him her spouse. (3)

They brought along with themselves many women and other daughters and reached the banks of Ganga. They had a glimpse of Ganga and washed away their previous sins. (4)

There were many mighty Rajas gathered there. All those kings were shown to that daughter and said, (O princess !) "You have a glance (look) at all these Rajas and whomsoever you prefer you may get married to him." (5)

The Rajas and princes were examined (seen) by the princess and she thoughtfully said, "Subhat Singh was very charming and clever so she would marry him." (6)

Seeing the excessive beauty of Subhat Singh all other Rajas were feeling jealous and were thinking and planning to somehow wed this princess and take her away to their homes. (7)

ਚੌਪਈ

ਭੂਪਤਿ ਸਕਲ ਅਧਿਕ ਰਿਸਿ ਕਰੈ । ਹਾਥ ਹਥਯਾਰਨ ਉਪਰ ਧਰੈ ।
ਕੁਪਿ ਕੁਪਿ ਬਚਨ ਬਕਤ ਤੇ ਕਰੈ । ਬਿਨੁ ਰਨ ਕਿਯੇ ਆਜੁ ਨਹਿ ਰਹੈ । ੮ ।

Chopaiee

bhoopati sakal adhik risi karai. hath hathiyaran upar dharye.
kup kup bachan baktar te kahe. bin run kiyo aaj nahi rahae. (8)

ਰਾਇ ਪ੍ਰੋਹਿਤਨ ਲਿਯਾ ਬੁਲਾਇ । ਸੁਭਟ ਸਿੰਘ ਪ੍ਰਤਿ ਦੇਏ ਪਠਾਈ ।
ਮੋ ਪਰ ਕਹੀ ਅਨੁਗ੍ਰਹ ਕਰਿਯੈ । ਬੇਦ ਬਿਧਾਨ ਸਹਿਤ ਇਹ ਬਰਿਯੈ । ੯ ।

rayi parohitan liya bulayi. subhat singh prati deye pathai.
mo par kahi anugreh kariyo. bed bidhan sahit eh bariyo. (9)

ਦੋਹਰਾ

ਸੁਭਟ ਸਿੰਘ ਐਸੇ ਕਹੀ ਤ੍ਰਿਯ ਮੁਰ ਆਗੇ ਏਕ ।
ਬਯਾਹ ਦੂਸਰੇ ਨ ਕਰੇ ਜੋ ਜਨ ਕਹੈ ਅਨੇਕ । ੧੦ ।

Dohra

subhat singh aise kahi mur agae ek.
beyah dusro na karo jo kahai anek. (10)

ਚੌਪਈ

ਪ੍ਰੋਹਿਤ ਭੂਪਤਿ ਸੋ ਇਹ ਉਚਰੈ । ਸੁਭਟ ਸਿੰਘ ਯਾ ਕੋ ਨਹਿ ਬਰੈ ।
ਤਾ ਤੇ ਕਛੁ ਜਤਨ ਪ੍ਰਭ ਕੀਜੈ । ਇਹ ਕੰਨਯਾ ਅਵਰੈ ਨਿਪ ਦੀਜੈ । ੧੧

Chopaiee

prohit bhoopati so eh uchare. subhat singh ya ko nahi barai.
ta te kachu jatan prabh kijaye. eh kanya avare nrip dejai. (11)

ਦੋਹਰਾ

ਤਬ ਕੰਨਯਾ ਐਸੇ ਕਹੀ ਬਚਨ ਪਿਤਾ ਕੇ ਸਾਥ ।
ਜੋ ਕੇ ਜੁਧ ਜੀਤੈ ਮੁਝੈ ਵਹੈ ਹਮਾਰੇ ਨਾਥ । ੧੨ ।

Dohra

tab kanya aise kahi bachan pita ke sath.
jo ke judh jitai mujhe vahe hamaro nath. (12)

ਚੌਪਈ

ਸਭ ਭੂਪਨ ਨਿਪ ਐਸ ਸੁਨਾਯੋ । ਆਪ ਜੁਧ ਕੋ ਬਿਵਤ ਬਨਾਯੋ ।
ਜੋ ਕੋਊ ਤੁਮਲ ਜੁਧ ਹਯਾ ਕਰ ਹੈ । ਵਹੈ ਯਾਹਿ ਕੰਨਯਾ ਕਹੁ ਬਰਿ ਹੈ । ੧੩ ।

Chopaiee

sabh bhoopan nrip aais sunayo. aap judh ko bivatt banayo.
jo koyu tumal judh haya kar hai. vahai yahi kanya kahau bari hai. (13)

Chopaiee :

All the Rajas were getting furious and they placed their hands on to their weapons. With great wrathfulness they said that they could not resist fighting it out that day. (8)

The Raja called the Brahmins and sent them to Subhat Singh and conveyed his message saying, "Please be kind enough to me and marry my daughter." (9)

Couplet:

The Raja Subhat Singh said, "I already have got a wife, so I cannot marry her as my second wife, even if many others may force me into this." (10)

Chopaiee :

The Brahmins told the Raja, "That Subhat Singh would not marry her. So O Master ! Make some more effort and get this girl married to some other Raja (give her to some other Raja)." (11)

Couplet :

Then the daughter told the father like this, "If someone could win me in a battle, then he alone could be my spouse." (12)

Chopaiee :

All the Rajas then made it known to the Raja (girl's father) "Make arrangements for the battle. If anyone could wage a fierce battle, then he alone would be the girl's spouse." (13)

ਦੋਹਰਾ

ਸੁਨਤ ਬਚਨ ਬੀਰਾਨ ਕੇ ਚਿਤ ਮੈ ਭਯਾ ਅਨੰਦ ।
ਮਖਿ ਸਮੁੰਦ੍ਰ ਦਲ ਪਾਇ ਹੈ ਆਜੁ ਕੁਅਰਿ ਮੁਖ ਚੰਦ । ੧੪ ।

Dohra

sunat bachan biran ke chit mai bheya anand.
makhi samundar dul payi hai aaj kuyari mukh chand. (14)

ਚੌਪਈ

ਸਭਨ ਜੁਧ ਕੇ ਸਾਜ ਬਨਾਏ । ਗੰਗਾ ਤੀਰ ਬੀਰ ਚਲਿ ਆਏ ।
ਪਹਿਰਿ ਕਵਚ ਸਭ ਸੂਰ ਸੁਹਾਵੈ । ਡਾਰਿ ਪਾਖਰੈ ਤੁਰੈ ਨਚਾਵੈ । ੧੫ ।

Chopaiee

sabhan judh ke saaj banaye. ganga teer beer chali aye.
pahiri kavach sabh sur suhāve. dari pakhre ture nachave. (15)

ਗਰਜੈ ਕਰੀ ਅਸੁ ਹਿਹਨਾਨੇ । ਪਹਿਰੇ ਕਵਚ ਸੂਰ ਨਿਜਕਾਨੇ ।
ਕਿਨਹੂੰ ਕਾਢਿ ਖੜਗ ਕਰ ਲੀਨੋ । ਕਿਨਹੂੰ ਕੇਸਰਿਯਾ ਬਾਨਾ ਕਨੋ । ੧੬ ।

garje kari asav hihnane. pahire kavach sur nijkane.
kinhu kadi kharag kar leeno. kinhu kesaryi bana kano. (16)

ਦੋਹਰਾ

ਕਿਨੂੰ ਤਿਲੋਨੇ ਬਸਤੁ ਕਰਿ ਕਟਿ ਸੋ ਕਸੀ ਕ੍ਰਿਪਾਨ ।
ਜੋ ਗੰਗਾ ਤਟ ਜੂਝਿ ਹੈ ਕਰਿ ਹੈ ਸੁਰਗ ਪਯਾਨ । ੧੭ ।

Dohra

keenu tilone bastar kari kati so kasi kirpan.
jo ganga tat juhi hai kari hai sawarg payan. (17)

ਜੌਰਿ ਅਨਿਨ ਰਾਜਾ ਚੜੇ ਪਰਾ ਨਿਸਾਨੇ ਘਾਵ ।
ਭਾਤਿ ਭਾਤਿ ਜੋਧਾ ਲਰੇ ਅਧਿਕ ਹਿਦੈ ਕਰ ਚਾਵ । ੧੮ ।

jor anan raja charhai para nisane ghav.
bhati bhati jodha larai adhik hirdai kar chav. (18)

ਚੌਪਈ

ਤਬ ਕੰਨਯਾ ਸਭ ਸਖੀ ਬੁਲਾਇ । ਭਾਤਿ ਭਾਤਿ ਸੋ ਕਰੀ ਬਡਾਈ ।
ਕੈ ਲਗਿ ਕਰਿ ਸੁਰਸਰਿ ਤਟ ਮਰਿ ਹੈ । ਨਾਤਰ ਸੁਭਟ ਸਿੰਘ ਕਹ ਬਰਿ ਹੈ । ੧੯ ।

Chopaiee

tab kanya sabh sakhi bulayi. bhati bhati so kari badayi.
ko lagi kari sursari tutt mari hai. natar subhat singh keh bari hai. (19)

Couplet :

On hearing these words of the Raja, all the warriors got pleased and excited. They thought that they could gain the moon-like princess by churning the ocean of warriors and soldiers. (14)

Chopaiee :

All got ready for the battle and all the warriors walked (came) to the banks of Ganga. All the warriors clad in their coats of mail (protective cover) were looking glorious and were trotting their horses, fitted with saddles. (15)

The elephants were trumpeting, while the horses were neighing and the warriors with their protective covers were approaching nearer (to each other). Some one had unsheathed his sword while some one else wore yellow robes. (16)

Couplet :

Someone had for attaining martyrdom, rubbed the body with war-like pastes white someone else was having the sword hanging along the Waist They had firm belief in mind that whosoever would die fighting on the banks of Ganga, would surely go to heavens. (17)

The kings, with their forces gathered in the battlefield and war drums started beating, various types of warriors started fighting in the battle with increased fervour and enthusiasm. (18)

Chopaiee :

Then the princess called all her girl friends (companions) and were praising the warriors in many ways, "Either I will die fighting on the banks of Ganga or I will marry only Subhat Singh." (She thought) (19)

ਦੋਹਰਾ

ਤਬ ਕੰਨਯਾ ਐਸੇ ਕਹੇ ਸਕਲ ਸਖਿਨ ਸੋ ਬੈਨ ।
ਬਿਕਟ ਕਟਕ ਕੇ ਸੁਭਟ ਭਟ ਪਠਵੈ ਜਮ ਕੇ ਐਨ । ੨੦ ।

Dohra

tab kanya aise kahe sakal sakhin so bain.
bikat katak ke subhat bhut pathvo jum ke ain. (20)

ਸਕਲ ਸਖਿਨ ਕੋ ਸਸਤ੍ਰੁ ਦੈ ਅਵਰ ਕਵਚ ਪਹਿਰਾਇ ।
ਨਿਕਸਿ ਆਪੁ ਠਾਢੀ ਭਈ ਜੈ ਦੁੰਦਭੀ ਬਜਾਇ । ੨੧ ।

sakal sakhin ko sastar de avar kavach pehrayi.
nikas aap thadi bhayi je dundabhi bajaye. (21)

ਚੌਪਈ

ਕੰਨਯਾ ਰਥ ਆਰੁੜਿਤ ਭਈ । ਜੋਧਿ ਸਮਗ੍ਰੀ ਸਭਿਯਨ ਦਈ ।
ਸਫਾਜੰਗ ਮਹਿ ਤੁਰੈ ਨਚਾਏ । ਸੁਰ ਸੁਰਪਤਿ ਦੇਖਨ ਰਨ ਆਏ । ੨੨ ।

Chopaiee

kanya rath arrurit bhayi. jodh samagri sabhiyan dayi.
safajang mahi turai nachaye. sur surpati dekhan ran aye. (22)

ਦੋਹਰਾ

ਉਸਡੇ ਅਮਿਤ ਅਨੇਕ ਦਲ ਬਾਰਦ ਬੰਦ ਸਮਾਨ ।
ਬਨਿ ਬਨਿ ਨ੍ਰਿਪ ਆਵਤ ਭਏ ਸਮਰ ਸੁਯੰਬਰ ਜਾਨ । ੨੩ ।

Dohra

um dai amit anek dal barad boond saman.
ban ban nrip avat bhaye samar suyambar jan. (23)

ਚੌਪਈ

ਮਚਿਯੋ ਤੁਮਲ ਜੁਧ ਤਹ ਭਾਰੀ । ਨਾਚੇ ਸੂਰਬੀਰ ਹੰਕਾਰੀ ।
ਤਾਨਿ ਧਨੁਹਿਯਨ ਬਿਸਿਖ ਚਲਾਵਤ । ਮਾਇ ਮਰੇ ਪਦ ਕੂਕਿ ਸੁਨਾਵਤ । ੨੪ ।

Chopaiee

machiyo tumal judh the bhari. nache soorbeer hankari.
taan dhanuhiyan bisikh chalavat. mayi marai pad kuk sunavat. (24)

ਜਿਹ ਬਚਿਤ੍ਰੁ ਦੇ ਬਾਨ ਲਗਾਵੈ । ਵਹੈ ਸੁਭਟ ਮ੍ਰਿਤੁ ਲੋਕ ਸਿਧਾਵੈ ।
ਜਾ ਪਰ ਤਮਕਿ ਤੇਗ ਕੀ ਝਾਰੈ । ਤਾ ਕੋ ਮੂੰਡ ਕਾਟਿ ਹੀ ਡਾਰੈ । ੨੫ ।

jeh bachitar de baan lagave. vahi subhat mrit lok sidhavai.
ja par tamki teg ki jhare. ta ko mund kaat hi darai. (25)

Couplet :

Then the princess talked to her companions like this. Today I will send the mighty and great warriors to hell (valley of death). (20)

With the companions fully armed with weapons along with coats of mail, she herself entered the battlefield and occupied her position, giving the victory sign with beat of drums (with beating of victory drums). (21)

Chopaiee :

The princess rode on a chariot and handed over weapons of war to all the friends (companions) and then trotted their horses to the battle lines, while the gods including Indra came to watch the battle scene. (22)

Couplet :

Many forces and warriors gathered there like the drops of water and hearing about the war of Swambar (war of spouse selection) the Rajas started pouring in their glory. (23)

Chopaiee :

The battle raged in all earnestness and zeal, while the proud warriors were dancing. They were shooting arrows with stretched bows with great determination and then cries of death (O mother! I am dying) were being heard all over. (24)

Whosoever was hit by the arrows of Baehitlar Devi (princess), that warrior was depatched to the valley of death in-variably. Whosoever was attacked by her with the sword with fury, his head was cut off straightaway. (25)

ਕਾਹੁ ਸਿਮਾਟਿ ਸੈਹਥੀ ਹਨੈ । ਏਕ ਸੁਭਟ ਮਨ ਮਾਹਿ ਨ ਗਨੈ ।
ਦੇਖੈ ਸੁਰ ਬਿਬਾਨ ਚੜਿ ਸਾਰੇ । ਚਟਿਪਟ ਸੁਭਟ ਬਿਕਟ ਕਟਿ ਡਾਰੇ । ੨੬ ।

kahu simit sehthi hanai. ek subhat man mahi na ganai.
dekhe sur biban chari sarai. chitpit subhat bikat kat darai. (26)

ਗੀਧਨ ਕੋ ਮਨ ਭਯੋ ਅਨੰਦੰ । ਆਜੁ ਭਯੋ ਮਾਨਸ ਕੇ ਅੰਗੀ ।
ਦਹਿਨੇ ਬਾਏ ਜੋਗਿਨਿ ਖੜੀ । ਲੈ ਪਾਤਰ ਸੋਨਤ ਕਹ ਅੜੀ । ੨੭ ।
gidhan ko man bheyo anand. aaj bhakhai manas ke ang.
dahine baye jogin khari. le patar sronat keh arri. (27)

ਮਾਰੂ ਦੁਹੂੰ ਦਿਸਨ ਮੈ ਬਾਜੈ । ਦੁਹੂੰ ਓਰ ਸਸਤਰ੍ਹਨ ਭਟ ਸਾਜੈ ।
ਉਪਰ ਗਿਧ ਸਾਲ ਮੰਡਰਾਹੀ । ਤਰੈ ਸੂਰਮਾ ਜੁਧ ਮਚਾਹੀ । ੨੮ ।
maar duhun disan me bajae. duhun aur sastran bhut sajae.
upar gidh sal mandrahi. tarae soorma judh machahi. (28)

ਸਵੈਯਾ

ਬਾਲ ਕੋ ਰੂਪ ਅਨੂਪਮ ਹੋਰਿ ਚਹੂੰ ਦਿਸਿ ਤੇ ਨ੍ਰਿਪ ਚੌਪਿ ਚਲੈ ।
ਗਜਰਾਜਨ ਬਾਜਨ ਕੇ ਅਸਵਾਰ ਰਖੀ ਰਥ ਪਾਇਕ ਜੋਰਿ ਭਲੇ ।
ਜਬ ਰਾਇ ਬਚਿਤ੍ਰ ਕ੍ਰਿਪਾਨ ਗਹੀ ਤਜਿ ਲਾਜ ਹਠੀ ਯੋ ਰਨ ਬਿਚਲੇ ।
ਮਨੋ ਰਾਮ ਕੇ ਨਾਮ ਕਹੇ ਮੁਖ ਤੇ ਅਘ ਓਘਨ ਕੇ ਤ੍ਰਾਸਿ ਬਿੰਦ ਟਲੈ । ੨੯ ।

Swaiyya

bal ko roop anupam heri chahun dis te nrip chop chalai.
gajrajan bajan ke asvar rakhi rath payik jor bhalai.
jab rai bachitar kirpan gahi taji laaj hathi yo ran bichle.
mano ram ke naam kahe mukh te agh ughan ke tras binder talai. (29)

ਕੋਪ ਪ੍ਰਚੰਡ ਭਰੇ ਮਨ ਮੈ ਭਟ ਚੌਪਿ ਚੜੇ ਚਹੂੰਘਾ ਚਪਿ ਧਾਏ ।
ਕਾਢਿ ਕ੍ਰਿਪਾਨ ਲਈ ਬਲਵਾਨਨ ਤਾਨਿ ਕਮਾਨਨ ਬਾਨ ਚਲਾਏ ।
ਬੰਦਨ ਜਯੋ ਬਰਖੇ ਚਹੂੰ ਓਰਨ ਬੋਧਿ ਸਨਾਹਨ ਪਾਰ ਪਰਾਏ ।
ਬੀਰਨ ਚੀਰ ਬਿਦੀਰਨ ਭੂਮਿ ਕੋ ਬਾਰਿ ਕੋ ਫਾਰਿ ਪਤਾਰ ਸਿਧਾਏ । ੩੦ ।
kop parchand bharai man mo bhat chopi chareye chahunga chap dhaye.
kaad kirpan layi balvanan tan kamanan ban chalaye.
boondan jeyo barkhe chuhun uran bedi sanahan paar paraye.
beeran cheer bidiran bhoomi ko bari ko phari patar sidhave. (30)

ਚੌਪਈ

ਚਟਪਟ ਸੁਭਟ ਬਿਕਟ ਕਟਿ ਗਏ । ਕੇਤੇ ਕਰੀ ਕਰਨ ਬਿਨੁ ਭਏ ।
ਟੂਟੈ ਰਥ ਕੂਟੈ ਭਟ ਡਾਰੇ । ਨਾਚੇ ਭੂਤ ਪੇਤ ਮਤਵਾਰੇ । ੩੧ ।

Chopaiee

chatpat subhat bikat kati gaye. kete kari karanbin bhaye.
tutaye rath kunt bhut darye. nache bhoot pret matvare. (31)

Someone was hit by her bayonet with full preparation and would not care for the strength of the warrior (would not consider any warrior worth while). All the gods astride their chariots were watching the battle and how the warriors were being beheaded in no time. (26)

The vultures were enjoying merrily, that they would be getting human flesh to eat that day. The evil-spirits with their blood-thirsty vessels were standing in readiness (for blood collection). (27)

From both sides, the marshal music was being played and the warriors from both sides were looking glamorous, with their weapons. In the sky the vultures and fairies were hovering around, while down below (on the ground) the warriors were engaged in severe battles. (28)

Swaiyya :

On the sight of the charming beauty of the princess, the princes were coming forward from all four sides with great eagerness. Many warriors on elephants, horses and chariots along with infantry men were advancing together. When the daughter of the Raja, Bachittar Devi took out her sword, then shedding all the formality of modesty (shyness) the Rajas were engrossed in the battlefield in such a manner, as if with the recitation of True Name (Ram Naam) the cluster of sins had, out of fear, fled away from the field. (29)

The warriors, from all four sides, furious with rage and with eagerness in mind, launched an attack. The powerful men had unsheathed their swords and with stretched bows were shooting arrows. The arrows were pouring from all the sides, like the rain drops and would pierce through the (protective cover) coats of mail, onto the other side, piercing through the warriors and the ground and the arrows shearing through water had reached the netherlands. (30)

Chopaiee :

In no time, the warriors were cut into pieces and many elephants had lost their ears even. The chariots were broken apart and the warriors were beaten badly. The ghosts and evil-spirits were dancing in frenzy. (31)

ਮੁਨਿ ਨਾਰਦ ਕਹੂੰ ਬੇਨੁ ਬਜਾਵੈ । ਕਹੂੰ ਰੁਦ੍ਰ ਡਮਰੂ ਡਮਕਾਵੈ ।
ਰੁਪਿਰ ਖਪਰ ਜੁਗਿਨ ਭਰਿ ਭਾਰੀ । ਮਾਰਹਿ ਭੂਤ ਪ੍ਰੇਤ ਕਿਲਕਾਰੀ । ੩੨ ।
muni narad kahun benu bajave. kahun rudar damru dhamkave.
rudhir khapar jugin bhari bhari. marhi bhoot pret kilkari. (32)

ਰਨ ਅਗੰਮ ਕੋਊ ਜਾਨ ਨ ਪਾਵੈ । ਡਹ ਡਹ ਡਹ ਸਿਵ ਡਮਰੂ ਬਜਾਵੈ ।
ਕਹ ਕਹ ਕਹੂੰ ਕਾਲਿਕਾ ਕਹਕੈ । ਜਾਨੁਕ ਧੁਜਾ ਕਾਲ ਕੀ ਲਹਕੈ । ੩੩ ।
ran angam koyi jaan na pavai. deh deh deh Siv damru bajave.
keh keh kahun kalika kehke. januk dhuja kaal ki lehke. (33)

ਹਸਤ ਪਾਰਬਤੀ ਨੈਨ ਬਿਸਾਲਾ । ਨਾਚਤ ਭੂਪ ਪ੍ਰੇਤ ਬੈਤਾਲਾ ।
ਕਹ ਕਹਾਟ ਕਹੂੰ ਕਾਲ ਸੁਨਾਵੈ । ਭੀਖਨ ਸੁਨੇ ਨਾਦ ਭੈ ਆਵੈ । ੩੪ ।
hasat parbati nain bisala. nachat bhoop pret betala.
keh karat kahun kaal sunave. bhikhan sune naad bhaye awaye. (34)

ਬਿਨੁ ਸੀਸਨ ਕੇਤਿਕ ਭਟ ਡੋਲਹਿ । ਕੇਤਿਨ ਮਾਰਿ ਮਾਰਿ ਕਰਿ ਬੋਲਹਿ ।
ਕਿਤੇ ਤਮਕਿ ਰਨ ਤੁਰੈ ਨਚਾਵੈ । ਜੁਝਿ ਕਿਤਕ ਜਮ ਲੋਕ ਸਿਧਾਵੈ । ੩੫ ।
bin seesan ketik bhat dholhi. ketin mari mari kari bolhi.
kite tamik run turai nachave. jujhi kitak jum lok sidhave. (35)

ਕਟਿ ਕਟਿ ਪਰੇ ਸੁਭਟ ਛਿਤ ਭਾਰੇ । ਭੂਪ ਸੁਤਾ ਕਰਿ ਕੋਪ ਪਛਾਰੇ ।
ਜਿਨ ਕੇ ਪਰੀ ਹਾਥ ਨਹਿ ਪਯਾਰੀ । ਬਿਨੁ ਮਾਰੇ ਹਨਿ ਮਾਰੇ ਕਟਾਰੀ । ੩੬ ।
kat kat parai subhat chit bhare. bhoop suta kari kop pachare.
jin ke pari hath nahi payari. bin mare hani mare katari. (36)

ਦੋਹਰਾ

ਮੋੜਤੇਸ ਅੰਬੇਰ ਪਤਿ ਅਮਿਤ ਸੈਨ ਲੈ ਸਾਥ ।
ਬਾਲ ਨਿਮਿਤ ਆਵਤ ਭਏ ਗਹੇ ਬਰਛਿਯੈ ਹਾਥ । ੩੭ ।

Dohra

Modtes ambar pati amit sain le sath.
bal nimit avat bhaye gahe barchiye hath. (37)

ਬਿਕਟ ਸਿੰਘ ਅੰਬੇਰ ਪਤਿ ਅਮਿਟ ਸਿੰਘ ਤਿਹ ਨਾਮ ।
ਕਬਹੂੰ ਦਈ ਨ ਪੀਠ ਰਨ ਜੀਤੇ ਬਹੁ ਸੰਗ੍ਰਾਮ । ੩੮ ।
bikat singh ambar pati amit singh the naam.
kabhun dayi na peeth run jeete bahu sangram. (38)

Somewhere Narad was playing on flute (lyre) while elsewhere Rudra was beating his small drum, while somewhere the evil spirits had bowls filled with blood and the ghosts or evil-spirits were making noises elsewhere (death scenes were to be seen all over). (32)

No one could really realize the secret of this wonderful battle, while Shiva was beating the small drum in his frenzy. Somewhere Kalika was making boisterous sounds elsewhere. It appeared as if the banner of the god of death was flying atop, (fluttering around). (33)

The huge-eyed Parbati was laughing merrily while ghosts, betals and goblins were dancing around. Somewhere Kali was uttering sounds of death-knell and one would feel frightened to hear these horrible sounds. (34)

Many headless warriors were roaming around, while many others were shouting, "Kill them, Kill them." (to kill the enemy). Many others, being furious with rage, were trotting their horses and many had died fighting (had gone to valley of death while fighting). (35)

Many mighty warriors, being cut into pieces, had fallen down on the ground. While many others had been vanquished by the furious princess with rage. Those, who could not lay their hands on the princess, had died by their own daggers, without being killed by her. (36)

Couplet :

By now many Rajas from Merta and Amer with spears in hands had arrived to gain the hand of the princess. (37)

The Raja of Merta was called by the name of Bikat Singh while the name of Amer's Raja was Amit Singh. They had gained victories in many battles and had never shown their backs in the battlefield, (never retreated). (38)

ਚੌਪਈ

ਤੇ ਨ੍ਰਿਪ ਜੋਰਿ ਸੈਨ ਦੈ ਧਾਏ । ਭਾਤਿ ਭਾਤਿ ਬਾਜਿਤੁ ਬਜਾਏ ।
ਰਾਜ ਸੁਤਾ ਜਬ ਨੈਨ ਨਿਹਾਰੇ । ਸੈਨਾ ਸਹਿਤ ਮਾਰ ਹੀ ਡਾਰੇ । ੩੯ ।

Chopaiee

te nrip jori sain dev dhaye. bhat bhat bajitar bajaye.
raj suta jub nain nihare. saina sahit maar he dare. (39)

ਜਬ ਅਬਲਾ ਨ੍ਰਿਪ ਦੋਊ ਸੰਘਾਰੇ । ਠਟਕੇ ਸੁਭਟ ਸਕਲ ਤਬ ਭਾਰੇ ।
ਖੇਤ ਛਾਡਿ ਯਹ ਤਰੁਨਿ ਨ ਟਰਿਹੈ । ਸਭਹਿਨ ਕੋ ਪ੍ਰਾਨਨ ਬਿਨੁ ਕਰਿ ਹੈ । ੪੦ ।
jab abla nrip doyu sanghare. thatke subhat sakal tab bhare.
khet chhadi yeh taruni na tarihe. sabhin ko pranan kari hai. (40)

ਬੂੰਦੀ ਨਾਥ ਰਣੁਤ ਕਟ ਧਾਯੋ । ਅਧਿਕ ਮਦੁਤ ਕਟ ਸਿੰਘ ਰਿਸਾਯੋ ।
ਨਾਥ ਉਜੈਨ ਜਿਸੇ ਜਗ ਕਹਈ । ਵਾ ਕਹਿ ਜੀਤੈ ਜਗ ਕੋ ਰਹਈ । ੪੧ ।
bundi nath ranut kut dhayo. adhik madut kut singh risaye.
nath ujain jise jug kahyi. va kahi jeetai jug ko rehyi. (41)

ਜਬ ਅਬਲਾ ਆਵਤ ਵਹੁ ਲਹੇ । ਹਾਥ ਹਥਯਾਹ ਆਪਨੇ ਗਹੇ ।
ਅਧਿਕ ਕੋਪ ਕਰਿ ਕੁਵਤਿ ਪ੍ਰਹਾਰੇ । ਛਿਨਿਕ ਬਿਖੈ ਦਲ ਸਹਿਤ ਸੰਘਾਰੇ । ੪੨ ।
jub abla avat vahu lahe. hath hathyar apne gahe.
adhik kop kar kuvati parharo. chinik bikhaye dal sahit sanghare. (42)

ਗੰਗਾਦ੍ਰੀ ਜਮੁਨਾਦ੍ਰੀ ਹਠੇ । ਸਾਰਸੁਤੀ ਹੈ ਚਲੇ ਇਕਠੇ ।
ਸਤੁਦ੍ਰਵਾਦਿ ਅਤਿ ਦ੍ਰਿੜ ਪਗ ਰੋਪੇ । ਬਯਾਹਾਦ੍ਰੀ ਸਿਰਗੇ ਮਿਲਿ ਕੋਪੇ । ੪੩ ।
gangadri jamundari hathe. saraswati haiv chalai ikathe.
satdravadi ati drir pug rope. bayahdari sirge mili kope. (43)

ਦੋਹਰਾ

ਪਰਮ ਸਿੰਘ ਪੂਰੋ ਪੁਰਖ ਕਰਮ ਸਿੰਘ ਸੁਰ ਗਾਯਨ ।
ਧਰਮ ਸਿੰਘ ਹਾਠੋ ਹਠੀ ਅਮਿਤ ਜੁਧ ਕੀ ਖਾਨ । ੪੪ ।

Dohra

param singh puro purakh karam singh sur gayan.
dharam singh hatho hathi amit judh ki khan. (44)

ਅਮਰ ਸਿੰਘ ਅਰੁ ਅਚਲ ਸਿੰਘ ਮਨ ਮੈ ਕੋਪ ਬਢਾਇ ।
ਪਾਚੈ ਭੂਪ ਪਹਾਰਿਯੈ ਸਨਮੁਖਿ ਪਹੁਚੇ ਆਇ । ੪੫ ।
amar singh aru achal singh man me kop badayi.
pache bhoop pahariye sanmukh pahuche ayi. (45)

Chopaiee :

Both these kings, collecting huge armies, also started for the battlefield, with the playing of marshal music (with war songs). When the princess saw them with her own eyes then she killed them both along with their troops. (39)

When the princess had killed both these Rajas, many other mighty princes (Rajas) stood aghast. They thought to themselves (in their mind) that this princess was not going to retreat and they will all lose their lives (by fighting). (40)

The prince of the Boondi state Ranat Kat then advanced and the Raja Madutkat Singh also became furious with rage, who was called the Raja of Ujjain whom none could ill afford to gain victory against him (it was essential to defeat him for being victorious). (41)

When the princess saw them coming, then she took up the weapons in her hands. The princess then with great fury and with great strength, made full use of those weapons and in no time killed them both along with their armies. (42)

Then the hill chieftains of Ganga tract Yamna mountainous region and princes of Saraswati range gathered together with great stubbornness and started moving ahead. The princes of Satluj and Beas ranges then established their positions (in the battlefield) and all of them became furious with rage. (43)

Couplet :

Param Singh was a perfect man and Karam Singh was knowledgeable (wise) like the gods. Dharam Singh was very obstinate while Amit was the source of battle (battle monger). (44)

Amar Singh and Achal Singh became furious with rage in their hearts, so all these five hilly chiefs (Rajas) got together and faced the princess jointly. (45)

ਚੌਪਈ

ਪਰਬਤੀਸ ਪਾਚੋ ਨਿਪ ਧਾਏ । ਖਸੀਯਾ ਅਧਿਕ ਸੰਗ ਲੈ ਆਏ ।
ਪਾਹਨ ਬਿਸਟਿ ਕੋਪ ਕਰਿ ਕਰੀ । ਮਾਰਿ ਮਾਰਿ ਮੁਖ ਤੇ ਉਚਰੀ । ੪੬ ।

Chopaiee

parbtees pachon nrip dhaye. khasiya adhik sung le aye.
pahan baristi kop kari kari. mari mari mukh te uchri. (46)

ਦੁੰਦਭ ਢੋਲ ਦੁਹੂੰ ਦਿਸਿ ਬਾਜੇ । ਸਾਜੇ ਸਸਤ੍ਰ ਸੂਰਮਾ ਗਾਜੇ ।
ਕੁਪਿ ਕੁਪਿ ਅਧਿਕ ਹਿੰਦਨ ਮੈ ਲਰੇ । ਕਟਿ ਕਟਿ ਮਰੇ ਬਰੰਗਨਿ ਬਰੇ । ੪੭ ।
dundabh dhol duhon dis baje. saje sastar surma gaje.
koopii koopii adhik hirdan me lare. kati kati mare barangni bare. (47)

ਭੂਪ ਪਾਚਉ ਬਾਨ ਚਲਾਵੈ । ਬਾਧੇ ਗੋਲ ਸਾਮੁਹੇ ਆਵੈ ।
ਤਬ ਬਚਿਤ੍ਰ ਦੇ ਸਸਤ੍ਰ ਪਹਾਰੇ । ਛਿਨਿਕ ਬਿਖੈ ਸਕਲੇ ਹਨਿ ਡਾਰੇ । ੪੮ ।
bhoop pachau baan chalave. badhe gol samuhe avae.
tab bachitar de sastar pahare. chinik bikhe sakle hani dare. (48)

ਦੋਇ ਬਚਿਤ੍ਰ ਪਾਚ ਨਿਪ ਮਾਰੇ । ਔਰ ਸੁਭਟ ਚੁਨਿ ਚੁਨਿ ਹਨਿ ਡਾਰੇ ।
ਸਾਤ ਨਿਪਤਿ ਅਵਰੈ ਤਬ ਚਲੇ । ਜੋਧਾ ਜੋਰ ਜੁਧ ਕਰਿ ਭਲੇ । ੪੯ ।
doyi bachitar pach nrip mare. aur subhat chuni chuni hani dare.
sat nirpat avre tab chalai. jodha jor judh kari bhale. (49)

ਕਾਸਿ ਰਾਜ ਮਘਧੇਸਰ ਕੋਪੇ । ਅੰਗ ਬੰਗ ਰਾਜਨ ਪਗ ਰੋਪੇ ।
ਔਰ ਕੁਲਿੰਗ ਦੇਸ ਪਤਿ ਧਾਯੋ । ਤਿਗਤਿ ਦੇਸ ਏਸਰ ਹੂੰ ਆਯੋ । ੫੦ ।
kasi raj maghdesvar kop. ang ang rajan pag rope.
aur kuling des pati payo. trigati des esvar hoon aayo. (50)

ਰਾਜਾ ਕਾਮ ਰੂਪ ਕੋ ਧਾਯੋ । ਅਮਿਤ ਕਟਕ ਲੀਨੇ ਸੰਗ ਆਯੋ ।
ਦਾਰੁਣ ਰਣ ਸੂਰਣ ਤਹ ਕਰਿਯੋ । ਰਵਿ ਸਸਿ ਚਕਯੋ ਇੰਦ੍ਰ ਥਰਹਰਿਯੋ । ੫੧ ।
raja kaam roop ko dhayo. amit katak leene sung ayao.
darun run suran the kariyo. ravi sasi chuyo Inder tharhariyo. (51)

ਅੰਗ ਕਟੇ ਤਰਫੈ ਕਹੂੰ ਅੰਗਰੀ । ਬੀਰ ਪਰੇ ਉਛਰਤ ਕਹੂੰ ਟੰਗਰੀ ।
ਹਠਿ ਹਠਿ ਭਿਰੇ ਸੁਭਟ ਰਨ ਮਾਹੀ । ਜੰਬਕ ਗੀਧ ਮਾਸੁ ਲੈ ਜਾਹੀ । ੫੨ ।
ang katai tarfe kahun angri. beer parai uchrat kahun tangari.
hathi hathi bhirai subhat run mahi. jambak geedh masu lai jahi. (52)

Chopaiee :

Five hilly chieftains (Rajas) then started for taking part in the battle and brought many goats along with them. They threw a continuous shower of stones at her with great wrathfulness and were shouting 'Kill her, Kill her' (to kill her). (46)

The beating of drums and kettle drums could be heard from both the sides and the warriors armed with weapons were roaring loudly. They fought with great fury and being cut into pieces, were wedding the fairies (were being killed). (47)

Five (Raja) princes were shooting arrows and were advancing forward moving in a circle. Then Bachittar Devi (the princess) made full use of her weapons and in no time, killed all of them. (48)

Bachittar Devi had killed all the five Rajas and killed many other warriors by pinpointing them (by picking them up). Then seven more princes (Rajas) moved forward, who were great fighters and were very powerful. (49)

The Rajas of Kashi and Mugadh also became furious with rage, while the Rajas of Ang and Bang (Bengal Rajas) also stuck to their postions. Apart from them, the Raja of Kalinga also moved forward, while the Raja of Trigat land also arrived there. (50)

The Raja of Kam Roop along with his army also arrived there. These warriors waged a bloody war on seeing which the sun and moon were shocked and Indra was also trembling. (51)

At places cut off limbs were lying and at places fingers were fluttering. These warriors were fighting with obstinacy while the jackals and vultures were taking away the flesh. (52)

ਅੜਿਲ

ਬਾਲ ਸੁਰਮਾ ਮਾਰੇ ਕੋਪ ਬਦਾਇ ਕੈ ।
 ਜੋ ਚਿਤੁ ਚਹੈ ਸੰਘਾਰੇ ਰਥਹਿ ਧਵਾਇ ਕੈ ।
 ਪੈਦਲ ਅਮਿਤ ਬਿਦਾਰੇ ਅਤਿ ਚਿਤ ਕੋਪ ਕਰਿ ।
 ਹੋ ਰਥੀ ਗਜੀ ਹਨਿ ਡਾਰੇ ਸਸਤ੍ਰ ਅਨਿਕ ਪ੍ਰਹਰਿ । ੫੩ ।

Aril

bal surma mare kop badai ke.jo chit chahe sanghare rakhi dhavai ke.
 paidal amit bidare ati chit kop kari.ho rathi gaji hani dare sastar anik parhari. (53)

ਚੌਪਈ

ਸਪਤਾਵਤ ਨ੍ਰਿਪ ਬਾਲ ਨਿਹਾਰੇ । ਅਮਿਤ ਕੋਪ ਕਰਿ ਬਿਸਿਖ ਪ੍ਰਹਾਰੇ ।
 ਸਯੰਦਨ ਸਹਿਤ ਸੂਤ ਸਭ ਘਾਏ । ਸੈਨ ਮਹਿਤ ਮ੍ਰਿਤ ਲੋਕ ਪਠਾਏ । ੫੪ ।

Chopaiee

saptavat nrip bal nihare. amit kop kari bisikh parhare.
 sayandan sahit sut sabh ghaye. sain mahit marit lok pathaye. (54)

ਅਵਰ ਨ੍ਰਿਪਤ ਤਬ ਹੀ ਉਠਿ ਧਾਏ । ਬਾਧੇ ਗੋਲ ਸਾਮ੍ਹੇ ਆਏ ।
 ਦਸੋ ਦਿਸਨ ਕੁਧਿਤ ਹੈ ਢੂਕੇ । ਮਾਰੈ ਮਾਰ ਬਕ੍ਰ ਤੇ ਕੂਕੇ । ੫੫ ।
 avar nirpat tab hi uthi dhaye. badhe gol samuhe aye.
 daso disan kurpit haiv dhuke. mare maar bakar te kuke. (55)

ਦੋਹਰਾ

ਬੀਰ ਕੇਤੁ ਬਾਕੋ ਰਥੀ ਚਿਤ੍ਰ ਕੇਤੁ ਸੁਰ ਗਯਾਨ ।
 ਛਤ੍ਰ ਕੇਤੁ ਛਤ੍ਰੀ ਅਮਿਟ ਬਿਕਟ ਕੇਤੁ ਬਲਵਾਨ । ੫੬ ।

Dohra

beer ketu bako rakhi chitar ketu sur gayan.
 chatar ketu chatri amitt bikat ketu balwan. (56)

ਇੰਦ੍ਰ ਕੇਤੁ ਉਪਇੰਦ੍ਰ ਧੁਜ ਚਿਤ ਅਤਿ ਕੋਪ ਬਦਾਇ ।
 ਗੀਧ ਕੇਤੁ ਦਾਨਵ ਸਹਿਤ ਤਹਾ ਪਹੁੰਚੇ ਆਇ । ੫੭ ।

Inder ketu upinder dhuj chit ati kop badayi.
 geegh ketu danav sahit taha pahunche aye. (57)

ਸਪਤ ਨ੍ਰਿਪਤਿ ਆਯੁਧ ਧਰੇ ਅਮਿਤ ਸੈਨ ਲੈ ਸਾਥ ।
 ਧਾਇ ਪਰੈ ਨਾਹਿਨ ਡਰੇ ਕਢੇ ਬਦਾਰੀ ਹਾਥ । ੫੮ ।

sapat nirpat ayudh dharai amit sain lai sath.
 dhayi parye nahin darye kadhe badari hath. (58)

Aril :

The princess had killed the warriors with great fury. Whomsoever she wanted to kill, was killed by racing her chariot towards him. Lot of (countless) infantry men were killed. By wielding various weapons she killed many warriors on chariots or elephants. (53)

Chopaiee :

The princess then saw the seven Rajas advancing (towards her). She shot many arrows getting furious with rage. All the charioteers alongwith their chariots were destroyed (killed) and all were sent to the next world alongwith their armies. (54)

Immediately after that many Rajas started moving and forming a great strength (crowd like) faced the princess. Being furious with rage from all the ten directions, they advanced and started shouting 'Kill her' 'Kill her'. (55)

Couplet

Bir ket, the charioteer was a magestic (grand) warrior, and Chitar ket intelligent like the gods. Chhatar ket was a brave Kashatriya, while Biket ket was very strong. (mascular). (56)

Inder ket and Upinder Dhuj, being furious with rage and Geedh ket Danav also reached there. (57)

All the seven rajas, fully armed with weapons, alongwith huge armies attacked with great strngth, without having any fear, and they were brandishing swords in their hands. (58)

ਚੌਪਈ

ਸਸਤ੍ਰ ਸੰਭਾਰਿ ਸੂਰਮਾ ਪਾਏ । ਜੋਰੇ ਸੈਨ ਕੁਆਰਿ ਢਿਗ ਆਏ ।
ਆਯੁਧ ਹਾਥ ਬਚਿਤ੍ਰ ਧਰੇ । ਅਮਿਤ ਸੁਭਟ ਪ੍ਰਾਨਨ ਬਿਨੁ ਕਰੇ । ੫੯ ।

Chopaiee

sastar sambhar soorma paye. jor sain kuyar dhig aye.
ayudh hath bachitar dhare. amit subhat pranana kare. (59)

ਬੀਰ ਕੇਤੁ ਕੋ ਮੂੰਡ ਉਤਾਰਿਯੋ । ਚਿਤ੍ਰ ਕੇਤੁ ਕਟਿ ਤੇ ਕਟ ਡਾਰਿਯੋ ।
ਛਤ੍ਰ ਕੇਤੁ ਛਤ੍ਰੀ ਪੁਨਿ ਘਾਯੋ । ਬਿਕਟ ਕੇਤੁ ਮਿਤ ਲੋਕ ਪਠਾਯੋ । ੬੦ ।

beer ketu ko mund utariyo. chitar ketu kaat te kut dariyo.
chatar ketu chatra pun ghayo. bikat ketu mitar lok pathayo. (60)

ਦੋਹਰਾ

ਇੰਦ੍ਰ ਕੇਤੁ ਉਪਇੰਦ੍ਰ ਧੁਜ ਦੋਨੋ ਹਨੇ ਰਿਸਾਇ ।
ਗੀਧ ਕੇਤੁ ਦਾਨਵ ਦਿਯੈ ਜਮਪੁਰਿ ਬਹੁਰਿ ਪਠਾਇ । ੬੧ ।

Dohra

inder ketu upinder dhuj dono hane risaye.
geedh ketu danav diye jumpuri bahuri pathayi. (61)

ਸੈਨਾ ਸਤਹੁੰ ਨਿਪਨ ਕੀ ਕੋਪਿ ਭਰੀ ਅਰਰਾਇ ।
ਤੇ ਬਾਲਾ ਤਬ ਹੀ ਦਏ ਮਿਤ ਕੇ ਲੋਕ ਪਠਾਇ । ੬੨ ।

saina sathun nirpan ki kop bhari arrayi.
te bala tab hi daye mitar ke lok pathayi. (62)

ਸੁਮਤ ਕੇਤੁ ਸੂਰਾ ਬਡੋ ਸਮਰ ਸਿੰਘ ਲੈ ਸੰਗ ।
ਬ੍ਰਹਮ ਕੇਤੁ ਲੈ ਦਲ ਚਲਾ ਉਮਾਡਿ ਚਲੀ ਜਨੁ ਗੰਗ । ੬੩ ।

sumat ketu suraa bado samar singh lai sang.
braham ketu lai dal chala umdi chali jan gung. (63)

ਤਾਲ ਕੇਤੁ ਖਟਬਕੁ ਧੁਜ ਜੋਧਾ ਹੁਤੇ ਬਿਸੇਖ ।
ਸੋ ਯਾ ਪਰ ਆਵਤ ਭਏ ਕਿਯੋ ਕਾਲ ਕੇ ਭੇਖ । ੬੪ ।

tal ketu khatbakar dhuj jodha hute bisekh.
so ya par avat bhaye kiyo kal ke bhekh. (64)

ਚੌਪਈ

ਦਾਨਵ ਗੀਧ ਕੇਤੁ ਕੋ ਭਾਤਾ । ਕਾਕ ਕੇਤੁ ਤਿਹੁ ਲੋਕ ਬਿਖਯਾਤਾ ।
ਕੂਰ ਕੇਤੁ ਦਾਨਵ ਇਕ ਧਾਯੋ । ਲੀਨੇ ਅਮਿਤ ਦੈਤ ਦਲ ਆਯੋ । ੬੫ ।

Chopaiee

danav geedh ketu ko bharata. kak ketu tihun lok bikhayata.
karur ketu danav ik dhayo. leenai amit det dal ayeo. (65)

Chopaiee

The warriors, supporting carefully their weapons, started marching forward along with their army and came near the princess. Bachitar Daiee, taking up her weapons in hand killed innumerable warriors (of the enemy). (59)

The princess cut off the head of Birket, and cut off the trunk of Chitar ket. Than she killed Chhater ket kashatriya, and despatched Biked ket to the heavens. (60)

Couplet

Being greatly enraged she killed both Inder ket and Upinder Dhij and then dispatched. Geedh ket Darav to the heaven. (61)

The army of the seven rajas, getting furious with rage, launched a fierce attack. The princess then killed all of them and sent them to heavens. (62)

Sumat Ket was a mighty warrior and taking Amar Singh with him and Brahm Ket with a huge army launched an attack as if Ganga was in floods. (63)

Then Tal Ket and Khat-bakar Dhuj were also great warriors. They fell upon the princess like the god of death. (64)

Chopaiee :

The brother of Geedh Ket (Danav) demon called Kak Ket was famous in all the three worlds. Then another demon by the name of Koor Ket, also arrived with a huge army. (65)

ਸਵੈਯਾ

ਕਾਕ ਧੁਜਾ ਕਰਿ ਕੋਪ ਤਹੀ ਛਿਨ ਆਨਿ ਪਰਿਯੋ ਕਰਵਾਰ ਨਿਕਾਰੇ ।
ਸਿੰਘ ਸਲਾ ਸਰਦੂਲ ਸਿਲੀ ਮੁਖ ਸਾਲ ਤਮਾਲ ਹਨੇ ਅਹਿ ਕਾਰੇ ।
ਸਾਨ ਸਿੰਗਲ ਸੁਰਤਕ ਸੀਸ ਧੁਜਾ ਰਥ ਨਾਗ ਧਰਾਧਰ ਭਾਰੇ ।
ਯੋ ਬਰਖੇ ਨਭ ਤੇ ਹਰਖੇ ਰਿਪੁ ਆਨਿ ਦਸੋ ਦਿਸਿ ਤੇ ਭਭਕਾਰੇ । ੬੬ ।

Swaiyya

kak dhuja kar kop tahi chin aan pariyo karvar nikare.
singh sala sardul sili mukh tamal hane ahi kare.
savan singal surantak sees dhuja rath nag dharadhar bhare.
yo barkhe nabh te harkhe ripu aan daso disi te bhabhkare. (66)

ਦੋਹਰਾ

ਮਾਯਾ ਦੈਤ ਪਸਾਰਿ ਕੈ ਪੁਨਿ ਬੋਲਾ ਇਸਿ ਬੈਨ ।
ਜੁਧ ਸੁਯੰਬਰ ਜੀਤਿ ਤੁਹਿ ਲੈ ਜੈਹੋ ਨਿਜ ਐਨ । ੬੭ ।

Dohra

maya det pasar ke pun bola isi bain.
judh suyambar jeet tuhi lai jeho nij ain. (67)

ਸਵੈਯਾ

ਰਾਜ ਸੁਤਾ ਕਰਿ ਕੋਪ ਤਿਹੀ ਛਿਨ ਸਾਮੁਹਿ ਹੈ ਹਥਿਯਾਰ ਗਹੇ ।
ਬਲਵਾਨ ਕਮਾਨ ਕੋ ਤਾਨਿ ਹਨੇ ਕਬਿ ਰਾਮ ਭਨੈ ਚਿਤ ਮੈ ਜੁ ਚਹੇ ।
ਸਰ ਸੁਰ ਦਇਤਨ ਕੇ ਤਨ ਮੈ ਇਹ ਭਾਤਿ ਲਗੇ ਨਹਿ ਜਾਤ ਕਹੇ ।
ਮਨੋ ਇੰਦ੍ਰ ਕੇ ਬਾਗ ਅਸੋਕ ਬਿਖੇ ਫੁਲਵਾਰਿਨ ਕੇ ਫਲ ਫੂਲ ਰਹੇ । ੬੮ ।

Swaiyya

raj suta kari kop tihi chin samuhi haiv hathiar gahe.
balwan kaman ko tan hane kabi ram bhane chit me ju chaho.
sar soor daintan ke tan mai eh bhati lagaye nahi jat kahe.
mano inder ke bag asok bikhe phulvarin ke phal phul rahe. (68)

ਕਾਦਿ ਕ੍ਰਿਪਾਨ ਮਹਾ ਕ੍ਰਿਪਿ ਕੈ ਭਟ ਕਾਦਿ ਪਰੇ ਸਰਦਾਰ ਕਰੋਰੇ ।
ਬਾਲ ਹਨੇ ਬਲਵਾਨ ਘਨੇ ਇਕ ਫਾਸਿਨ ਸੋ ਗਹਿ ਕੈ ਝਕਏਰੇ ।
ਸਾਜ ਪਰੇ ਕਹੂੰ ਤਾਜ ਗਿਰੇ ਗਜਰਾਜ ਗਿਰੇ ਛਿਤ ਪੈ ਸਿਰ ਤੋਰੇ ।
ਲੁਟੇ ਰਥੀ ਰਥ ਫੂਟੇ ਕਹੂੰ ਬਿਨੁ ਸਾਰ ਫਿਰੈ ਹਿਨਨਾਵਤ ਥੋਰੇ । ੬੯ ।

kadi kirpan maha koop ke bhatt kudi parai sardar karoro.
bal hanai balwan ghane ik phasin so gahi ke jhakjhore.
saaj parai kahun taj girai gajraj gire chit pe sir tore.
lute rathi rath phute kahun bin savar hinanvat thore. (69)

Swaiyya :

Then Kak Dhuj, getting furious with rage and unsheathing his sword also came there. He had killed lion, shila, sardul, having a face like an arrow including Saal and Tamal and the black cobra as well. Many jackals demons, heads arms, chariots, snakes and huge mountains were being hurled while The enemy was making merry and advanced from all the four sides. (66)

Couplet :

The demon Mayavi with the use of might (prowess) said, "I will conquer you in this swamwar of war and then take you with me to my house (place)." (67)

Swaiyya :

The princess, taking up her weapons came face to face (with the enemy) at the same time. The poet Ram has said that the princess, (whomsoever she desired shot an arrow by stretching the bow and killed him. The arrows pierced through the body of demons and warriors in such a manner that it is beyond description. It appeared as if in the Ashoka garden of Indra, the flowers and fruit had grown. (68)

Many leaders of the millions of soldiers jumped into the fray, getting furious with rage. The princess had caught hold of many warriors with the help of a bamboo and then shook them up with great strength. Somewhere one could see fallen decorations and crowns of the Rajas or at places the elephants were desperately shaking off heads, having fallen down on the ground and at places charioteers were thrown off from the chariots with broken chariots while elsewhere horses were neighing without having the riders with them. (69)

ਚੌਪਈ

ਜੋ ਭਟ ਅਮਿਤ ਕੋਪ ਕਰਿ ਧਾਏ । ਤੇ ਬਿਨੁ ਤਨੁ ਹੈ ਸੁਰਗ ਸਿਧਾਏ ।
ਚਟਪਟ ਬਿਕਟ ਪਲਾਟਿ ਜੇ ਲਰੇ । ਕਟਿ ਕਟਿ ਮਰੇ ਬਰੰਗਨਿਨ ਬਰੇ । ੭੦ ।

Chopaiee

jo bhut amit kop kari dhaye. te bin taan haiv surag sidhaye.
chatpat bikat palti je lare. kat kat mare barangnan bare. (70)

ਜੇ ਭਟ ਬਿਸੁਖਾਹਵ ਹੈ ਮੂਏ । ਇਤ ਕੇ ਭਏ ਨ ਉਤ ਕੇ ਹੁਏ ।
ਗਰਜਿ ਪ੍ਰਾਨ ਬੀਰਨ ਜਿਨ ਦਏ । ਦੈ ਦੁੰਦਤੀ ਸੁਰਗ ਜਨੁ ਗਏ । ੭੧ ।

je bhut bimukhahav haiv muye. it ke bhaye na ut ke huye.
garji pran beeran jin daye. de dundati savarg jan gaye. (71)

ਦੋਹਰਾ

ਜਿਨ ਇਸਤ੍ਰਿਨ ਜਰਿ ਅਗਨਿ ਮੈ ਪ੍ਰਾਨ ਆਪਨੇ ਦੀਨ ।
ਝਗਰਿ ਬਰੰਗਨਿਨ ਤੇ ਤਹਾ ਛੀਨਿ ਪਤਿਨ ਕਹ ਲੀਨ । ੭੨ ।

Dohra

jin istrin jar agni mai pran apne deen.
jhagar barangnan te taha cheeni patin keh leen, (72)

ਚੌਪਈ

ਐਸੇ ਬਾਲ ਬੀਰ ਬਹੁ ਮਾਰੇ । ਸੁਮਤਿ ਸਿੰਘ ਅਧਿਕ ਹਨਿ ਡਾਰੇ ।
ਸਮਰ ਸੈਨ ਰਾਜਾ ਪੁਨਿ ਹਯੋ । ਤਾਲ ਕੇਤੁ ਮ੍ਰਿਤ ਲੋਕ ਪਠਾਯੋ । ੭੩ ।

Chopaiee

aise bal beer bahu marai. sumit singh adhik hani dare.
samar sain raja puni geyo. tal ketu marit lok pathyo. (73)

ਬ੍ਰਹਮ ਕੇਤੁ ਕਹ ਪੁਨਿ ਹਨਿ ਦੀਨੋ । ਕਾਰਤਿਕੇਯ ਧੁਜ ਕੋ ਬਧ ਕੀਨੋ ।
ਕੂ ਕੇਤੁ ਦਾਨਵ ਤਬ ਧਾਯੋ । ਤੁਮਲ ਜੁਧ ਤਿਹ ਠੋਰ ਮਚਾਯੋ । ੭੪ ।

braham ketu pun heen deeno. kartikay dhuj ko badh keeno.
karv ketu danav tab dhayo. tumal judh thhor machayo. (74)

ਕੌਲ ਕੇਤੁ ਦਾਨਵ ਉਠਿ ਧਾਯੋ । ਕਮਠ ਕੇਤੁ ਚਿਤ ਅਧਿਕ ਰਿਸਾਯੋ ।
ਕੇਤੁ ਉਲੂਕ ਚਲਾ ਦਲ ਲੈ ਕੈ । ਕੁਤਿਸਿਤ ਕੇਤੁ ਕ੍ਰੋਧ ਤਨ ਤੈ ਕੈ । ੭੫ ।

kol ketu danav uthi dhayo. kamath ketu chit adhik risayo.
ketu uluk chala dal lai ke. kutisit ketu krodh tan tai ke. (75)

ਕੌਲ ਕੇਤੁ ਤ੍ਰਿਯ ਤਬੈ ਸੰਘਾਰਾ । ਕੁਤਿਸਿਤ ਕੇਤੁ ਮਾਰ ਹੀ ਡਾਰਾ ।
ਕਛਪ ਕੇਤੁ ਗਦਾ ਗਹਿ ਘਾਯੋ । ਕੇਤੁ ਲੂਕ ਮ੍ਰਿਤ ਲੋਕ ਪਠਾਯੋ । ੭੬ ।

kol ketu triye tabai sanghara. kutisit ketu mar hi dara.
kachap ketu gada ghayo. ketu luk mrit lok pathayo. (76)

Chopaiee :

All the warriors, who had come there through great fury had been killed and sent to heaven. Those obstinate warriors, who tried to fight by turning around, got killed instantly and were then wed by the fairies (taken to heaven). (70)

The warriors who got killed having tried to flee, were not given any respect here nor received any honour in the next world, while those warriors who had fought valiantly facing squarely and with bravery were sent to heavens with beating of drums. (71)

Couplet :

The women who had given up their lives by immolating themselves (sati rites) had snatched away their spouses from the fairies by struggling against them. (72)

Chopaiee :

Thus the princess had killed many warriors along with Sumat Singh etc. Then the Raja Samar Sain was killed and Taalket was also sent to the valley of death. (73)

Then she killed Brahm Ket and Kartikya Dhuj was also slain. In the meantime Karoor Ket demon had arrived there and waged a fierce battle. (74)

Then the demon Kol Ket also came and Kaman Ket was very furious in his mind. Then Ulook Ket along with his army also started along with Katisit Ket in a great fury. (75)

The princess then killed Kalket along with Katisit Ket; then she killed Kachhap Ket with the mace and sent Lukket to the valley of death. (76)

ਜਾ ਤਨ ਬਾਲ ਗਦਾ ਕੀ ਮਾਰੈ । ਏਕੈ ਘਾਇ ਚੌਬਿ ਸਿਰ ਡਾਰੈ ।
ਜਾ ਕੇਤਕਿ ਮਾਰ ਤਨ ਬਾਨਾ । ਕਰੈ ਬੀਰ ਜਮਪੁਰੀ ਪਯਾਨਾ । ੭੭ ।
ja tan bal gada ki marai. eke ghayi chobi sir dare.
ja ketik mar tan bana. kare beer jampuri payana. (77)

ਦੋਹਰਾ

ਤਾ ਕੋ ਬਿਲੋਕਿ ਕਰਿ ਕਵਨ ਸੁਭਟ ਠਹਰਾਇ ।
ਜੋ ਸਮੁਹੈ ਆਵਤ ਭਯਾ ਜਮਪੁਰ ਦਿਯਾ ਪਠਾਇ । ੭੮ ।

Dohra

ta ko bilok kar kawan subhat thehtrayi.
jo samuhe avat bhaya jampur diya pathayi. (78)

ਸਵੈਯਾ

ਕੋਪ ਅਨੇਕ ਭਰੇ ਅਮਰਾਰਦਨ ਆਨਿ ਪਰੈ ਕਰਵਾਰਿ ਉਘਾਰੇ ।
ਪਟਿਸ ਲੋਹਠੀ ਪਰਸੋ ਅਮਿਤਾਯੁਧ ਲੈ ਕਰਿ ਕੋਪ ਪੁਹਾਰੇ ।
ਨਾਰਿ ਸੰਭਾਰਿ ਹਥਯਾਰ ਸੁਰਾਰਿ ਹਕਾਰਿ ਹਨੇ ਨਹਿ ਜਾਤ ਬਿਚਾਰੇ ।
ਖੇਲਿ ਬਸੰਤ ਬਡੇ ਖਿਲਵਾਰ ਮਨੋ ਮਦ ਚਾਖਿ ਗਿਰੇ ਮਤਵਾਰੇ । ੭੯ ।

Swaiyya

kop anek bhare amrardan aan parai karvari ughare.
patis lohathi parso amitayudh le kari kop parhar.
nari sambhari hathyar surari hakari hane nahi jat bichare.
kheli basant badai khiwar mano mad chakhi gire matvare. (79)

ਦੋਹਰਾ

ਹੈ ਗੈ ਰਥੀ ਬਾਜੀ ਬਨੇ ਜੋਧਾ ਹਨੇ ਅਨੇਕ ।
ਜੀਤਿ ਸੁਯੰਬਰ ਰਨ ਰਹੀ ਬੂਪਤਿ ਬਚਾ ਨ ਏਕ । ੮੦ ।

Dohra

hai gai rathi baji ghane jodha hane anek.
jeeti suyambar ran rahi boopati bacha na ek. (80)

ਬਾਜਨ ਕੀ ਬਾਜੀ ਪਰੀ ਬਾਜਨ ਬਜੇ ਅਨੇਕ ।
ਬਿਸਿਖ ਬਹੁਤ ਬਰਸੇ ਤਹਾ ਬਚਾ ਨ ਬਾਜੀ ਏਕ । ੮੧ ।

bajan ki baji pari bajan bajai anek.
bisikh bahut barse taha bacha na baji ek. (81)

ਚੌਪਈ

ਦੈਤ ਦਏ ਜਮ ਪਾਮ ਪਠਾਈ । ਬਾਰੀ ਸੁਭਟ ਸਿੰਘ ਕੀ ਆਈ ।
ਤਿਹ ਤਿਯ ਕਹਾ ਆਇ ਤੁਮ ਲਰੈ । ਕੈ ਅਬ ਹਾਰਿ ਮਾਨ ਮੁਹਿ ਬਰੈ । ੮੨ ।

Chopaiee

dait daye jum pam pathayi. bari subhat singh ki ayi.
ateh triya kaha ayi tum laro. ke ab hari maan muhi baro. (82)

Whosoever was struck by the princess with the mace, his head would be crushed with one strike only and many a warrior were sent to the valley of death with the shooting of arrows. (77)

Couplet :

In that battle one could not think of any warrior sticking to his guns. Whosoever ventured to face her was sent to the valley of death. (78)

Swaiyya :

Many enemies of the gods . (demons) with unsheathed swords attacked her and with many Weapons like petti, loh, hathi and parsai with enraged atmosphere (they came). But that princess challenged all these enemies of the gods and taking up her arms, she killed them all, whose number is not possible to indicate. They had fallen on the ground as if drunken people having played Basant (phag) had fallen there. (79)

Couplet :

She had killed many horses, elephants and horses attached to chariots along with many warriors. The princess having won the Swamwar (ceremony) was left alone in the battlefield and there was no Raja left alive. (80)

The horses were in a winning spree and many victory sounds were raised. Then many arrows were shot and not a single horse was left alive. (81)

Chopaiee :

When the demons had been also killed (sent to valley of death) then the turn of Subhat Singh came. Then the princess told him, "Either fight with me or accepting your defeat marry me." (82)

ਸੁਭਟ ਸਿੰਘ ਜਬ ਯੋ ਸੁਨਿ ਪਾਯੋ । ਅਧਿਕ ਚਿਤ ਮੈ ਕੋਪ ਬਢਾਯੋ ।
ਮੈ ਕਾ ਤ੍ਰਿਯਾ ਤੇ ਡਰਿਹੈ । ਯਾ ਕੋ ਤ੍ਰਾਸ ਮਾਨਿ ਯਹ ਬਰਿਹੈ । ੮੩ ।
subhat singh jab yo suni payo. adhik chit mai kop badayo.
mai ka triya te dariho. ya ko tras mani yeh bariho. (83)

ਕਹੂੰ ਮਤਿ ਗੈਵਰ ਗਰਜਾਹੀ । ਕਹੂੰ ਪਾਖਰੇ ਹੈ ਹਿ'ਹਨਾਹੀ ।
ਸਸਤ੍ਰ ਕਵਚ ਸੂਰਾ ਕਹੂੰ ਕਸੈ । ਜੁਗਿਨ ਰੁਧਿਰ ਖਪਰ ਭਰ ਹਸੈ । ੮੪ ।
kahun mati gevar garjahi. kahun pakhre hai hi'hnahi.
sastar kawach sura kahun kasai. jugin rudhir khapar bhar hasai. (84)

ਸਵੈਯਾ

ਸ੍ਰੀ ਸੁਬਟੇਸ ਬਡੋ ਦਲ ਲੈ ਉਮਡਿਯੋ ਗਹਿ ਕੈ ਕਰਿ ਆਯੁਧ ਬਾਕੇ ।
ਬੀਰ ਹਠੀ ਕਵਚੀ ਖੜਗੀ ਪਰਸੀਸ ਭਈ ਸਰਦਾਰ ਨਿਸਾਕੇ ।
ਏਕ ਟਰੇ ਇਕ ਆਨ ਅਰੇ ਇਕ ਜੂਝ ਗਿਰੇ ਬਿਣ ਖਾਇ ਤ੍ਰਿਯਾ ਕੇ ।
ਛਾਰ ਚੜਾਇ ਕੈ ਅੰਗ ਮਲੰਗ ਰਹੇ ਮਨੋ ਸੋਇ ਪਿਯੇ ਬਿਸਯਾ ਕੇ । ੮੫ ।

Swaiyya

Sri subhtes bado dal lai umdiyo gahi ko kari ayudh bake.
beer hathi kawach khargi parsees bhayi sardar nisake.
ek taraye ik aan arai ik jujh gire brin khayi triya ke.
chhar chadayi ke ang malung rahe mano soyi piye bisya ke. (85)

ਚੌਪਈ

ਐਸੋ ਬੀਰ ਖੇਤ ਤਹ ਪਰਿਯੋ । ਏਕ ਸੁਭਟ ਜੀਵਤ ਨ ਉਬਰਿਯੋ ।
ਦਸ ਹਜਾਰ ਮਾਤੇ ਗਜ ਮਾਰੇ । ਬੀਸ ਹਜਾਰ ਬਰ ਬਾਜ ਬਿਦਾਰੇ । ੮੬ ।

Chopaiee

aiso beer khet the pariyo. ek subhat jeevat na ubriyo.
dus hazar matai guj marai. bees hazar bar baaj bidare. (86)

ਤੀਸ ਐਤ ਪੈਦਲ ਕਹ ਮਾਰਿਯੋ । ਤੇਇਸ ਲਛ ਰਥ ਹਨਿ ਡਾਰਿਯੋ ।
ਦਾਦਸ ਲਛ ਰਥੀ ਅਤਿ ਮਾਰਿਸ । ਮਹਾਰਥੀ ਅਨਗਨਤ ਸੰਘਾਰਿਸ । ੮੭ ।
tees ait pedal keh mariyo. teyis lachh rath hani dariyo.
davadas lach rathi ati maris. maharathi angant sangharis. (87)

ਦੋਹਰਾ

ਸੁਭਟ ਸਿੰਘ ਤਨਹਾ ਬਚਾ ਸਾਥੀ ਰਹਾ ਨ ਏਕ ।
ਹੈ ਗੈ ਰਥ ਬਾਜੀ ਘਨੇ ਰਥ ਕਟਿ ਗਏ ਅਨੇਕ । ੮੮ ।

Dohra

subhat singh tanha bacha sathi raha na ek.
hai gai rath baji ghanai rath kati gaye anek. (88)

When Subhat Singh heard these words, then he got furious with rage in his mind. "Am I afraid of fighting against a woman and due to that fear complex should I marry her?" (83)

Many warriors made the drunken elephants to trumpet or some others placing saddles on horses, made them neigh. At some places the warriors were getting armed with weapons or protective covers while somewhere the evil-spirits with blood filled bowls were laughing around." (84)

Swaiyya :

Then Subhat Singh with grand weapons and accompanied with a huge army attacked her. In his army were great warriors, obstinate with coats of mail, armed with swords or with axes, who could win against anyone. Someone would try to oppose her, while someone else would avoid the princess while some other would get wounded and fall down fighting. It appeared as if some carefree persons, having consumed hemp and with ash smeared on body were resting (sleeping) there. (85)

Chopaiee :

The battle was fierce that not even a single warrior could escape death. Ten thousand intoxicated elephants had been killed, along with twenty thousand beautiful horses as well. (86)

Three hundred thousand infantry troops along with twenty- three lakh (2-3 million) chariots had been killed or destroyed. Twelve lakh charioteers or countless great (expert) charioteers were also killed. (87)

Couplet :

Only Subhat Singh was left alive without a single companion. All the elephants, horses, chariots and horses yoked to chariots had fallen down being cut into pieces. (88)

ਚੌਪਈ

ਦੁੰਦ ਜੁਧ ਤਿਯ ਪਤਿਹ ਸਚਾਯੋ । ਨਿਰਖਨ ਦਿਨਿਸ ਨਿਸਿਸ ਰਨ ਆਯੋ ।
ਬ੍ਰਹਮਾ ਚੜੇ ਹੀਸ ਪਰ ਆਏ । ਪੰਚ ਬਦਨ ਹੂੰ ਤਹਾ ਸੁਹਾਏ । ੮੯ ।

Chopaiee

duand yudh trye patiha sachayo. nirkhan dinis nisis ran ayo.
Brahma chadai hans par aye. punch badan hoon taha suhaye. (89)

ਤਿਯ ਕਸਿਲ ਪਿਯ ਬਾਨ ਪਰਹਾਰੈ ਜਿਯ ਤੇ ਤਾਹਿ ਮਾਰਿ ਨਹਿ ਡਾਰੈ ।
ਲਗੇ ਬਿਸਿਖ ਕੇ ਜਿਨ ਪਤਿ ਮਰੈ । ਮੁਹਿ ਪੈਠਬ ਪਾਵਕ ਮਹਿ ਪਰੈ । ੯੦ ।

triye kasil piye baan parhare jiye te tahi mari nahi darai.
lagai bisikh ke jin pati marai. muhi pethab pawak mahi parae. (90)

ਚਾਰ ਪਹਰ ਨਿਜ ਪਤਿ ਸੋ ਲਰੀ । ਦੁਹੂਅਨ ਬਿਸਿਖ ਬਿਸਟਿ ਬਹੁ ਕਰੀ ।
ਤਬ ਲੋ ਸੂਰ ਅਸਤ ਹੈ ਗਯੋ । ਪ੍ਰਾਚੀ ਦਿਸਾ ਚੰਦ ਪ੍ਰਗਟਯੋ । ੯੧ ।

char pehar nij pat so lari. duhuan bisikh baristi bahu kari.
tab lo sur asat haiv deyo. prachi disa chander pargaty. (91)

ਦੋਹਰਾ

ਹਕਾਹਕੀ ਆਹਵ ਭਯੋ ਰਹਿਯੋ ਸੁਭਟ ਕੋਊ ਨਾਹਿ ।
ਜੁਪ ਕਰਤ ਅਤਿ ਥਕਤ ਭੇ ਰਹਤ ਭਏ ਰਨ ਮਾਹਿ । ੯੨ ।

Dohra

hakahaki aahav bheyo rahiyo subhat koyu nahi.
judh karat ati thakat bhai rehat run mahi. (92)

ਚੌਪਈ

ਲਦੇ ਬਿਨਨ ਕੇ ਘਾਇਲ ਭਏ । ਅਤਿ ਲਰਿ ਅਧਿਕ ਸੁਮਤ ਹੈ ਗਏ ।
ਆਹਵ ਬਿਖੈ ਗਿਰੇ ਬਿਸੰਭਾਰੀ । ਕਰ ਤੇ ਕਿਨਹੂੰ ਕ੍ਰਿਪਾਨ ਨ ਡਾਰੀ । ੯੩ ।

Chopaiee

ladai birnan ke ghayal bhaye. ati lari adhik sastar haiv gaye.
aahav bikhe gire bisambhari. kar te kinhu kirpan na dari. (93)

ਦੋਹਰਾ

ਪ੍ਰੇਤ ਨਚਹਿ ਜੁਗਨਿ ਹਮਹਿ ਜੰਬੁਕ ਗੀਧ ਫਿਰਾਹਿ ।
ਨਿਸਿ ਸਿਗਰੀ ਮੁਰਛਿਤ ਰਹੇ ਦੁਹੂੰ ਰਹੀ ਸੁਧਿ ਨਾਹਿ । ੯੪ ।

Dohra

pret nachi jugni hamri jambuk geedh phirahi.
nis sigri moorchit rahe duhun rahi sudhi nahi. (94)

Chopaiee :

That woman (princess) waged such a horrible war with her spouse that even the sun and moon had come to the battlefield to watch this battle. Brahma had also come riding a swan and the five-faceted Shiva also came there to watch. (89)

The woman had shot delicate arrows to her beloved as she did not want to take his life. She was afraid lest the spouse would get killed and she might have to immolate herself (burn herself in fire). (90)

She fought with her spouse for about twelve hours (four pehars) and both had showered lot of arrows on each other. By that time the sun had set and the moon was visible in the east. (91)

Couplet :

The battle was fought by challenging one another and not even a single warrior was left alive. Both of them got tired of fighting, so they lied down in the battlefield. (92)

Chopaiee :

They had been wounded badly and were tired of fighting for long. Both were lying unconscious in the battlefield, but no one would leave the grip of the sword from the hand. (93)

Couplet :

The ghosts were dancing and evil-spirits were laughing, while the jackals and vultures were moving around. Both lay unconscious throughout the night without having consciousness (any idea of surroundings). (94)

ਪ੍ਰਾਚੀ ਦਿਸਿ ਰਵਿ ਪ੍ਰਗਟਿਯਾ ਭਈ ਚੰਦ੍ਰ ਕੀ ਹਾਨ ।
ਪੁਨਿ ਪਤਿ ਤ੍ਰਿਯ ਰਨ ਕੋ ਉਠੇ ਅਧਿਕ ਕੋਪ ਮਨ ਠਾਨਿ । ੯੫ ।
prachi disi ravi pargatiya bhayi chander ki haan.
puni pati triye ran ko uthaye adhik kop man thaان. (95)

ਚੌਪਈ

ਆਠ ਜਾਮ ਦੋਊ ਉਠਿ ਕਰਿ ਲਰੇ । ਟੁਕਤ ਤਨੁਤ੍ਰਾਨ ਕੇ ਝਰੇ ।
ਅਧਿਕ ਲਰਾਈ ਦੁਹੂ ਮਚਈ । ਅਥਯੋ ਸੂਰ ਰੈਨ ਹੈ ਗਈ । ੯੬ ।

Chopaiee

aath jam doyu uthi kari larai. tukat tanutranan ke jharye.
adhik larayi duhun machayi. akhyo sur rain haiv gayi. (96)

ਚਾਰਿ ਬਾਜ ਬਿਸਿਖਨ ਤ੍ਰਿਯ ਮਾਰੇ । ਰਥ ਕੇ ਕਾਟਿ ਦੋਊ ਚਕ ਡਾਰੇ ।
ਨਾਥ ਧੁਜਾ ਕਟਿ ਭੂਮਿ ਗਿਰਾਈ । ਸੂਤਿ ਦਿਯਾ ਜਮਲੋਕ ਪਠਾਈ । ੯੭ ।
char baj biskhan triye mare. rath ke kati doyu chuk dare.
nath dhuja kat bhoomi girayi. suti diya jamlok pathayi. (97)

ਸੁਭਟ ਸਿੰਘ ਕਹ ਪੁਨਿ ਸਰ ਮਾਰਿਯੋ । ਮੂਰਛਿਤ ਕਰਿ ਪ੍ਰਿਥਵੀ ਪਰ ਡਾਰਿਯੋ ।
ਬਿਨੁ ਸੁਧਿ ਭਏ ਤਾਹਿ ਲਖ ਲੀਨੋ । ਆਪੁ ਬੇਖਿ ਤਿਹ ਤ੍ਰਿਯ ਕੋ ਕੀਨੋ । ੯੮ ।
subhat singh keh puni sar mariyo. moorchit kar prithvi par dariyo.
bin sudhi bhaye tahi lakh leeno. aap bekhi teh triye ko keeno. (98)

ਰਥ ਤੇ ਉਤਰਿ ਬਾਰਿ ਲੈ ਆਈ । ਕਾਨ ਲਾਗ ਕਰਿ ਬਾਤ ਸੁਨਾਈ ।
ਸੁਨੋ ਨਾਥ ਮੈ ਤ੍ਰਿਯ ਤਿਹਾਰੀ । ਤੁਮ ਕੋ ਜੋ ਪ੍ਰਾਨਨ ਤੇ ਪਯਾਰੀ । ੯੯ ।
rath te utar bari lai ayi. kaan lag kar baat sunayi.
suno nath mai triye tihari. tum ko jo pranan te payari. (99)

ਦੋਹਰਾ

ਜਲ ਸੀਚੇ ਜਾਗਤਿ ਭਯੋ ਅਤਿ ਤਨ ਲਾਦੇ ਘਾਇ ।
ਭਲੋ ਬੁਰੋ ਖਲ ਅਖਲ ਕੋ ਕਛੁ ਨ ਚੀਨਾ ਜਾਇ । ੧੦੦ ।

Dohra

jal seechai jagat bheyo ati tan ladai ghayi.
bhalo buro khul akhal ko kachu na cheena jayi. (100)

ਚੌਪਈ

ਤ੍ਰਿਯ ਕੋ ਨਾਮ ਜਬੈ ਸੁਨਿ ਪਾਯੋ । ਘੁਮਤ ਘਾਯਲ ਬਚਨ ਸੁਨਾਯੋ ।
ਧੰਨਯ ਧੰਨਯ ਕਰਿ ਕਰੀ ਬਡਾਈ । ਕਿਹ ਨਿਮਿਤ ਇਹ ਠਾ ਤੂ ਆਈ । ੧੦੧ ।

Chopaiee

triye ko naam jabai suni payo. ghumat ghayal bachan sunayo.
dhanye dhanye kar kari badayi. keh nimit eh tha tu aayi. (101)

Then the sun rose from the East and the moon disappeared. Then both the spouse and woman got up with increased rage for fighting it out again. (95)

Chopaiee :

Both of them got up again and fought for eight pehars (full day). The protective covering was cut into pieces and (fallen down) scattered around, as both fought vigorously. Then the sun was set and night had fallen. (96)

The woman had killed the four horses with the arrows and both the wheels of the chariot were cut into pieces and the (banner) flag of the spouse was also cut and thrown on the ground, while the charioteer was killed. (97)

Then she shot an arrow at Subhat Singh which made him unconscious and he was lying down on the ground. When she saw him unconscious, she assumed the form of his wife. (98)

She got down from her chariot and brought water for him and coming nearer to his ears, she said, "O Lord ! Listen. I am your wife, who was dearer to you than even your life." (99)

Couplet :

By sprinkling water (on his face) he gained consciousness and his body was full of wounds (wounded badly). In fact, he had lost the distinction of good or bad or friend and foe. (100)

Chopaiee :

When he heard the words of the woman, then the wounded Subhat Singh said these words in a thankful mood (reeling around). He thanked her many times and praised her. He then asked her, "What for had you come here ?" (101)

ਦੋਹਰਾ

ਸੁਨੁ ਰਾਜਾ ਮੈ ਲਾਜ ਤਜਿ ਯਾ ਤੇ ਪਹੁੰਚੀ ਆਇ ।
ਜਿਯ ਤੇ ਨਿਰਖਿ ਲਿਆਇ ਹੈ ਮਰੇ ਬਰੈਗੀ ਜਾਇ । ੧੦੨ ।

Dohra

sun raja mai laaj taji ya te pahunchi ayi.
jiye te nirikh liyayi hai mare baregi jayi. (102)

ਨਿਪ ਘਾਯਲ ਘੁਮਤ ਦ੍ਰਿਗਨ ਮੂੰਦਿ ਬਚਨ ਇਸਿ ਕੀਨ ।
ਮਨ ਬਾਛਤ ਬਰੁ ਮਾਗਿਯੈ ਮੈ ਤ੍ਰਿਯ ਤੁਮ ਬਰ ਦੀਨ । ੧੦੩ ।
nrip ghayal ghumat drigan mundi bachan isi keen.
man bachat bar magiye mai triye tum bar deen. (103)

ਚੌਪਈ

ਜਬ ਮੈ ਤੁਹਿ ਜੀਵਤ ਲਿਖ ਲਯੋ । ਜਨੁ ਬਿਧਿ ਨਯੋ ਜਨਮ ਤੁਹਿ ਦੇਯੋ ।
ਤਾ ਤੇ ਹਿਦੇ ਸੰਕ ਨਹਿ ਧਰਿਯੈ । ਬਹੁਰਿ ਬਯਾਹ ਮੋ ਸੈ ਅਬ ਕਰਿਯੈ । ੧੦੪ ।

Chopaiee

jab mai tuhi jeevat likh leyo. jan bidhi nayo janam tuhi deyo.
ta te hirdai sunk nahi dhariyo. bahuri bayah mo se ab kariyo. (104)

ਜੋ ਤ੍ਰਿਯ ਕਹਾ ਵਹੈ ਪਤਿ ਮਾਨਯੋ । ਭੇਦ ਅਭੇਦ ਕਛੁ ਦੁਖਿਤ ਨ ਜਾਨਯੋ ।
ਚਕਮਕ ਝਾਰਿ ਆਗਿ ਤਹ ਜਾਰੀ । ਚਾਰਿ ਭਵਾਰੈ ਲਈ ਪਯਾਰੀ । ੧੦੫ ।
jo triye kaha vahe pati manyo. bhed abhed kachu dukhit na jānyo.
chukmuk jhari aag the jari. chari bhavare layi payari. (105)

ਪੁਨਿ ਬਚਿਤੁ ਦੇ ਐਸ ਉਚਾਰੈ । ਸੁਨੋ ਨਾਥ ਤੁਮ ਬਚਨ ਹਮਾਰੈ ।
ਤ੍ਰਿਪਰਤਕ ਅਰਿ ਅਤਿ ਮੁਹਿ ਭਯੋ । ਤੁਮ ਬਿਨੁ ਮੋਹਿ ਅਧਿਕ ਦੁਖ ਦੇਯੋ । ੧੦੬ ।
puni bachitar de ais uchare. suno nath tum bachan hamaro.
triprantak ari ati nuhi bheyo. tum bin mohi adhik dukh deyo. (106)

ਤੁਰਤੁ ਨਾਥ ਹਮ ਸੋ ਉਠਿ ਰਮੋ । ਸਭ ਅਪਰਾਧ ਹਮਾਰੋ ਛਮੋ ।
ਤਬ ਰਾਜਾ ਤਿਹ ਸਾਥ ਬਿਹਾਰਿਯੋ । ਤ੍ਰਿਯ ਕੋ ਤਾਪ ਦੂਰਿ ਕਰਿ ਡਾਰਿਯੋ । ੧੦੭ ।
turat nath ham so uthi ramo. sabh apradh hamaro chamo.
tab raja the sath bihariyo. triye ko taap duri kari dariyo. (107)

ਦੋਹਰਾ

ਲਪਟਿ ਲਪਟਿ ਰਾਜਾ ਰਮਯੋ ਚਿਮਟਿ ਚਿਮਟਿ ਗਈ ਤ੍ਰਿਯ ।
ਬਿਕਟ ਸੁ ਦੁਖ ਝਟਪਟ ਕਟੇ ਅਧਿਕ ਬਢਾ ਸੁਖ ਜੀਯ । ੧੦੮ ।

Dohra

lapti lapti raja hamyo chimti chimti gayi triye
bikat su dukh jhatpat katai adhik bada sukh jiye. (108)

Couplet :

“O (dear) Raja ! Listen. Leaving aside my modesty, I have come here and am watching you. If you were still alive, then I would bring you with me and if you were dead then I would wed you (ask for some blessing).” (102)

The wounded Raja, moving around and with closed eyes said, “O woman ! You may ask for anything your desire. I would offer you those blessings.” (103)

Chaupaiee

When I saw you alive, then I thought (to myself) that the Lord Almighty had bestowed a new lease of life to you. So now do not have any doubts or hesitation and get me married (marry me). (104)

Whatever the woman said, the spouse agreed and the person in agony did not (realize) have any hesitations or doubts. A fire was lit there by rubbing two stones (strongly) and got married to her (the beloved) (by going around the fire four times). (105)

Then Bachittar Devi said, “O my Master! You listen to me. The god of love (Kamdev) had tormented me for long and without your company, it had caused me lot of agony.” (106)

“O Lord ! You get up and start the love affair with me and pardon me for all my faults and misdeeds. Then the Raja had a sexual relationship with her and all the (pain) suffering of the princess was alleviated. (107)

Couplet :

The Raja embraced her with great love and affection while the woman enjoyed sensuous pleasure with him by clasping him to her bosom. All her afflictions were gone and she felt greatly relieved and satisfied at heart. (108)

ਚੌਪਈ

ਪਤਿ ਰੋਤਿ ਕਰਿ ਰਧ ਲਯੋ ਚੜਾਈ । ਬਰਿਯੋ ਪ੍ਰਾਤ ਦੁੰਦਭੀ ਬਜਾਈ ।
ਸਭ ਰਾਜਨ ਕੋ ਦਲ ਬਲ ਹਰਾ । ਆਪਨ ਸੁਭਟ ਸਿੰਘ ਪਤਿ ਕਰਾ । ੧੦੯ ।

Chopaiee

pati rot kari rap leyo chadayi. bariyo prat dundbhi bajayi.
sabh rajan ko dal bal hara. apan subhat singh pati kara. (109)

ਦੋਹਰਾ

ਤੁਮਲ ਜੁਧੁ ਤਿਹ ਤਿਯ ਕਰਾ ਸਭ ਰਾਜਨ ਕੋ ਘਾਇ ।
ਸੁਭਟ ਸਿੰਘ ਕੋ ਪਤਿ ਕਰਾ ਜੈ ਦੁੰਦਭੀ ਬਜਾਇ । ੧੧੦ ।

Dohra

tumal judh the triye kara sabh rajan ko ghave.
subhat singh ko pati kara je dundhbi bajaye. (110)

ਹੈ ਗੈ ਰਥ ਬਾਜੀ ਹਨੇ ਛੀਨ ਨਿਪਨ ਬਲ ਕੀਨ ।
ਸਮਰ ਸੁਯੰਬਰ ਜੀਤਿ ਕਰਿ ਸੁਭਟ ਸਿੰਘ ਪਤਿ ਲੀਨ । ੧੧੧ ।

hai gai rath baji hane cheen nirpan bal keen.
samar suyambar jeet kar subhat singh pat leen. (111)

ਚੌਪਈ

ਦਾਨਵਿੰਦੁ ਪ੍ਰਿਥਵੀਸ ਸੰਘਾਰੇ । ਹੈ ਗੈ ਰਥ ਪੈਦਲ ਦਲਿ ਡਾਰੇ ।
ਕਿਸੁ ਬੀਰ ਕੋ ਭੈ ਨ ਧਰਤ ਭੀ । ਸੁਭਟ ਸਿੰਘ ਕਹ ਜੀਤ ਬਰਤ ਭੀ । ੧੧੨ । ੧ ।

Chopaiee

danvinder prithvees sanghare. hae gai paidal dal dare.
kisu beer ko bhai n dharat bhi. subhat singh keh jeet barat bhi. (112) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਬਾਵਨੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੫੨ । ੯੯੧ । ਅਫਜ਼ੁੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
bavno charitar samapatam. Sat Subham sat. (52) (991) aphjun.

ਚੌਪਈ

ਰਾਨੀ ਏਕ ਠਵਰ ਇਕ ਰਹੈ । ਬਿਜੈ ਕੁਆਰਿ ਤਾ ਕੋ ਜਗ ਕਹੈ ।
ਬਡੇ ਰਾਜ ਕੀ ਦੁਹਿਤਾ ਸੋਹੈ । ਜਾ ਸਮ ਅਵਰ ਨ ਦੁਸਰ ਕੋ ਹੈ । ੧ ।

Chopaiee

rani ek thavar ik rahae. bijae kuyari ta ko jug kahhe.
bade raj ki duhita mohe. ja sam avar na dusar ko hai. (1)

Chopaiee :

The spouse with warm affection helped the princess to embark the chariot and next morning got married to her with the beat of drum. The princess had rejected and crushed all other Rajas and accepted Subhat Singh as her spouse. (109)

Couplet :

The princess, after killing all other Rajas in a fierce battle and with the sounding of victory drums got wedded to Subhat Singh, accepting him as her spouse. (110)

Many horses, elephants, chariots and horses attached to the chariots were destroyed and the strength of the Rajas was weakened. By winning the battle of swamwar she made Subhat Singh her spouse. (111)

Chopaiee :

The kings of demons along with the worldly kings were killed and she had crushed the elephants, horses, chariots and the infantry troops. She was not afraid of any warrior and having won Subhat Singh she finally got married to him. (112)(1)

Here the fifty-second episode of the King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (52-991)(Contd)

Chopaiee :

There was a queen at a place, which was known by the name of 'Gate of Victory' (Vijai Duar). She was the daughter of a great king. There was none other on par with her (in beauty). (1)

ਤਿਨ ਸੁੰਦਰ ਇਕ ਪੁਰਖ ਨਿਹਾਰਾ । ਕਾਮ ਬਾਨ ਤਾ ਕੋ ਤਨ ਮਾਰਾ ।
ਨਿਰਖਿ ਸਜਨ ਕੀ ਛਬਿ ਉਰਝਾਈ । ਪਠੈ ਸਹਚਰੀ ਲਯੋ ਬੁਲਾਈ । ੨ ।

tin sunder ik purakh nihara. kaam baan ta ko tan mara.
nirikh sajan ki chabi urjhayi. pathae sehchari leyo bulayi. (2)

ਕਾਮ ਕੇਲ ਤਿਹ ਸੰਗ ਕਮਾਯੋ । ਭਾਤਿ ਭਾਤਿ ਸੋ ਗਰੇ ਲਗਾਯੋ ।
ਰਾਤਿ ਦੋ ਪਹਰ ਬੀਤੇ ਸੋਏ । ਚਿਤ ਕੇ ਦੁਹੂੰ ਸਕਲ ਦੁਖ ਖੋਏ । ੩ ।

kaam kel the sang kamayo. bhati bhati so gare lagayo.
ratri do pehar bite soye. chit ke duhun sakal dukh khoye. (3)

ਸੋਵਤ ਉਠੈ ਬਹੁਰਿ ਰਤਿ ਮਾਨੈ । ਰਹੀ ਰੈਨਿ ਜਬ ਘਰੀ ਪਛਾਨੈ ।
ਆਪੁ ਚੇਰਿਯਹਿ ਜਾਇ ਜਗਾਵੈ । ਤਿਹ ਸੰਗ ਦੈ ਉਹਿ ਧਾਸ ਪਠਾਵੈ । ੪ ।

sovat uthae bahuri rati manae. rahi raini jab ghari pachane.
aap cheryehi jai jagave. teh sung dai uhi pathave. (4)

ਇਹ ਬਿਧਿ ਸੋ ਤਿਹ ਰੋਜ ਬੁਲਾਵੈ । ਅੰਤ ਰਾਤਿ ਕੇ ਧਾਮ ਪਠਾਵੈ ।
ਲਪਟਿ ਲਪਟਿ ਤਾ ਸੋ ਰਤਿ ਮਾਨੈ । ਭੇਦ ਔਰ ਕੋਊ ਪੁਰਖ ਨ ਜਾਨੈ । ੫ ।

eh bidhi so teh roj bulave. ant ratri ke dham pathave.
lapti bidhi lapti ta so rati mane. bhed aur koyu purakh na jane. (5)

ਏਕ ਦਿਵਸ ਤਿਹ ਲਿਯਾ ਬੁਲਾਈ । ਕਾਮ ਕੇਲ ਕਰਿ ਦਯੋ ਉਠਾਈ ।
ਚੇਰੀ ਕਹ ਨਿੰਦਾ ਅਤਿ ਭਈ । ਸੋਇ ਰਹੀ ਤਿਹ ਸੰਗ ਨ ਗਈ । ੬ ।

ek divas the liya bulaye. kaam kel kari deyo uthayi.
cheri keh nindra ati bhayi. soyi rahi teh sung na gayi. (6)

ਚੇਰੀ ਬਿਨਾ ਜਾਰ ਹੂੰ ਪਾਯੋ । ਚੌਕੀ ਹੁਤੀ ਤਹਾ ਚਲਿ ਆਯੋ ।
ਤਾ ਕੋ ਕਾਲ ਪਹੁੰਚਯੋ ਆਈ । ਤਿਨ ਮੁਰਖ ਕਛੁ ਬਾਤ ਨ ਪਾਈ । ੭ ।

cheri bina jar hoon payo. choki huti taha chali ayo.
ta ko kaal pahunchiyo ayi. tin murakh kachu baat na payi. (7)

ਦੋਹਰਾ

ਕੋ ਹੈ ਰੇ ਤੈ ਕਹ ਚਲਾ ਹਯਾ ਆਯੋ ਕਿਹ ਕਾਜ ।
ਯਹ ਤਿਹ ਬਾਤ ਨ ਸਹਿ ਸਕਯੋ ਚਲਾ ਤੁਰਤੁ ਦੈ ਭਾਜ । ੮ ।

Dohra

ko hae re tai keh chala haya ayo keh kaaj.
yeh the bat na sahi sakyo chala turat de bhaj. (8)

She saw a charming man and the god of love (kamdev) struck its arrows on her heart (she developed passionate love for him) and seeing his beauty got involved with his love and sent for him through her maid (attendant). (2)

She enjoyed sensuous pleasure with him, embracing him in all forms (styles). After the passage of midnight they went to sleep, having forgotten all their sufferings (pining) of the mind. (3)

After getting up from sleep, they had another sexual affair. When one pehar (three hours) of night was yet left, she went and awakened her maid and sent her paramour along with her. (4)

She used to call her paramour daily and would send him back before the dawn. She was enjoying his company by embracing him passionately. No one else knew this secret. (5)

One day she called her paramour and after enjoying sensuous pleasure with him, she made him to get up, but the maid went to sleep and did not accompany him. (6)

The paramour went away without the maid and came to the place where there was a post of guards. His end (death) had approached near, but that fool did not realize it. (7)

Couplet :

The guards asked him, "O stranger ! Who are you and where are you going ? What for had you come here ? He could not follow these words and started fleeing away." (8)

ਤਿਨੈ ਹਟਾਵੈ ਜਾਬ ਦੈ ਚੇਰੀ ਹੁਤੀ ਨ ਸਾਬ ।
 ਪਾਇ ਪਰੇ ਤੇ ਚੋਰ ਕਹਿ ਗਹਿ ਲੀਨਾ ਤਿਹ ਹਾਬ । ੯ ।
 tine hatave jawab dai cheri huti na sath.
 payi pare te chor kahi gahi leena the hath. (9)

ਚੌਪਈ

ਚਲੀ ਖਬਰ ਰਾਨੀ ਪਹਿ ਆਈ । ਬੈਠੀ ਕਹਾ ਕਾਲ ਕੀ ਖਾਈ ।
 ਤੁਮਰੋ ਮੀਤ ਚੋਰ ਕਰਿ ਗਹਿਯੋ । ਸਭਹੂੰ ਭੇਦ ਤੁਹਾਰੇ ਲਹਿਯੋ । ੧੦ ।

Chopaiee

chali khabar rani pahi ayi. baithi kaha kaal ki khayi.
 tumro meet chor kari gahiyo. sabhun bhed tuhare lahiyo. (10)

ਰਾਨੀ ਹਾਥ ਹਾਥ ਸੋ ਮਾਰਿਯੋ । ਕੇਸ ਪੇਸ ਸੋ ਜੂਟ ਉਪਾਰਿਯੋ ।
 ਜਾ ਦਿਨ ਪਿਯ ਪਯਾਰੇ ਬਿਛੁਰਾਹੀ । ਤਾ ਸਮ ਦੁਖ ਜਗ ਦੂਸਰ ਨਾਹੀ । ੧੧ ।
 rani hasth hath so mariyo. kes pes so joot upariyo.
 ja din piye pyare bichurahi. ta sam dukh jug dusar nahi. (11)

ਦੋਹਰਾ

ਲੋਕ ਲਾਜ ਕੇ ਤ੍ਰਾਸ ਤੇ ਤਾਹਿ ਨ ਸਕੀ ਬਚਾਇ ।
 ਮੀਤ ਪ੍ਰੀਤ ਤਜਿ ਕੈ ਹਨਾ ਸਤੁਦ੍ਰਵ ਦਯੋ ਬਹਾਇ । ੧੨ ।

Dohra

lok laj ke tras te tahi na saki bachayi.
 meet preet taji ke hana satudrav deyo bahayi. (12)

ਚੌਪਈ

ਕਹਿਯੋ ਕਿ ਯਹ ਨਿਪ ਬਧ ਕਹ ਆਯੋ । ਇਹ ਪੂਛਹੁ ਤੁਹਿ ਕਵਨ ਪਠਾਯੋ ।
 ਮਾਰਿ ਤੁਰਤੁ ਤਹਿ ਨਦੀ ਬਹਾਯੋ । ਭੇਦ ਦੂਸਰੇ ਪੁਰਖ ਨ ਪਾਯੋ । ੧੩ । ੧ ।

Chopaiee

kahiyo ki yeh badh keh ayo. eh pucheh tuhi kawan pathayo.
 maar turat tahi nadi bahayo. bhed dusre purakh na payo. (13) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਤ੍ਰਿਪਨੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੫੩ । ੧੦੦੪ । ਅਫਜ਼ੁੰ ।
 iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
 trepano charitar samapatam. Sat Subham sat. (53) (1004) aphjun.

The maid was not in company, who could have answered their queries, thus protecting him. The guards, taking him (shouting) for a thief, chased him and caught hold of him with the hand. (9)

Chopaiee :

The news of this incident reached the queen and the maid said, "O unfortunate woman (liable for death penalty) ! Why are you relaxing here, while your friend had been caught by the guards thinking him to be a thief and all have known your secret now ?" (10)

The queen felt desperate by clasping her hands and pulling out her knot of hair, felt helpless. The day one's lover is gone (separated) there could be no greater suffering than this separation in the world. (11)

Couplet :

Due to the loss of public honour (modesty) she could not save him. Forgetting the love of the friend, he was killed and thrown in the Satluj river. (12)

Chopaiee :

The queen spread the news that this man had come to kill (murder) the Raja. Ask him who had sent him for the purpose ? So by killing him instantly he was thrown in the river (Satluj). No one else could get to know this secret. (13)(1)

Here the fifty-third episode of Minister's & King's dialogue regarding the woman's characterization from Charitar Pakhyan is completed. All is well. (53-1004)(Contd)

ਦੋਹਰਾ

ਮੰਤ੍ਰੀ ਕਥਾ ਸਤਾਇਸੀ ਦੁਤਿਯ ਕਹੀ ਨਿਪ ਸੰਗ ।
ਸੁ ਕਬਿ ਰਾਮ ਔਰੈ ਚਲੀ ਤਬ ਹੀ ਕਥਾ ਪ੍ਰਸੰਗ । ੧ ।

Dohra

mantri katha sataysi dutiye kahi nrip sung.
asu kabi ram aou chali tab hi katha parsung. (1)

ਤ੍ਰਿਤਿਯਾ ਮੰਤ੍ਰੀ ਯੋ ਕਹੀ ਸੁਨਹੁ ਕਥਾ ਮਮ ਨਾਥ ।
ਇਸਤ੍ਰੀ ਕਹ ਚਰਿਤ੍ਰ ਇਕ ਕਹੈ ਤੁਹਾਰੇ ਸਾਥ । ੨ ।

tritya mantri yo kahi sunhu katha mum nath
istri keh charitar ik kaho tuhare sath. (2)

ਚੌਪਈ

ਚੰਬਾ ਜਾਟ ਹਮਾਰੇ ਰਹੈ । ਜਾਤਿ ਜਾਟ ਤਾ ਕੀ ਜਗ ਕਹੈ ।
ਕੰਪਲ ਤਾ ਕੀ ਤ੍ਰਿਯ ਸੋ ਰਹਈ । ਬਾਲ ਮਤੀ ਕਹ ਸੁ ਕਛੁ ਨ ਕਹਈ । ੩ ।

Chopaiee

chamba jaat hamare rahe. jati jaat ta ki jug kahai.
kampal ta ki triye so rahyi. bal mati keh su kachu na kahayi. (3)

ਦੋਹਰਾ

ਏਕ ਚਛੁ ਤਾ ਕੇ ਰਹੈ ਮੁਖ ਕੁਰੂਪ ਕੇ ਸਾਥ ।
ਬਾਲ ਮਤੀ ਕੋ ਬਾਖਈ ਬਿਹਸਿ ਆਪੁ ਕੋ ਨਾਥੁ । ੪ ।

Dohra

ek chaachu ta ke rahai mukhh kuroop ke sath.
bal mati ko bakhayi bihas aap ko nath. (4)

ਚੌਪਈ

ਰੈਨੀ ਭਈ ਕੰਪਲ ਤਹ ਆਵਤ । ਲੈ ਜੰਘੈ ਦੋਓ ਬੋਗ ਕਮਾਵਤ ।
ਕਛੁਕ ਜਾਗਿ ਜਬ ਪਾਵ ਡੁਲਾਵੈ । ਦ੍ਰਿਗ ਪਰ ਹਾਥ ਰਾਖਿ ਤ੍ਰਿਯ ਜਾਵੈ । ੫ ।

Chopaiee

raini bhayi kampal the avat. lai janghai doyu bhog kamavat.
kachuk jaag jab paav dulavai. drig par hath rakh triye javye. (5)

ਹਾਥ ਧਰੇ ਰਜਨੀ ਜੜ ਜਾਨੈ । ਸੋਇ ਰਹੈ ਨਹਿ ਕਛੁ ਬਖਾਨੈ ।
ਇਕ ਦਿਨ ਨਿਰਾਖਿ ਜਾਰ ਕੋ ਧਾਯੋ । ਏਕ ਚਛੁ ਅਤਿ ਕੋਪ ਜਗਾਯੋ । ੬ ।

hath dhar rajni jarh janai. soyi rahae nahi kachu bakhane.
ik din nirakh jar ko dhayo. ek chhahu ati kop jagayo. (6)

Couplet :

The minister related the fifty-fourth episode. The poet Ram has said Another episode was related then. (1)

The third minister said, "O my Master ! Listen. I would relate (about) the deceitful action of a woman." (2)

Chopaiee :

There was a Chamba Jat in our village, who was mentioned by all as belonging to the Jat caste. There was another person, named Kandhal staying with his wife, but the Jat would not say anything to (the wife) Bal Mati (about it). (3)

Couplet :

The ugly face of the Jat had only one eye and he would tell Bal Mati with a laugh, that he was her Master. (4)

Chopaiee :

By night fall Kandhal would come to that place and would have sexual affair with Bal Mati by holding her both legs. When her husband (Jat) would make any movement of feet, the woman would place her hand on the eye. (5)

By keeping her hand (on his eye) the fool would consider it night only and would continue sleeping without saying anything. One day he saw the wife's paramour going away, then the one-eyed Jat got furious with rage. (6)

ਦੋਹਰਾ

ਕਾਦਿ ਕਿਪਾਨ ਪਹੁੰਚਿਯੋ ਤਬੈ ਤੁਰਤ ਹੀ ਜਾਰ ।
ਭਰੀ ਮੁੰਠੀ ਕਰ ਰੇਤ ਕੀ ਗਯੋ ਆਖਿ ਮੈ ਡਾਰਿ । ੭ ।

Dohra

kaad kirpan pahunchiyo tab turat hi jar.
bhari muthi kar rait ki geyo aakhmai daar. (7)

ਅੰਧ ਭਯੋ ਬੈਠੋ ਰਹਿਯੋ ਗਯੋ ਜਾਰ ਤਬ ਭਾਜ ।
ਏਕ ਚਛੁ ਕੀ ਬਾਤ ਸੁਨਿ ਰੂਝਿ ਰਹੇ ਮਹਾਰਾਜ । ੮ । ੮ ।

andh bheyo baetho rahiyo geto jar tab bhaj.
ek chhahu ki bat suni rujhi rahe maharaj. (8) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਚੌਪਨੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੫੪ । ੧੦੧੨ । ਅਫਜ਼ੁ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
chovanvo charitar samapatam. Sat Subham sat. (54) (1012) aphjun.

ਚੌਪਈ

ਉਤਰ ਦੇਸ ਰਾਵ ਇਕ ਭਾਰੋ । ਸੂਰਜ ਬੰਸ ਮਾਝ ਉਸਿਯਾਰੋ ।
ਰੂਪ ਮਤੀ ਤਾ ਕੀ ਬਰ ਨਾਰੀ । ਜਨੁਕ ਚੀਰਿ ਚੰਦਮਾ ਨਿਕਾਰੀ । ੧ ।

Chopaiee

utar des rav ik bharo. suraj buns majh usiyaro.
roop mati ta ki bar nari. janak cheer chandrma nikari. (1)

ਵਹ ਤ੍ਰਿਯ ਏਕ ਨੀਚ ਸੋ ਰਹੈ । ਅਧਿਕ ਨਿੰਦ ਤਾ ਕੀ ਜਗ ਕਹੈ ।
ਇਹ ਬਿਰਤਾਤ ਨਿਪਤਿ ਜਬ ਸੁਨਯੋ । ਅਧਿਕ ਕੋਪ ਕਰਿ ਮਸਤਕ ਧੁਨਯੋ । ੨ ।
veh triye ek neech si rahe. adhik nind ta ki jug kahe.
eh birtat nirpat jab sunyo. adhik kop kar mastak dhuniyo. (2)

ਤ੍ਰਿਯ ਕੀ ਲਾਗ ਨਿਪਤ ਹੂੰ ਕਰੀ । ਬਾਤੈ ਕਰਤ ਦ੍ਰਿਸਟਿ ਮਹਿ ਪਰੀ ।
ਤਾ ਦਿਨ ਤੇ ਤਾ ਸੋ ਹਿਤ ਤਯਾਗਿਯੋ । ਅਵਰ ਤ੍ਰਿਯਨ ਕੇ ਰਸ ਅਨੁਰਾਗਿਯੋ । ੩ ।
triye ki lag nirpat hoon kari. baten karat dristi mahi pari.
ta din te ta so hit tayagiyo. avar triyan ke rus anuragiyo. (3)

ਅਵਰ ਤ੍ਰਿਯਨ ਸੈ ਪ੍ਰੀਤਿ ਲਗਾਈ । ਤਾ ਤ੍ਰਿਯ ਸੋ ਦਿਯ ਨੇਹ ਭੁਲਾਈ ।
ਤਾ ਕੇ ਧਾਮ ਨਿਤਯ ਚਲਿ ਆਵੈ । ਪ੍ਰੀਤਿ ਠਾਨਿ ਨਹਿ ਕੇਲ ਕਮਾਵੈ । ੪ ।
avar triyan se preet lagayi. ta triye so diye neh bhulayi.
ta ke dham nitye chal avai. preet thaani nahi kek kamavai. (4)

Couplet:

He took out his sword, then the paramour threw a handful of sand in his eye and went away. (7)

He became blind and sat down, while the paramour fled away. The Raja was greatly pleased to hear the story of the one eyed person. (8)

Here the fifty-fourth episode of King & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (54-1012)(Contd)

Chopaiee :

There was a great Raja in the north, who was very famous among the Suraj dynasty. He had a charming wife, named Roop Mati, who was very beautiful as if she had been carved out of moon. (1)

That woman was involved with a low-caste man, as such she was disparaged (infamous) by the people (world) when the Raja heard about this detail, he got furious with rage and shook his head. (2)

The Raja tried to probe into it and he saw her talking to someone. From that day onwards the Raja stopped showing any love for her and developed love for other women. (3)

That king developed love for other women, thus forgetting any love or care for her. He would come to her house always, but would not indulge in any sexual relationship with her, with love or affection. (4)

ਦੋਹਰਾ

ਚਾਰਿ ਪਹਰ ਰਜਨੀ ਤ੍ਰਿਯਾਹਿ ਰਸਤ ਹੁਤੋ ਸੁਖ ਪਾਇ ।
ਰੋਸ ਭਯੋ ਜਬ ਤੇ ਹਿਦੈ ਘਰੀ ਨ ਭੋਗ ਜਾਇ । ੫ ।

Dohra

chaar pehar rajni triyahi rasat huto sukh payi.
ross bheyo jab te hirdai ghari na bhoga jayi. (5)

ਚੌਪਈ

ਜਬ ਰਾਜਾ ਪੂਜਾ ਕਹ ਜਾਵੈ । ਤਬ ਵਹੁ ਸਮੇ ਜਾਰ ਤ੍ਰਿਯ ਪਾਵੈ ।
ਮਿਲਿ ਬਾਤੈ ਦੋਊ ਯੋ ਕਰਹੀ । ਨ੍ਰਿਪ ਕੀ ਕਾਨਿ ਕਛੁ ਨਹਿ ਧਰਹੀ । ੬ ।

Chopaiee

jab raja pooja keh javae. tab veh samo jar triye pavai.
mil batae doyu yo karhi. nrip ki kaan kachu nahi parhi. (6)

ਸਾਮੁਹਿ ਤਾਹਿ ਹੁਤੋ ਦਰਵਾਜੋ । ਲਾਗਿ ਰਹਾ ਭੀਤਨ ਸੈ ਰਾਜੋ ।
ਜਬ ਇਹ ਭਾਤਿ ਜਾਰ ਸੁਨਿ ਪਾਯੋ । ਭਾਜਿ ਗਯੋ ਨ ਸਕਯੋ ਠਹਰਾਯੋ । ੭ ।
samuhi tahi huto darvajo. laag raha bhetan se rajo.
jab eh bhaat jar sun payo. bhaaj geyo na sakiyo thehrayo. (7)

ਦੋਹਰਾ

ਨਿਰਖਿ ਕੋਪ ਦਿਗ ਰਾਇ ਕੈ ਨੀਚ ਤੁਰਤੁ ਦਯੋ ਭਾਜ ।
ਭਾਤਿ ਅਨੇਕ ਮਨਾਇਯੋ ਤਉ ਨ ਫਿਰਾ ਨਿਲਾਜ । ੮ ।

Dohra

nirikh kop drig rai keneech turat deyo bhaj.
bhat anek maniyo tau na phira nilaj. (8)

ਚੌਪਈ

ਤਿਹ ਹਿਤ ਨਾਰਿ ਜਤਨ ਬਹੁ ਕੀਨੇ । ਬਹੁਤੁ ਰੁਪਏ ਖਰਚਿ ਕਹ ਦੀਨੇ ।
ਕੋਟਿ ਕਰੇ ਏਕੋ ਨਹਿ ਭਯੋ । ਤਿਹ ਪਤਿ ਡਾਰਿ ਹਿਦੈ ਤੇ ਦਯੋ । ੯ ।

Chopaiee

the hit nari jatan bahu keenai. bahut rupaye kharach keh deenai.
koti karai eko nahi bheyo. teh pat dari hirdai te deyo. (9)

ਜਬ ਵਹੁ ਬਾਤ ਨ੍ਰਿਪਤਿ ਚਿਤ ਆਵੈ । ਸੰਕਿ ਰਹੈ ਨਹਿ ਭੋਗ ਕਮਾਵੈ ।
ਯਹ ਸਬ ਭੇਦ ਇਕ ਨਾਰੀ ਜਾਨੈ । ਲਜਤ ਨਾਥ ਸੈ ਕਛੁ ਨ ਬਖਾਨੈ । ੧੦ ।
jab veh bat nirpat chit avai. sank rahai nahi bhog kamave.
yeh sab bhed ik nari janai. lajat nath so kachu na bakhane. (10)

Couplet :

Previously the Raja would spend (four pehars) the night with her enjoying sensuous pleasure thus having satisfaction. But once he got annoyed with her, he would not have any sexual affair with her. (5)

Chopaiee :

When the Raja would go for his prayers (pooja) then the paramour would drop in to meet her. Both of them would get together and talk to each other so intimately without caring for the Raja. (6)

The Raja's door was opposite to his house, so one day the Raja was closely leaning to the wall and listening to their talk. When the paramour learnt about it, he could not stay any longer and fled away. (7)

Couplet :

Seeing the Raja's wrathfulness that low-caste fellow ran away instantly. The woman tried to dissuade him from running away, but that shameless creature did not relent. (8)

Chopaiee :

That woman tried many ways to regain the love and affection of the Raja and gave him lot of money. In spite of her efforts in many ways, she could not be successful and the spouse had discarded her from his heart. (9)

When the Raja would think of her base (mean) character in his mind, he would not have any sexual relations due to his doubts. This whole secret was known to the woman only but she would not mention it to her spouse due to her modesty. (10)

ਦੋਹਰਾ

ਤਬ ਰਾਜੇ ਐਸੇ ਕਹਾ ਯਾ ਤਿਯ ਕਛੁ ਨ ਦੇਉ ।
ਨਾਮ ਜਾਰ ਕੋ ਲੈ ਤੁਰਤ ਯਾ ਕੋ ਧਨੁ ਹਰਿ ਲੇਉ । ੧੧ ।

Dohra

tab raje aise kaha ya triye kachu na deyo.
nam jar ko lai turat ya ko dhanu hari leyo. (11)

ਚੌਪਈ

ਕਾਹੂ ਕਹ ਮੁਹਰੈ ਚਟਵਾਈ । ਕਾਹੂ ਕਹਾ ਮਿਤ੍ਰ ਕੀ ਨਯਾਈ ।
ਕਾਹੂ ਸੰਗ ਨੇਹ ਉਪਜਾਯੋ । ਕਿਸੁ ਤ੍ਰਿਯਾ ਸੰਗ ਭੋਗ ਕਮਾਯੋ । ੧੨ ।

Chopaiee

kahu keh muhre chatvayi. kahu kaha mitar ki nyayi.
kahu sung neh upjaye. kisu triya sung bhog kamayo. (12)

ਦੋਹਰਾ

ਕਾਹੂ ਕਹ ਸੁਭ ਪਟ ਦਏ ਕਾਹੂ ਕਹ ਧਨੁ ਦੀਨ ।
ਐਸੀ ਬਿਧਿ ਚੇਰੀ ਸਕਲ ਨ੍ਰਿਪ ਅਪਨੀ ਕਰਿ ਲੀਨ । ੧੩ ।

Dohra

kahu keh subh pat daye kahu keh dhan deen.
aise bidhi cheri sakal nrip apni kar leen. (13)

ਚੌਪਈ

ਐਸ ਹੀ ਬਾਹਰ ਕੀ ਬਸਿ ਕਰੀ । ਸਭ ਇਸਤ੍ਰੀ ਨ੍ਰਿਪ ਕੇ ਰਸ ਢਰੀ ।
ਜੋ ਰਾਜਾ ਕਹ ਭੇਦ ਨ ਦੇਈ । ਤਿਹ ਤ੍ਰਿਯ ਨ੍ਰਿਪ ਪੈਠਨ ਨਹਿ ਦੇਈ । ੧੪ ।

Chopaiee

ais hi bahar ki bus kari. sabh istri nrip ke ras dhari.
jo raja keh bhed na deyi. teh triye nrip paithan nahi deyi. (14)

ਦੋਹਰਾ

ਸਭ ਚੇਰੀ ਨ੍ਰਿਪ ਬਸਿ ਭਈ ਸਭ ਸੋ ਰਾਖਤ ਨੇਹ ।
ਜੁ ਕਛੁ ਬਾਤ ਤਵ ਤ੍ਰਿਯ ਕਰੈ ਆਨਿ ਇਸੈ ਕਹ ਦੇਹ । ੧੫ ।

Dohra

sabh cheri nrip basi bhayi sabh so rakhat neh.
jo kuch bat tav tiye karai aan isaye keh deh. (15)

ਸਭ ਇਸਤ੍ਰਿਨ ਸੈ ਸੋ ਤ੍ਰਿਯਾ ਜੋ ਕਛੁ ਕਹਤ ਬਖਾਨਿ ।
ਮੁਖ ਵਾ ਪੈ ਹਾ ਹਾ ਕਰੈ ਕਰੈ ਨ੍ਰਿਪਤਿ ਸੋ ਆਨਿ । ੧੬ ।

sabh istrin se so triya jo kachu kehat bakhani.
mukh va pe ha ha karye kahe nirpat so aani. (16)

Couplet :

Then the Raja thought to himself that he would not give her anything and by mentioning the name of her paramour, he would snatch away her wealth very soon.
(11)

Chopaiee :

Some maid was offered gold coins and someone was requested as a friend and someone was shown love and affection and with someone he had even sexual relationship.(12)

Couplet

Someone was offered beautiful robes, while someone was given money. By such means all the maids were now under the control of the Raja.
(13)

Chopaiee :

Thus the Raja had all the women (maids) under his influence (control). All the women were now in his loving care and the woman who could not divulge any secret, she was not allowed to come near the Raja.
(14)

Couplet :

All the maids were now under the Raja's control and he developed love for all of them. Whatever the queen (Rani) would do was conveyed to the Raja (by these maids).(15)

Whatever was told by the Rani to these maids , they would agree to obey, but immediately would convey that information to the Raja.
(16)

ਚੋਪਈ

ਏਕ ਦਿਵਸ ਨਿਪ ਮੰਤ੍ਰ ਬਿਚਾਰਿਯੋ । ਚਿਤ ਮੈ ਇਹੈ ਚਰਿਤ੍ਰ ਸੁ ਧਾਰਿਯੋ ।
ਜੜ ਤਿਯ ਕੋ ਸਭ ਧਨ ਹਰਿ ਲੇਊ । ਲੈ ਅਪਨੇ ਖਰਚਨ ਕਹ ਦੇਊ । ੧੭ ।

Chopaiee

ek dvas nrip mantar bichariyo. chit mai ehi charitar su sdhariyo.
jarh trye ko sabh dhan hari leyo. lai apne kharchan keh deyo. (17)

ਰਾਨੀ ਕੀ ਚੇਰੀ ਕਹਲਾਵੈ । ਆਨਿ ਭੇਦ ਸਭ ਨਿਪਹਿ ਜਤਾਵੈ ।
ਤਿਯ ਤਿਨ ਕਹ ਅਪਨੀ ਕਰਿ ਮਾਨੈ । ਮੁਰਖ ਨਾਰਿ ਭੇਦ ਨਹਿ ਜਾਨੈ । ੧੮ ।

rani ki cheri kehlave. aan bhed sabh nirpeh jatave.
triye tin keh apni kari manai. murakh nari bhed nahi jane. (18)

ਨਿਜੁ ਸੁਤ ਤੇ ਤਿਹ ਮਾਤ ਕਹਾਵੈ । ਅਧਿਕ ਧਾਮ ਤੇ ਦਰਬ ਲੁਟਾਵੈ ।
ਜੋ ਚਿਤ ਕੀ ਤਿਹ ਬਾਤ ਸੁਨਾਵਤ । ਸੋ ਕਹਿ ਕਹਿ ਨਿਪ ਕਹ ਸਮਝਾਵਤ । ੧੯ ।

nij sut te the maat kahave. adhik dham te darab lutave.
jo chit ki the bat sunavat. so keh keh nrip keh samjhavat. (19)

ਭਲੋ ਬੁਰੋ ਤੁਹਿ ਮੈ ਬਹੁ ਕਰਿਹੋ । ਤੋ ਪਰ ਰੂਠਿ ਲਹਤ ਤਿਹ ਰਹਿਹੋ ।
ਵਾ ਕੀ ਭਾਖਿ ਅਧਿਕ ਤੁਹਿ ਮਾਰੈ । ਤਿਯ ਨ ਲਹਤ ਚਿਤ ਤੇ ਤੁਹਿ ਡਾਰੈ । ੨੦ ।

bhale bure tuhi mai bahu kariho. to par ruthi lehat the rehiho.
va ki bhakh adhik tuhi marai. triye na lehat chit te tuhi dare. (20)

ਦੋਹਰਾ

ਨਿਪ ਤਾ ਸੈ ਐਸੋ ਕਹਾ ਰਹੋ ਤਿਸੀ ਕੀ ਹੋਇ ।
ਭੇਦ ਸਲਾ ਮੁਹਿ ਦੀਜਿਯਹੁ ਜੁ ਕਛੁ ਕਹੈ ਤਿਯ ਸੋਇ । ੨੧ ।

ਡੋਹਰਾ

nrip ta so aiso kaha raho tisi ki hoyi.
bhed sala muhi deejiyahu ju kachu kahe triye soyi. (21)

ਵਾ ਹੀ ਕੀ ਹੋਈ ਰਹਤ ਨਿਤ ਤਿਹ ਅਧਿਕ ਰਿਝਾਇ ।
ਜੁ ਕਛੁ ਭੇਦ ਅਬਲਾ ਕਹੈ ਦੇਤ ਨਿਪਤਿ ਕਹ ਆਇ । ੨੨ ।

va hi ki hoyi rehat nit the adhik rijhayi.
ju kachu bhed abla kahai det nirpat keh ayi. (22)

ਚੋਪਈ

ਏਕ ਤਿਯ ਕਹ ਰਾਇ ਬੁਲਾਯੋ । ਕਛੁਕ ਦਰਬੁ ਤਾ ਤੇ ਚਟਵਾਯੋ ।
ਮੈ ਜੁ ਕਹੈ ਕਹੀਯਹੁ ਤਿਹ ਜਾਈ । ਹੈ ਤੇ ਪਹਿ ਤਵ ਮਿਤ੍ਰ ਪਠਾਈ । ੨੩ ।

Chopaiee

ek triye keh rai bulayo. kachuk darbu ta te chatvayo.
mae jo kaho kahiyo the jayi. hai te peh tav mitar pathayi. (23)

Chopaicee :

One day the Raja thought to himself and planned to play a deceptive action (witchcraft). He said that he should snatch away all her wealth (money) and then give her back to spend, as requested (by her). (17)

There was one maid who was called the Rani's special attendant, but would disclose all the secrets to the Raja. The queen always thought her to be faithful to her, but the foolish woman did not realize the secret. (18)

The Rani had allowed his son even to address this maid as a mother and would waste lot of money on her. Whatever the Rani would tell her, she would convey it to the Raja immediately (make him understand). (19)

Once the Raja told the maid that he will show his annoyance for her before the Rani (by saying some uncouth words) and would remain aloof from her. "By calling you as her agent, I will beat you and would totally forget about you (in my mind), but that woman (queen) would not understand it (its secret)." (20)

Couplet :

The Raja told the maid to behave as her own attendant only but whatever she would say, must be disclosed to him (Raja). (21)

Then this maid posed to be the queen's maid and would keep her happy and amused but whatever secret she would say was told by her to the king. (22)

Chopaicee :

The Raja called one woman and promised her some money (as agreed). Whatever I would tell you, you must convey it exactly to her (Rani) that you had been sent to her by her paramour (queen's lover). (23)

ਦੋਹਰਾ

ਨਿਪ ਨਾਰੀ ਵਹੁ ਦਰਬੁ ਦੈ ਅਪਨੀ ਕਰੀ ਬਨਾਇ ।
ਸਭ ਬਿਤੁ ਤ ਲੈ ਤਵਨ ਕੋ ਸਭ ਕਹਿਯਹੁ ਮੁਹਿ ਆਇ । ੨੪ ।

Dohra

nrip nari veh darbu de apni kari banayi.
sab birtant lai tawan ko kahiyo muhi ayi. (24)

ਚੌਪਈ

ਮੋਰ ਨ ਕਛੁ ਭੇਦ ਤਿਹਿ ਦਿਜਿਯਹੁ । ਤਾ ਕੇ ਚੋਰਿ ਚਿਤ ਕਹ ਲਿਜਿਯਹੁ ।
ਵਾ ਹੀ ਕੀ ਹੋਈ ਤੁਮ ਰਹਿਯਹੁ । ਲੈ ਤਾ ਕੋ ਅੰਤਰ ਮੁਹਿ ਕਹਿਯਹੁ । ੨੫ ।

Chopaiee

mor na kachu bhed tihi dijiyahu. ta ke chori chit keh leejiho.
va hi ki hoi tum rahiyo. le ta ko antar mohi kahiyo. (25)

ਦੋਹਰਾ

ਤਾ ਕੇ ਮਿਤ ਕੋ ਨਾਮ ਲੈ ਪਤਿਯਾ ਲਿਖੀ ਬਨਾਇ ।
ਹਮ ਬਿਖਰਚ ਰਹਤੇ ਘਨੇ ਕਛੁ ਧਨੁ ਦੈਹੁ ਪਠਾਇ । ੨੬ ।

Dohra

ta ke mit ko naam lai patiya likh banayi.
hum bikhrach rehate ghanai kachu dhan dehu pathayi. (26)

ਦੇਸ ਛਾਡਿ ਪਰਦੇਸ ਮੈ ਬਸਾ ਬਹੁਤ ਦਿਨ ਆਇ ।
ਪ੍ਰੇਮ ਜਾਨਿ ਕਛੁ ਕੀਜਿਯਹੁ ਮੁਸਕਲ ਸਮੈ ਸਹਾਇ । ੨੭ ।

des chhadi pardes mai basa bahut din ayi.
prem jan kachu kejiyo muskal samai sahayi. (27)

ਤ੍ਰਿਯਾ ਤਿਹਾਰੋ ਹੈ ਰਹੇ ਇਸਿ ਸਮਝੋ ਮਨ ਮਾਹਿ ।
ਹਮ ਸੇ ਕਹ ਬਹੁਤ ਹੈ ਤੁਮ ਸੇ ਹਮ ਕਹ ਨਾਹਿ । ੨੮ ।

triya tiharo haiv rahe isayi samjhe man mahi.
hum se keh bahut hai tum se hum keh nahi. (28)

ਚੌਪਈ

ਹਮਰੇ ਖਰਚਨ ਕਹ ਕਛੁ ਦਿਜਿਯਹੁ । ਵੈ ਦਿਨ ਯਾਦਿ ਹਮਾਰੇ ਕਿਜਿਯਹੁ ।
ਪ੍ਰੀਤਿ ਪੁਰਾਤਨ ਪ੍ਰਿਯਾ ਬਿਚਰਿਯਹੁ । ਹਮ ਪਰ ਅਧਿਕ ਕ੍ਰਿਪਾ ਤੁਮ ਕਰਿਯਹੁ । ੨੯ ।

Chopalee

hamre kharchab keh kachu dejiyo. ve din yadi hamare kejiyo.
preet puratan priya bicharyahu. hum par adhik kirpa tum kariho. (29)

Couplet :

The Raja gave her some money and made her as his confidant and told her to find out all her (queen's) secrets and then convey it to him (Raja). (24)

Chopaiee :

"Do not give out any of my secrets to her (queen) but find out her heart's desires. Try to show (pose) yourself as her maid and then convey all her details to me." (25)

Couplet :

(The Raja) wrote a letter from her paramour with full deliberation. "I am hard of money, so please send me some money." (26)

"Since long I have left my country and have come to a foreign land so do something out of your love for me and help me in difficulty." (27)

"O dear! You better think at heart that I belong to you alone, while you have many more like me, but I have none other like you." (28)

Chopaiee :

"(O dear !) Remember those days of my love for you and send some money for my expenses. O darling! Keep reminded of my old love, please do this special favour to me." (29)

ਤਵਨ ਰਾਤਿ ਕੀ ਬਾਤ ਸੰਵਰਿਯਹੁ । ਮੋ ਪਰ ਨਾਰਿ ਅਨੁਗ੍ਰਹੁ ਕਰਿਯਹੁ ।
ਯਾ ਪਤਿਧਾ ਕਹ ਤੁਹੀ ਪਛਾਨੈ । ਅਵਰ ਪੁਰਖ ਕੋਊ ਦੁਤਿਯ ਨ ਜਾਨੈ । ੩੦ ।

tawan raat ki baat sawariyo. mo par nari anugreh kariho.
ya patidha keh tuhi pachane. avar purakh koyu dutey na janai. (30)

ਦੋਹਰਾ

ਜਬ ਵੈ ਦਿਨ ਹਮਰੇ ਹੁਤੇ ਏਦਿਨ ਤੁਮਰੇ ਆਇ ।
ਕਿਪਾ ਜਾਨਿ ਕਿਛੁ ਦੀਜਿਯਹੁ ਕਰਿਯਹੁ ਮੋਹਿ ਸਹਾਇ । ੩੧ ।

Dohra

jab veh din hamre hute edin tumre aye.
kirpa jaan kuch deejiyo kariho mohe sahai.(31)

ਬਾਚਤ ਪਤਿਯਾ ਮੂੜ ਤ੍ਰਿਯ ਫੂਲ ਗਈ ਮਨ ਮਾਹਿ ।
ਤੁਰਤੁ ਕਾਦਿ ਬਹੁ ਧਨੁ ਦਿਯਾ ਭੇਦ ਲਖਿਓ ਜੜ ਨਾਹਿ । ੩੨ ।

bachat patiya murh triye phul gayi man mahi.
turat kad bahu dhan diya bhed likhyo jarh nahi. (32)

ਚੌਪਈ

ਕਾਦਿ ਦਰਬ ਮੂਰਖ ਤ੍ਰਿਯ ਦੀਨੋ । ਤਾ ਕੋ ਸੋਧ ਫੇਰਿ ਨਹਿ ਲੀਨੋ ।
ਲੈ ਅਪਨੋ ਨਿਪ ਕਾਜ ਚਲਾਯੋ । ਤ੍ਰਿਯਹਿ ਜਾਨਿ ਮੁਰ ਮਿਤ ਧਨ ਪਾਯੋ । ੩੩ ।

Chopaiee

kad darabu moorakh triye deeno. ta ko sodh pheri leeno.
lai apno nrip kaaj chalayo. triyehi jaan mur mit dhan payo. (33)

ਦੋਹਰਾ

ਤ੍ਰਿਯਾ ਜਾਨ ਮੁਰ ਮਤਿ ਕਹ ਦਰਬ ਪਹੁੰਚਯੋ ਜਾਇ ।
ਮੂੜ ਨ ਜਾਨਾ ਨਿਪਤਿ ਹਰਿ ਲੀਨਾ ਰੋਜ ਚਲਾ ॥੩੪॥ ।

Dohra

Triya jane mor meet keh darab pahunchao jaie.
mur na jana nirpat har leena roj chalaie.34.

ਦੋਹਰਾ

ਤ੍ਰਿਯ ਮਿਤ ਕੇ ਤ੍ਰਿਯ ਦਰਬ ਲੁਟਾਯੋ । ਨਿਜ ਨਾਯਕ ਸੋ ਨੇਹੁ ਗਵਾਯੋ ।
ਹਰਿ ਧਨੁ ਲੈ ਰੋਜ ਚਲਾਵੈ । ਵਾ ਕੋ ਮੂੰਡ ਮੂੰਡਿ ਨਿਤ ਖਾਵੈ । ੩੫ ।

Dohra

triye mit ke triye darbu lutayo. nij nayak so nehu gavayo.
hari dhan lai roj chalave. va ko mund mudi nit khavai. (35)

"Think of that night and remember. O lady dear ! Please be kind to me. This letter is known to you only, as no one else knows about it." (30)

Couplet :

"When those good days belonged to us, now these are your (good) days. So please send me some money and help me out." (31)

On reading that letter, the foolish woman got puffed up in her heart and immediately took out some money and gave to her (maid), but the fool did not realize the secret behind it. (32)

Chopaiee :

That foolish woman took out some money and gave to her and did not make any effort to ascertain the true facts. The Raja grabbed the money to make use of his requirements. While the woman thought that her friend had received this money. (33)

Couplet :

The woman (Rani) thought that the money had reached her lover and the fool did not realize that the Raja had snatched away this money for his personal use only.(34)

Couplet:

The woman (Rani) wasted all her money for the sake of her friend while losing the love of her master (spouse). Thus the Raja would snatch some money daily to meet his requirements and thus was looting her constantly. (35)

ਦੋਹਰਾ

ਜੋ ਜਨੁ ਜਾ ਸੋ ਰੁਚਿ ਕਰੈ ਤਾ ਹੀ ਕੋ ਲੈ ਨਾਮੁ ।
ਦਰਬੁ ਕਢਾਵੈ ਤਿਯਨ ਤੇ ਆਪੁ ਚਲਾਵੈ ਕਾਮੁ । ੩੬ । ੧ ।

Dohra

jo jan ja so ruchi kare ta hi koyi lai naam.
darab kadavai triyan te aap chalavai kaam. (36) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ
ਸੰਬਾਦੇ ਪਚਪਨ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੫੫ । ੧੦੪੮ । ਅਫਜ਼ੀ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
chovanvo charitar samapatam. Sat Subham sat. (55) (1048) aphjun

ਦੋਹਰਾ

ਚੰਦ੍ਰ ਦੇਵ ਕੇ ਬੰਸ ਮੈ ਚੰਦ੍ਰ ਸੈਨ ਇਕ ਭੂਪ ।
ਚੰਦ੍ਰ ਕਲਾ ਤਾ ਕੀ ਤ੍ਰਿਯਾ ਰਤਿ ਕੇ ਰਹਤ ਸਰੂਪ । ੧ ।

Dohra

Chander dev ke buns mai chander sain bhoop.
Chander kala ta ki triya rati ke rehat saroop. (1)

ਚੌਪਈ

ਚੰਦ੍ਰ ਦੇਵ ਜਬ ਹੀ ਸੈ ਜਾਵੈ । ਤਬ ਤ੍ਰਿਯ ਜਾਰ ਪਾਸ ਉਠਿ ਆਵੈ ।
ਕੇਲ ਕਮਾਇ ਰਹਤ ਤਹ ਜਾਈ । ਤੈਸੇ ਹੀ ਸੋਇ ਰਹਤ ਲਪਟਾਈ । ੨ ।

Choupaee

Chander dev jub hi sain javai. tab triye jar pas uthi avai.
kel kamayi rehat the jayi. taise hi soyi rehat laptayi. (2)

ਸੋਵਤ ਜਗਯੋ ਭੇਦ ਨਿਪ ਜਾਨਯੋ । ਚਿਤ ਰਾਖਿਯੋ ਨਹਿ ਪ੍ਰਗਟ ਬਖਾਨਯੋ ।
ਚਿਤ ਚੌਗਨੋ ਨੇਹੁ ਬਢਾਯੋ । ਮੂਰਖ ਨਾਰਿ ਭੇਦ ਨਹਿ ਪਾਯੋ । ੩ ।

sovat jagyo bhed nrip janyo. chit rakhiyo nahi pargat bakhaniyo.
chit choguno neh badhayo. moorakh nari bhed nahi payo. (3)

ਆਖਿ ਮੁੰਦਿ ਜਾਗਤ ਸੈ ਰਹਿਯੋ । ਭੌਂਦੁ ਨਾਰਿ ਸੋਤ ਸੋ ਲਹਿਯੋ ।
ਤੁਰਤ ਜਾਰ ਕੋ ਤਟ ਚਲਿ ਗਈ । ਉਠਿ ਨਿਪ ਕਰ ਕ੍ਰਿਪਾਨ ਗਹ ਲਈ । ੪ ।

aakh moond jagat me rahiyo. bhotu nari sot so lahiyo.
turat jaar ke tat chal gayi. uthi nrip kar kirpan geh layi. (4)

Couplet:

If a person loves another person then by mentioning his name, he grabs money from the women to meet his requirements. (36)(1)

Here the fifty-fifth episode of king's & minister's dialogue regarding woman's character from Charitar Pakhyan is completed. All is well. (55-1048)(Contd)

Couplet :

There was a Raja, called Chander Sain, from the dynasty of the (moon) Chander Dev. His wife, named Chander Kala was as beautiful as Rati. (1)

Chopaiee :

When Chander Dev would go to sleep then that woman would get up and go to her paramour. She would enjoy his sexual company (by embracing him) and sleep in his embrace. (2)

The sleeping Raja got up and got to know this secret. He kept this secret to himself, without telling anyone else. He developed love with her four times as before, but the foolish woman did not realize this. (3)

He would close his eyes but would remain awake while posing as sleeping. But the foolish woman mistook him to be asleep and getting up instantly went away to her paramour. The Raja got up and took his sword in hand. (4)

ਦੋਹਰਾ

ਉਠਿ ਰਾਜਾ ਤ੍ਰਿਯ ਭੇਸ ਧਰ ਗਹਿ ਕ੍ਰਿਪਾਨ ਲੀ ਹਾਥ ।
ਰਾਨੀ ਯੋ ਜਾਨੀ ਜਿਯਹਿ ਆਵਤ ਚੇਰੀ ਸਾਥ । ੫ ।

Dohra

uthu raja triye bhes dhar gahi kirpan li hath.
rani yo jani jiyehi avat cheri sath. (5)

ਚੌਪਈ

ਪਾਇਨ ਕੋ ਖਟਕੋ ਨਹਿ ਕਰਿਯੋ । ਕਰ ਮਹਿ ਕਾਢਿ ਖੜਗ ਕਹਿ ਧਰਿਯੋ ।
ਭੋਗ ਕਰਤ ਜਬ ਤਨੈ ਨਿਹਾਰਿਯੋ । ਇਹੈ ਚਿਤ ਮਹਿ ਚਰਿਤ ਬਿਚਾਰਿਯੋ । ੬ ।

Chopaiee

payin ko khatke nahi kariyo. kar mahi kadi kharag keh dhariyo.
bhog karat jab tane nihariyo. ehi chit mahi chit bichariyo. (6)

ਰਮਤ ਜਾਰ ਸੋ ਤ੍ਰਿਯ ਲਖ ਪਾਈ । ਕਰ ਮਹਿ ਕਾਢਿ ਕ੍ਰਿਪਾਨ ਕੰਪਾਈ ।
ਦੁਹੁ ਹਾਥ ਕਰਿ ਕੁਅਤ ਪ੍ਰਹਾਰਿਯੋ । ਦੁਹੁਅਨ ਚਾਰਿ ਟੂਕ ਕਰਿ ਡਾਰਿਯੋ । ੭ ।

ramat jaar so triye lakh payi. kar mahi kadi kirpan kampai.
duhon hath kar kuat parhariyo. duhuan char took kari dariyo. (7)

ਦੋਹਰਾ

ਚੰਦ ਕਲਾ ਕੋ ਜਾਰ ਜੁਤ ਹਨਿ ਨ੍ਰਿਪ ਲਯੋ ਉਠਾਇ ।
ਵੈਸਹ ਆਪਨੀ ਖਾਟ ਤਰ ਰਾਖਤ ਭਯੋ ਬਨਾਇ । ੮ ।

Dohra

chander kala ko jar jut hani nrip leyo uthayi.
vaise apni khat tar rakhat bheyo banayi. (8)

ਧਰਿ ਦੁਹੁਅਨ ਕੋ ਖਾਟ ਤਰ ਘਰੀ ਏਕ ਦੋ ਟਾਰਿ ।
ਮਾਰਿ ਮਾਰਿ ਕਹਿ ਕੈ ਉਠਾ ਕਢੇ ਕੋਪ ਕਰਵਾਰ । ੯ ।

dhar duhan ko khat tar ghari ek de tari.
mar mar keh ke utha kadeyi kop karvar. (9)

ਚੋਰ ਮੋਹਿ ਮਾਰਤ ਹੁਤੋ ਤ੍ਰਿਯ ਕੇ ਲਾਗਿਯੋ ਘਾਇ ।
ਕਾਢਿ ਭਗੋਤੀ ਤੁਰਤੁ ਮੈ ਯਾ ਕੋ ਦਯੋ ਸੁ ਘਾਇ । ੧੦ ।

chor mohe marat hute triye ke lagiyo ghayi.
kad bhogouti yurat mein ya ko deyo su ghayi. (10)

Couplet :

The Raja disguised himself as a woman, while having a sword in hand. The Rani thought to herself that her maid had followed her. (5)

Chopaicee :

The Raja did not make any sound (even of his feet) and unsheathed his sword in hand. When he saw them in sexual companionship, he thought of a deceitful action. (6)

When he saw the wife having sexual relationship, he moved his sword in a circle and with the force of both the hands he struck them both, cutting them into four pieces. (7)

Couplet :

The Raja picked up the lover along with Chander Kala after killing them and placed them underneath his cot. (8)

After keeping them under his cot for sometime, he shouted 'Kill them' and got up and took out his sword with fury. (9)

The thief was going to strike me, but my wife was wounded and I killed him instantly. (10)

ਚੋਪਈ

ਜਬੈ ਲੋਗ ਨ੍ਰਿਪ ਪੂਛਨ ਆਏ । ਯਹੈ ਤਿਨੋ ਸੋ ਬਚਨ ਸੁਨਾਏ ।
ਜਬ ਤਸਕਰ ਮੁਹਿ ਘਾਵ ਚਲਾਯੋ । ਹੋ ਬਚਿ ਗਯੋ ਤ੍ਰਿਯਾ ਕੋ ਘਾਯੋ । ੧੧ ।

Chopaiee

jab log nrip puchan aye. yeh tine so bachan sunaye.
jab taskar mohi ghav chalayo. ho bach geyo triya ko ghayao. (11)

ਜਬ ਦ੍ਰਿੜ ਘਾਵ ਤ੍ਰਿਯਾ ਕੋ ਲਾਗਿਯੋ । ਤਬ ਹੋ ਕਾਦਿ ਭਗੀਤੀ ਜਾਗਿਯੋ ।
ਤ੍ਰਿਯਾ ਕੇ ਨੇਹ ਕੋਪ ਮਨ ਧਾਰਿਯੋ । ਚੋਰਹਿ ਠੋਰ ਮਾਰ ਹੀ ਡਾਰਿਯੋ । ੧੨ ।

jab drrir ghav triya ko lagiyo. tab hai kadi bhogouti jagiyo.
triye ke neh kop man dhariyo. cherhi thor mar hi dariyo. (12)

ਦੋਹਰਾ

ਨਰ ਨਾਰੀ ਪੁਰ ਸਭ ਕਹੈ ਧੀਨਿ ਰਾਜਾ ਤਵ ਹੀਯ ।
ਬਦਲੋ ਲੀਨੋ ਬਾਮ ਕੋ ਚੋਰ ਸੰਘਾਰਿਯੋ ਜੀਯ । ੧੩ । ੧ ।

Dohra

nar nari par sabh kahe dhani raja tav hiye.
badlo leeno baam ko chor sanghariyo jiye. (13) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ
ਸੰਬਾਦੇ ਛਪਨੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੫੬ । ੧੦੬੧ । ਅਫਜੂ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
chhapanvo charitar samapatam. Sat Subham sat. (56) (1061) aphjun.

ਚੋਪਈ

ਬੰਗ ਦੇਸ ਬੰਗੇਸ਼ਰ ਰਾਜਾ । ਸਭ ਹੀ ਰਾਜਨ ਕੋ ਸਿਰ ਤਾਜਾ ।
ਕਿਤਕ ਦਿਨਨ ਰਾਜਾ ਮਰ ਗਯੋ । ਸਭ ਜਗ ਇੰਦ੍ਰ ਮਤੀ ਕੋ ਭਯੋ । ੧ ।

Chopaiee

bung des bargesvar raja. sabh hi rajan ko sir taja.
kitak dinan raja mar geyo. sabh jug Inder mati ko bheyo. (1)

ਦੋਹਰਾ

ਦਿਨ ਥੋਰਨ ਕੋ ਸਤ ਰਹਿਯੋ ਭਈ ਹਕੁਮਤਿ ਦੇਸ ।
ਰਾਜਾ ਜਯੋ ਰਾਜਹਿ ਕਿਯੋ ਭਈ ਮਰਦ ਕੋ ਭੇਸ । ੨ ।

Dohra

din thoran ko sat rahiyo bhayi hakumati des.
raja jeyo rajhi kiyo bhayi marad ke bhes. (2)

Chopaiee

When people gathered and asked the Raja, he explained to them that when the thief attacked me, I escaped but the queen was hit and got killed. (11)

When the woman was wounded-badly I got up and took out my sword. Due to the love of my wife, I got furious with rage and killed the thief on the spot. (12)

Couplet :

All the men and women of the town then told the Raja, "O Rajan ! Your strength and perseverance is praiseworthy that you have killed the thief to take revenge of your wife." (13)(1)

Here the fifty-sixth episode of King's & Minister's dialogue regarding woman's characterisation from Charitar Pakhyan is completed. All is well. (56-1061)(Contd)

Chopaiee :

The Raja of Bung land was called Bangeswar and was the foremost king (mighty) of all. After sometime the Raja died and the whole empire was at the disposal of Indra Mati (under her control). (1)

Couplet :

She maintained her chastity for some time and ruled the country. She ruled like the Raja in the guise of a man. (2)

ਚੌਪਈ

ਐਸਹਿ ਬਹੁਤ ਬਰਸ ਹੀ ਬੀਤੇ । ਬੈਰੀ ਅਧਿਕ ਆਪਨੇ ਜੀਤੇ ।
ਏਕ ਪੁਰਖ ਸੁੰਦਰ ਲਖਿ ਪਾਯੋ । ਰਾਨੀ ਤਾ ਮੋ ਨੇਹ ਲਗਾਯੋ । ੩ ।

Chopaiee

aisehi bahut baras hi beetai. baeri adhik apne jeete.
ek purakh sunder lakhi payo. rani ta mo neh lagayo. (3)

ਅਧਿਕ ਪ੍ਰੀਤਿ ਰਾਨੀ ਕੋ ਲਾਗੀ । ਛੂਟੈ ਕਹਾ ਨਿਗੋਡੀ ਜਾਗੀ ।
ਰੈਨਿ ਪਰੀ ਤਿਹ ਤੁਰਤ ਬੁਲਾਯੋ । ਕੇਲ ਦੁਹੀਨਿ ਮਿਲਿ ਅਧਿਕ ਮਚਾਯੋ । ੪ ।

adhik preet rani ko lagi. chutai kaha nigodi jagi.
reni pari teh turat bulayo. kel duhuan mil adhik machayo. (4)

ਰਹਤ ਬਹੁਤ ਦਿਨ ਤਾ ਸੋ ਭਯੋ । ਗਰਭ ਇੰਦ੍ਰ ਮਤਿਯਹਿ ਰਹਿ ਗਯੋ ।
ਉਦਰ ਰੋਗ ਕੋ ਨਾਮ ਨਿਕਾਰਿਯੋ । ਕਿਨੂੰ ਪੁਰਖ ਨਹਿ ਭੇਦ ਬਿਚਾਰਿਯੋ । ੫ ।

rehat bahut din ta so bheyo. garabh Inder matiyahi reh geyo.
udar rog ko nam nikariyo. kin purakh nahi bhed bichariyo. (5)

ਨਵ ਮਾਸਨ ਬੀਤੇ ਸੁਤ ਜਨਿਯੋ । ਮਾਨੋ ਆਪੁ ਮੈਨ ਸੋ ਬਨਿਯੋ ।
ਏਕ ਨਾਰਿ ਕੇ ਘਰ ਮੈ ਧਰਿਯੋ । ਤਾ ਕੇ ਧਾਮ ਦਰਬੁ ਸੋ ਭਰਿਯੋ । ੬ ।

nav manas beetai sut janiyo. mano aap main so baniyo.
ek nari ke ghar me dhariyo. ta ke dham darab so bhariyo. (6)

ਕਾਹੂ ਕਹੋ ਬਾਤ ਇਹ ਨਾਹੀ । ਯੋ ਕਹਿ ਫਿਰਿ ਆਈ ਘਰ ਮਾਹੀ ।
ਦੁਤਿਯ ਕਾਨ ਕਿਨਹੂੰ ਨਹਿ ਜਾਨਾ । ਕਹਾ ਕਿਯਾ ਤਿਯ ਕਹਾ ਬਖਾਨਾ । ੭ ।

kahu kahai bat eh nahi. yo kehi phiri ayi ghar mahi.
dutiye kaan kinhu nahi jana. kaha kiya tiye kaha bakhana. (7)

ਦੋਹਰਾ

ਤਾ ਕੇ ਕਛੂ ਨ ਧਨ ਹੁਤੋ ਦਿਯਾ ਜਰਾਵੈ ਧਾਮ ।
ਤਾ ਕੇ ਘਰ ਮੈ ਸੋਪਯੋ ਰਾਨੀ ਕੋ ਸੁਤ ਰਾਮ । ੮ ।

Dohra

ta ke kaachu na dhan huto diya jagavai dham.
ta ke ghar mai sopyo rani ko sut ram. (8)

ਚੌਪਈ

ਰਾਨੀ ਇਕ ਦਿਨ ਸਭਾ ਬਨਾਈ । ਤਵਨ ਤ੍ਰਿਯਾਦਿਕ ਸਭੈ ਬੁਲਾਈ ।
ਜਬ ਤਿਹ ਤ੍ਰਿਯ ਕੇ ਸੁਤਹਿ ਨਿਹਾਰਿਯੋ । ਤਾ ਤੇ ਲੈ ਅਪਨੋ ਕਰਿ ਪਾਰਿਯੋ । ੯ ।

Chopaiee

rani ik din sabha banayi. tawan triyadik sabhai bulayi.
jab the triye ke suthi nihariyo. ta te lai apne kar pariyo. (9)

Chopaiee :

Many years had passed like this and she had conquered many of her opponents (enemies). Then she saw a beautiful person and developed love for him. (3)

The queen got involved in his love so much, that the unfortunate love does not leave one (from its involvement). With the nightfall she called that man and then both had sexual companionship to their satisfaction. (4)

By the passage of time and having his friendship for sometime (the queen) Indra Mati became pregnant. She told this as some stomach disease and no one could gauge this secret. (5)

After the passage of nine months, she gave birth to a son and it appeared that he was kamdev (god of love) himself having been born. The child was kept with a woman and her house was loaded with wealth (she was given lot of money). (6)

She told her not to divulge this secret to anyone and she came back herself. No one knew what she had told her or what she had done. (7)

Couplet :

That woman did not have money, even a lamp was not burning there (she was very poor) and the son was entrusted to her through the Lord's Grace. (8)

Chopaiee :

The queen had her court (of noblemen) one day and the woman was also invited along with others. When the queen saw that woman's child, then taking him from her, she brought him up as her own son. (9)

ਦੋਹਰਾ

ਲੈ ਪਾਰਕ ਕਰਿ ਪਾਲਿਯੋ ਕਿਨੂੰ ਨ ਪਾਯੋ ਭੇਦ ।
ਰਮਾ ਸਾਸਤ੍ਰ ਕੋ ਸੁਰ ਅਸੁਰ ਉਚਰਿ ਨ ਸਾਕਹਿ ਬੇਦ । ੧੦ । ੧ ।

Dohra

lai parak kar paliyo kinu na payo bhed.
rama sastar ko sur asur uchri na sakeh bhed. (10) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਸਤਾਵਨੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੫੭ । ੧੦੭੧ । ਅਫਜ਼ੁ ।
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satavanvo charitar samapatam. Sat Subham sat. (57) (1071) aphjun.

ਦੋਹਰਾ

ਕਾਸਮੀਰ ਕੇ ਸਹਰ ਮੈ ਬੀਰਜ ਸੈਨ ਨਰੇਸ ।
ਤਾ ਕੇ ਦਲ ਕੇ ਬਲਹੁ ਤੇ ਕੰਪਤਿ ਹੁਤੋ ਸੁਰੇਸ । ੧ ।

Dohra

kasmeer ke sehar mai beeraj sain nares.
ta ke dal ke balhu te kampit huto sures. (1)

ਚਿਤ੍ਰ ਦੇਵਿ ਤਾ ਕੀ ਤ੍ਰਿਯਾ ਹਿਦੈ ਜਿਹ ਬੁਧਿ ।
ਮੰਦਸੀਲ ਜਾ ਕੋ ਰਹੈ ਚਿਤ ਕੀ ਰਹੈ ਕੁਸੁਧਿ । ੨ ।
chitar devi ta ki triya hirdai jeh budhi.
mundseel ja ko rahe chit ki rahe kasudhi. (2)

ਬੋਲਿ ਰਸੋਯਾਹਿ ਤਿਨ ਕਹੀ ਇਹ ਰਾਜੈ ਬਿਖਿ ਦੇਹੁ ।
ਬਹੁਤੁ ਬਦੈਹੀ ਹੋ ਤੁਮੈ ਅਬੈ ਅਧਿਕ ਪਨ ਲੇਹੁ । ੩ ।
boli rasoyahi tin kahi eh raje bikhi dehu.
bahuto badehe ho tume ab adhik pan lehu. (3)

ਤਾ ਕੀ ਕਹੀ ਨ ਤਿਨ ਕਰੀ ਤਬ ਤ੍ਰਿਯਾ ਚਰਿਤ ਬਨਾਇ ।
ਰਾਜਾ ਕੋ ਨਿਉਤਾ ਕਹਿਯੋ ਸਉਅਨ ਸਹਿਤ ਬੁਲਾਇ । ੪ ।
ta ki kahi tin kari tab triye charit banayi.
raja ko niyota kahiyo sauan sahit bulayi. (4)

ਚੌਪਈ

ਰਾਜਾ ਸਉਅਨ ਸਹਿਤ ਬੁਲਾਯੋ । ਭਾਤਿ ਭਾਤਿ ਪਕਵਾਨ ਪਕਾਯੋ ।
ਤਾ ਮੈ ਜਹਰ ਘੋਰਿ ਕੈ ਡਾਰਿਯੋ । ਰਾਜਾ ਜੂ ਕੋ ਮਾਰ ਹੀ ਡਾਰਿਯੋ । ੫ ।

Chopaiee

raja sayuan sahit bulayo. bhati bhati pakwan pakayo.
ta mai jehar ghor ke dariyo. raja ji ko maar hi dariyo. (5)

Couplet :

She brought him up as his guardian and no one knew about this secret. The secret of a woman's mind (the woman's shastras) or her knowledge has not been known by gods, demons or Vedas even. (10)(1)

Here the fifty-seventh episode of King's and Minister's dialogue regarding woman's characterization (nature) from Charitar Pakhyan is completed. All is well. (57-1071)(Contd)

Couplet

In the city of Kashmir there was a Raja, called Biraj Sain and even Indra used to tremble before his prowess and might (he was very powerful). (1)

His wife was called Chitar Devi, who was average in beauty or brain. Her behaviour to others was very crude and by heart also she was uncouth (she was ugly in appearance and in intelligence). (2)

She called the kitchen in-charge (cook) and told him to (give) poison to the Raja. "I will give you lot of promotion and you take lot of money form me right now." (3)

When the cook did not agree to her, she played a trick. She invited the king along with all the ministers. (4)

Chopaicee :

She invited the Raja along with his ministers and got cooked many nice dishes (preparations) she got poison mixed in these dishes, thus killed the Raja. (5)

ਜਬ ਰਾਜਾ ਜੁ ਮ੍ਰਿਤ ਬਸਿ ਭਏ । ਤਬ ਹੀ ਪਕਰ ਰਸੋਯਾ ਲਏ ।
ਵਾਹੈ ਤਾਮ ਲੈ ਤਾਹਿ ਖੁਆਰਿਯੋ । ਤਾਹੁ ਕੋ ਤਬ ਹੀ ਹਨਿ ਡਾਰਿਯੋ । ੬ । ੧ ।
jab raja ji marit basi bheyo. tab hi pakar rasoyia leyo.
vahi tam lai tahi khuariyo. tahu ko tab hi hani dariyo. (6)(1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਅਠਾਵਨੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੫੮ । ੧੦੭੭ । ਅਫਜ਼ੁ ।
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athavanvo charitar samapatam. Sat Subham sat. (58) (1077) aphjun.

ਚੌਪਈ

ਸਹਰ ਨਿਕੋਦਰ ਬਨਯੋ ਰਹੈ । ਦੈ ਇਸਤ੍ਰੀ ਜਗ ਤਾ ਕੇ ਕਹੈ ।
ਲਾਡਸ ਕੁਆਰਿ ਸੁਹਾਗਮ ਦੇਈ । ਜਿਨ ਤੇ ਬਹੁ ਸਿਛਯਾ ਤ੍ਰਿਯ ਲੇਈ । ੧ ।

Chopaiee

Sehar nakodar banyo rahe. dev istri jug ta kahe.
ladas kuyari suhagam deyi. jin te bahu sichya triye leyi. (1)

ਬਨਯੋ ਅਨਤ ਦੇਸ ਕਹ ਗਯੋ । ਅਧਿਕ ਸੋਕ ਦੁਆਨ ਕੋ ਭਯੋ ।
ਬਹੁਤ ਕਾਲ ਪਰਦੇਸ ਬਿਤਾਯੋ । ਖਾਟਿ ਕਮਾਇ ਦੇਸ ਕਹ ਆਯੋ । ੨ ।
banyo anat des keh geyo. adhik sok duan ko bheyo.
bahut kal pardes bitayo. khaat kamayi des keh ayo. (2)

ਕਿਤਕ ਦਿਨਨ ਬਨਿਯਾ ਘਰ ਆਯੋ । ਦੁਹੁ ਤ੍ਰਿਯਨ ਪਕਵਾਨ ਪਕਾਯੋ ।
ਵਹੁ ਜਾਨੈ ਮੇਰੇ ਘਰ ਐਹੈ । ਵਹ ਜਾਨੈ ਮੇਰੇ ਹੀ ਜੈਹੈ । ੩ ।
kitak dinan baniya ghaar ayo. duhun triyan pakwan pakayo.
vehu janai mere ghar aehai. veh janai mere hi jehe. (3)

ਏਕ ਗਾਵ ਬਨਿਯਾ ਰਹਿ ਗਯੋ । ਆਵਤ ਚੋਰ ਤ੍ਰਿਯਨ ਕੇ ਭਯੋ ।
ਜਾਗਤ ਹੋਰਿ ਤ੍ਰਿਯਹਿ ਨਹਿ ਆਯੋ । ਦੁਤਿਯ ਤ੍ਰਿਯਾ ਕੇ ਘਰ ਕੋ ਧਾਯੋ । ੪ ।
ek gaav baniya reh geyo. awat chor triyan ke bheyo.
jagat har triyhe nahi ayo. dutiye triya ke ghar ko dhayo. (4)

ਤ੍ਰਿਨ ਜਾਨਯੋ ਮੇਰੇ ਪਤਿ ਆਏ । ਮਮ ਘਰ ਤੇ ਹਟਿ ਯਾ ਕੇ ਧਾਏ ।
ਦੋਊ ਚਲੀ ਹਮ ਪਤਿਹਿ ਤਹੇ ਹੈ । ਮੋਰਿ ਆਪਨੇ ਧਾਮ ਲਯੈ ਹੈ । ੫ ।
trin janiyo mere pati aye. mum ghar te hati ya ke dhaye.
dou chali hum patihi tahe hai. mori apne dham leyo hai. (5)

When the Raja and others had died, she caught hold of the kitchen cook and the same food was also given (fed) to him and he was also killed. (6)(1)

Here the fifty-eighth episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyān is completed. All is well. (58-1077)(Contd)

Chopaiee :

There was a trader in the town of Nakodar. All people used to say he had two wives; one was called Ladam koer while the second one was called Suhagam dei. Many women used to take lessons from them. (1)

The trader went to a foreign land and both of them were suffering from the pangs of his separation. He spent lot of time in the foreign countries and then after making huge profits he returned home. (2)

The trader had come home after many days, so both the wives cooked for him special dishes. One of them thought that he would visit her while the second one thought that he would dine at her place. (3)

On the way, the trader stopped at a village and on the other side a thief had struck at both the wives. He saw one wife was fully awake, so he did not visit her house and went to the other woman's house. (4)

That woman thought that her husband had come and leaving aside her house he had gone to the second wife. Both of them started off so as to stop the spouse from going to the other's house and then divert him to her own house. (5)

ਦੋਹਰਾ

ਦੋਉ ਤਿਯ ਧਾਵਤ ਭਈ ਅਧਿਕ ਕੋਪ ਮਨ ਕੀਨ ।
ਤਸਕਰ ਕੋ ਪਤਿ ਜਾਨਿ ਕੈ ਦੁਹੁ ਤਿਯਨ ਗਹਿ ਲੀਨ । ੬ ।

Dohra

dou triye dhavat bhayi adhik kop man keen.
taskar ko pati jani ke duhu triyan gahi leen. (6)

ਤਸਕਰ ਕੋ ਪਤਿ ਭਾਲਵ ਤੇ ਦੇਖਿਯੋ ਦਿਯਾ ਜਰਾਇ ।
ਚੋਰ ਜਾਨਿ ਕੁਟਵਾਰ ਕੇ ਦੀਨੋ ਧਾਮ ਪਠਾਇ । ੭ । ੧ ।

taskar ko pati bhalav te dekhiyo diya jagaye.
chor jaan kutwar ke deeno dham pathaye. (7) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਉਨਸਠਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੫੯ । ੧੦੮੪ । ਅਫਜ਼ੀ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
unsathavo charitar samapatam. Sat Subham sat. (59) (1084) aphjun.

ਦੋਹਰਾ

ਰਾਜਾ ਰਨਖੰਡੋਰ ਕੋ ਜਾ ਕੋ ਪ੍ਰਬਲ ਪ੍ਰਤਾਪ ।
ਰਾਵ ਰੰਕ ਜਾ ਕੋ ਸਦਾ ਨਿਸ ਦਿਨ ਜਾਪਹਿ ਜਾਪ । ੧ ।

Dohra

raja runkhandor ko aaj ja ko prabal partap.
raav runk ja ko sada nis din japhi jaap. (1)

ਰੰਗ ਰਾਇ ਤਾ ਕੀ ਤ੍ਰਿਯਾ ਅਤਿ ਜੋਬਨ ਤਿਹ ਅੰਗ ।
ਰਾਜਾ ਕੋ ਪਯਾਰੀ ਰਹੈ ਜਿਹ ਲਖਿ ਲਜੈ ਅਨਣਗ । ੨ ।

rang rai ta ki triya ati joban the ang.
raja ko payari rahe jeh lakhi lajai anung. (2)

ਏਕ ਦਿਵਸ ਤਿਹ ਰਾਵ ਨੈ ਸੁਭ ਉਪਬਨ ਮੈ ਜਾਇ ।
ਰੰਗ ਰਾਇਸੁਤ ਮਾਨਿ ਕੈ ਲੀਨੀ ਕੰਠ ਲਗਾਇ । ੩ ।

ek diwas the rav ne subh upjan mai jaye.
rung rayesut maan ko leeni kunth lagaye. (3)

ਰੰਗ ਰਾਇ ਸੋ ਰਾਇ ਤਬ ਐਸੇ ਕਹੀ ਬਨਾਇ ।
ਜਯੋ ਇਸਤ੍ਰੀ ਦੇ ਮੈ ਗਹੀ ਤੋਹਿ ਨ ਨਰ ਗਹਿ ਜਾਇ । ੪ ।

rung rai so rai tab aisi kahi banaye.
jeyo istri daiv me rahi tohi na nar gahi jayi. (4)

Couplet

Both the women started off with great wrathfulness and caught hold of the thief considering him as their spouse. (6)

On lighting the lamp, both the women glanced at him in the form of their husband, but then considering him as the thief, they sent him to the house of 'Kotwal' (Police Inspector). (7)

Here the fifty-ninth episode of Minister's & King's dialogue regarding woman's characterization from Charitar Pakhyani is completed. All is well. (59-1094)(Contd)

Couplet :

There was a mighty and glamorous Raja of Ranthambhor, who was worshipped by the rich and poor equally by day and night. (1)

Rang Rai was his wife, who was very youthful and charming and was very dear to the Raja. Even the god of love (kamdev) would feel shy (belittled) before her beauty. (2)

One day the Raja thought Rang Rai to be asleep in the garden and hugged her (embraced her). (3)

The Raja told Rang Rai like this, "Just as I have controlled two wives (kept under my spell), You cannot keep two men under your control." (4)

ਚੌਪਈ

ਕੇਤਕ ਦਿਵਸ ਬੀਤ ਜਬ ਗਏ । ਰੰਗ ਰਾਇ ਸਿਮਰਨ ਬਚ ਭਏ ।
ਏਕ ਪੁਰਖ ਸੌ ਨੇਹ ਲਗਾਯੋ । ਬਿਨਾ ਸਮਸ ਜਾ ਕੈ ਲਖਿ ਪਾਯੋ । ੫ ।

Chopaiee

ketak divas beet jab gaye. rang raye simran bach bhaye.
ek purakh so neh lagayo. bina samas ja ke lakhi payo. (5)

ਨਾਰੀ ਕੋ ਤਿਹ ਭੇਸ ਬਨਾਯੋ । ਰਾਜਾ ਸੌ ਇਹ ਭਾਤਿ ਜਤਾਯੋ ।
ਗ੍ਰਿਹ ਤੇ ਬਹਿਨਿ ਹਮਾਰੀ ਆਈ । ਹਮ ਤੁਮ ਚਲਿ ਤਿਹ ਕਰੈ ਬਡਾਈ । ੬ ।

nari ko the bhes banayo. raja so eh bhati jatayo.
greh te behin hamari ayi. ham tum chali teh karai badayi. (6)

ਦੋਹਰਾ

ਟਰਿ ਆਗੇ ਤਿਹ ਲੀਜਿਐ ਬਹੁ ਕੀਜੈ ਸਨਮਾਨ ।
ਮੋਰੋ ਢਿਗ ਬੈਠਾਰਿਯੈ ਅਮਿਤ ਸਰਬੁ ਦੈ ਦਾਨ । ੭ ।

Dohra

tari agai the leejiye bahu kejai sanman.
moro dhig bethariye amit sarab de daan. (7)

ਤਿਹ ਨ੍ਰਿਪ ਟਰਿ ਆਗੈ ਲਿਯੋ ਬੈਠਾਰਿਯੋ ਤ੍ਰਿਯ ਤੀਰ ।
ਅਤਿ ਧਨੁ ਦੈ ਆਦਰੁ ਕਰਿਯੋ ਭਏ ਤ੍ਰਿਯਨ ਕੀ ਭੀਰ । ੮ ।

teh nrip tari agye liyo bethariyo triye teer.
ati dhanu dai adar kariyo bhaye triyan ki bheer. (8)

ਜਬ ਰਾਜਾ ਢਿਗ ਬੈਠਯੋ ਤਬ ਦੁਹੁਅਨ ਲਪਟਾਇ ।
ਕੂਕਿ ਕੂਕਿ ਰੋਵਤ ਭਈ ਅਧਿਕ ਸਨੇਹ ਬਢਾਇ । ੯ ।

jab raja dhig bethyo tab duhuan laptayi.
kooki kooki rovat bhayi adhik saneh badayi. (9)

ਰੰਗ ਰਾਇ ਤਿਹ ਪੁਰਖ ਕੋ ਤ੍ਰਿਯ ਕੋ ਭੇਸ ਸੁਧਾਰਿ ।
ਦਛਿਨੰਗ ਰਾਜਾ ਲਯੋ ਬਾਮੈ ਅੰਗ ਸੁ ਯਾਰ । ੧੦ ।

rang rai the purakh ko triye ko bhes sudhari.
dachinang raja leyo bamai ang su yaar. (10)

ਯਹ ਭਗਨੀ ਤੋ ਪ੍ਰਾਨ ਪਤਿ ਯਾ ਤੇ ਪ੍ਰੀਤਮ ਕੌਨ ।
ਦਿਨ ਦੇਖਤ ਤ੍ਰਿਯ ਛਲਿ ਗਈ ਜਿਹ ਲਖਿ ਭਜਿਯੈ ਮੋਨ । ੧੧ ।

yeh bhagni to pran pati ya te pritam koun.
din dekhat triye chhali gayi jeh lakhi bhajiyo mon. (11)

Chopaiee :

After sometime had elapsed, Rang Rai was reminded of the Raja's words. She saw a person without beard or moustache and developed love for him. (5)

She made him dress like a woman and then said to the Raja, "My sister has come from my place, so let us both (you and me) go and praise her." (6)

Couplet :

"Let us go and meet her midway thus honouring her immensely Make her sit next to me and then give away lot of money in alms (offerings)." (7)

The Raja then advanced forward and welcomed her and made her sit next to his wife. He gave away (in offerings) lot of money, thus honouring her and there was a crowd of women gathered there. (8)

When the Raja sat there, both the women embraced him and with increased love started crying and weeping loudly. (9)

Rang Rai had made that man into a woman's guise with lot of care, by keeping the Raja on the right and the paramour on her left side. (10)

"This is my sister and you are my spouse. Who else could be dearer to me?" The woman had played a deceitful action during the daytime and while watching all this. Now it was appropriate to keep quiet on seeing all this. (11)

ਅਤਿਭੁਤ ਗਤਿ ਬਨਿਤਾਨ ਕੀ ਜਿਨੈ ਨ ਪਾਵੈ ਕੋਇ ।
 ਬੇਦ ਸੁਰਾਸੁਰ ਨ ਲਹੈ ਜੋ ਚਾਹੈ ਸੋ ਹੋਇ । ੧੨ । ੧ ।
 atbhut gati banitan ki jinai na pavai koyi.
 bhed surasur na lahe jo chahe so hoyi. (12) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਸਾਠਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੬੦ । ੧੦੯੬ । ਅਫਜੂ ।
 iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
 sathavo charitar samapatam. Sat Subham sat. (60) (1096) aphjun.

ਚੋਪਈ

ਬਨਿਯੋ ਗੁਰਿਏਰ ਕੇ ਮਾਹੀ । ਘਰ ਧਨ ਬਹੁ ਖਰਚਤ ਕਛੁ ਨਾਹੀ ।
 ਤਾ ਕੋ ਘਰ ਤਸਕਰ ਇਕ ਆਯੋ । ਤਿਨ ਸਾਹੁਨਿ ਸੋ ਬਚਨ ਸੁਨਾਯੋ । ੧ ।

Chopaiee

baniyo gawarior ke mahi. ghar dhan bahu kharchat kachu nahi.
 ta ko ghar taskar ik ayo. tin sahuni so bachan sunayo. (1)

ਬਨਿਕ ਬੋਲਿ ਸਾਹੁਨਿ ਸੋ ਭਾਖਯੋ । ਰਾਮ ਹਸੈ ਨਿਪੁਤ ਕਰਿ ਰਾਖਯੋ ।
 ਧਨ ਬਹੁ ਕਾਮ ਕਿਹ ਆਵੈ । ਪੁਤ੍ਰ ਬਿਨਾ ਮੁਹ ਬੰਸ ਲਜਾਵੈ । ੨ ।
 banik boli sahuni so bhakhyo. ram hasai niput kar rakhiyo.
 dhan bahu kaam keh avai. putar bina muh bans lajavai. (2)

ਦੋਹਰਾ

ਸੁਨੁ ਸਾਹੁਨਿ ਹਮਰੇ ਬਿਧਹਿ ਪੁਤ ਨ ਦੀਨਾ ਧਾਮ ।
 ਚੋਰਹੁ ਸੁਤ ਕੋ ਰਾਖਿ ਜੋ ਹਯਾ ਲਯਾਵੈ ਰਾਮ । ੩ ।

Dohra

sunu sahuni hamre bidhi put na deena dham.
 chorhu sut ko rakhi jo haya leyavo ram. (3)

ਚੋਪਈ

ਚੋਹਰੁ ਹੋਇ ਪੁਤ ਕਰਿ ਰਾਖੋ । ਤਾ ਤੇ ਕਛੁ ਨ ਮੁਖ ਤੇ ਭਾਖੋ ।
 ਸਾਹੁਨਿ ਸਹਿਤ ਬਨਿਕ ਜਬ ਮਰਿ ਹੈ । ਹਮਰੋ ਕਵਨ ਦਰਬੁ ਲੈ ਕਰਿ ਹੈ । ੪ ।

Chopaiee

chehru hoyi pooyt kari rakhe. ta te kachu na mukh te bhakhe.
 sahuni sahit banik jab mari hai. hamro kawan darbu lai kar hai. (4)

ਯਹ ਜਬ ਭਨਕ ਚੋਰ ਸੁਨਿ ਪਾਈ । ਫੂਲਿ ਗਯੋ ਬਸਤ੍ਰਨ ਨਹਿ ਮਾਈ ।
 ਜਾਇ ਬਨਿਕ ਕੋ ਪੁਤ ਕਹੈ ਹੈ । ਯਾ ਕੋ ਮਰੇ ਸਕਲ ਧਨ ਲੇਹੈ । ੫ ।
 yeh jab bhanak chor suni payi. phooli geyo bastan nahi mayi.
 jayi banik ko poot kahe ho. ya ke marai sakal dhan leho. (5)

The position of women is very strange and none has been able to gauge this. Neither the gods nor the demons could lay their hands on woman's secrets. Whatever they desire, comes to pass accordingly. (12)(1)

Here the sixtieth episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (60-1096)(Contd)

Chopaiee :

There was a trader in Gwalior, who possessed lot of money, but would not spend anything. A thief came to his house, then he told his wife. (1)

The trader told the wife, "The Lord had not given us a son. What will be the use of our money in abundance? Without a son my family tree is feeling ashamed." (2)

Couplet :

O my wife! Listen. The Lord had not given us a son. So even if God would send a thief in our house, we will treat him as our son and maintain him as such. (3)

Chopaiee :

Even if it were a thief, we will keep him as our son and would not say anything to him. When the trader would die along with his wife, then what will anyone do with our money ? (4)

When the thief heard these words, he became puffed up and could not maintain himself in his dress (self) and said, "Let me go and call myself as the son of the trader (merchant) and on his death I shall gain all his wealth. (5)

ਤਬ ਲੋ ਚੋਰ ਦ੍ਰਿਸ਼ਟਿ ਪਰ ਗਯੋ । ਅਧਿਕ ਬਨਿਕ ਕੇ ਅਮੰਦ ਭਯੋ ।
ਪਲਯੋ ਪਲੋਸਯੋ ਸੁਤੁ ਬਿਧਿ ਦੀਨੋ । ਤਾ ਕੋ ਪੂਤ ਪੂਤ ਕਹਿ ਲੀਨੋ । ੬ ।
tab lo chor drishti par geyo. adhik banik ke amand bheyo.
palyo palosyo sut bidhi deno. ta ko poot poot kahi leeno. (6)

ਖਾਟ ਉਪਰ ਤਸਕਰਹਿ ਬੈਠਾਯੋ । ਭਲੋ ਭਲੋ ਪਕਵਾਨ ਖਵਾਯੋ ।
ਪੂਤ ਪੂਤ ਕਹਿ ਸਾਹੁਨਿ ਧਾਈ । ਸਾਹੁ ਚਉਤਰੇ ਜਾਇ ਜੜਾਈ । ੭ ।
khat upar taskari bethayo. bhalo bhalo pakwan khavayo.
poot poot kahi sahuni dhayi. sahu chautare jayi jarai. (7)

ਦੋਹਰਾ

ਪਪੰਚ ਪਯਾਦੇ ਸੰਗ ਲੈ ਚੋਰਹਿ ਦਯੋ ਦਿਖਾਇ ।
ਇਹ ਪੈ'ਡੇ ਆਯੋ ਹੁਤੋ ਮੈ ਸੁਤ ਕਹਿਯੋ ਬੁਲਾਇ । ੮ ।

Dohra

papanch payade sung lai chorhi deyo dikhayi.
eh paindo ayo huto mai sut kahiyo bulayi. (8)

ਚੌਪਈ

ਅਮਿਤ ਦਰਬੁ ਹਮਰੇ ਬਿਧਿ ਦਯੋ । ਪੂਤ ਨ ਧਾਮ ਹਮਾਰੇ ਭਯੋ ।
ਯਾ ਕਉ ਹਮ ਕਹਿ ਪੂਤ ਉਚਾਰੋ । ਤਾ ਤੇ ਤੁਮ ਮਿਲਿ ਕੈ ਨਹਿ ਮਾਰੋ । ੯ ।

Chopaiee

amit darbu hamre bidhi deyo. poot na dham hamare bheyo.
ya koyu hum kahi poot ucharo. ta te tum mili ke nahi maro. (9)

ਪੂਤ ਪੂਤ ਬਨਿਯਾ ਕਹਿ ਰਹਿਯੋ । ਪੰਚ ਪਯਾਦਨ ਤਸਕਰ ਗਹਿਯੋ ।
ਤਾ ਕੋ ਕਹਿਯੋ ਏਕ ਨਹਿ ਕੀਨੋ । ਲੈ ਤਸਕਰ ਫਾਸੀ ਸੋ ਦੀਨੋ । ੧੦ । ੧ ।
poot poot baniya keh rahiyo. punch payadan taskar gahiyo.
ta ko kahiyo ek nahi keeno. lai taskar phassi so deeno. (10) (1)

ਈਤ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕਸਠਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੬੧ । ੧੧੦੬ । ਅਫਜ਼ੀ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
iksathavo charitar samapatam. Sat Subham sat. (61) (1106) aphjun.

ਦੋਹਰਾ

ਮਹਾ ਸਿੰਘ ਕੇ ਘਰ ਬਿਖੈ ਤਸਕਰ ਰਹੈ ਅਪਾਰ ।
ਨਿਤਿਪ੍ਰਤਿ ਤਾ ਕੇ ਲਯਾਵਹੀ ਅਧਿਕ ਖਜਾਨੋ ਮਾਰਿ । ੧ ।

Dohra

maha singh ke ghar bikhai taaskar rahe apar.
nitprati ta ke layavhi adhik khajano mar. (1)

By that time the trader saw the thief and felt very happy. The Lord had given us a grown up son and accepted him as his son by addressing him as his son. (6)

He made the thief sit on the cot and fed him with sumptuous food. The wife also came up addressing him as her son and the trader announced it from the loft (platform). (7)

Couplet :

He brought five policeman and showed them the thief; saying, "He was coming on the road and I have called him and made him my son." (8)

Chopaiee :

God Almighty had given us lot of money and we have not got a son, so we have accepted him as our son. So you should not beat him by getting together. (9)

The trader was shouting 'son, son' but the policemen caught hold of the thief. They did not accept the trader's words and hanged the thief. (10)(1)

Here the sixty-first episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (61-1106)(Contd)

Couplet :

There were many thieves in the house of Maha Singh and would bring him lot of wealth by looting others. (1)

ਚੋਪਈ

ਹਰਨ ਸਰਬ ਤਸਕਰ ਚਲਿ ਆਯੋ । ਸੋ ਗਹਿ ਲਯੋ ਜਾਨ ਨਹਿ ਪਾਯੋ ।
ਮਹਾ ਸਿੰਘ ਤਾ ਕੋ ਯੋ ਕਹਿਯੋ । ਤੁਮ ਅਪਨੇ ਚਿਤ ਮੈ ਦ੍ਰਿਤ ਰਹਿਯੋ ॥ ੨ ॥

Chopaiee

haran sarab taskar chali ayo. so gahi leyo jaan nahi payo.
maha singh ta ko yo kahiyo. tum apne chit mai drit rahiyo. (2)

ਦੋਹਰਾ

ਤੁਮਰੇ ਸਿਰ ਪਰ ਕਾਢਿ ਕੈ ਠਾਢੇ ਹੈ ਤਰਵਾਰਿ ।
ਤੁਮ ਡਰਿ ਕਛੁ ਨ ਉਚਾਰਿਯੋ ਲੈ ਹੋ ਜਿਯਤ ਉਬਾਰਿ । ੩ ।

Dohra

tumre sir par kaad ke thade haiv tarwar.
tum dari kachu na uchariyo lai ho jiyat ubari. (3)

ਚੋਪਈ

ਤੁਮ ਕੋ ਮਾਰਨ ਕੈ ਲੈ ਜੈਹੈ । ਕਾਢਿ ਭਗਵੈਤੀ ਠਾਢੇ ਹੈ ਹੈ ।
ਢੀਠਤ ਆਪਨ ਚਿਤ ਮੈ ਗਹਿਯਹੁ । ਤੁਸ ਮਾਨਿ ਕਛੁ ਤਿਨੈ ਨ ਕਹਿਯਹੁ । ੪ ।

Chopaiee

tum ko maran ko lai jehe. kadi bhagweti thadai haiv hai.
dheethat apan chit mai gahiyahu. tras maan kachu tinai na kehyo. (4)

ਦੋਹਰਾ

ਤਾ ਕੋ ਢੀਠ ਬਧਾਇ ਕੈ ਕਾਢਿ ਲਈ ਤਰਵਾਰਿ ।
ਤੁਰਤ ਘਾਵ ਤਾ ਕੋ ਕਿਯੋ ਹਨਤ ਨ ਲਾਗੀ ਬਾਰਿ । ੫ ।

Dohra

ta ko deeth badhayi ke kadi layi tarwar.
turat ghav ta ko kiyo hanat na lagi baar. (5)

ਤਾ ਕੋ ਹਨਿ ਡਾਰਤ ਭਯੋ ਕਛੁ ਨ ਪਾਯੋ ਖੇਦ ।
ਗਾਵ ਸੁਖੀ ਅਪਨੇ ਬਸਿਯੋ ਕਿਨੂੰ ਨ ਜਾਨਯੋ ਭੇਦ । ੬ । ੧ ।
ta ko hani darat bheyo kachu na payo khed.
gaav sukhi apne basiyo keenu na janyo bhed. (6) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਬਾਸਠਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੬੨ । ੧੧੧੨ । ਅਫਜ਼ੀ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
basathavo charitar samapatam. Sat Subham sat. (62) (1112) aphjun.

Chopaiee :

One thief came to his house for theft. Maha Singh caught hold of him and would not let him go. Maha Singh told him, "You must keep steadfast in your mind." (2)

Couplet :

"There will be some policemen with a drawn sword guarding you, but you should not speak anything out of fear. Then I will save you alive (Your life)." (3)

Chopaiee :

"They will take you away for killing you with drawn out swords, but you remain steadfast in your mind and should not say anything out of fear." (4)

Couplet :

By making him stubborn, he took out a sword and struck him suddenly and killed him without any delay. (5)

He did not feel any pain in killing him and started living safely in his village and no one knew about this secret. (6)(1)

Here the sixty-second episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (62-1112)(Contd)

ਚੌਪਈ

ਪ੍ਰਬਲ ਸਿੰਘ ਦਛਿਨ ਕੋ ਨਿਪ ਬਰ । ਬਹੁ ਭਾਤਿਨ ਕੋ ਧਨ ਤਾ ਕੇ ਘਰ ।
ਚਾਰੁ ਚਛੁ ਤਾ ਕੀ ਤਿਯ ਰਹਈ । ਜੋ ਵਹੁ ਕਹੈ ਸੁ ਰਾਜਾ ਕਰਈ । ੧ ।

Chopaiee

prabal singh dachin ko nrip bar. bahu bhatin ko dhan ta ke ghar.
chaar chachu ta ki triye rahayi. jo veh kahe su raja karayi. (1)

ਅਤਿ ਸੁੰਦਰਿ ਵਹੁ ਨਾਰਿ ਸੁਨੀਜੈ । ਤਾ ਕੋ ਪਟਤਰ ਕਾ ਕੋ ਦੀਜੈ ।
ਰਾਜਾ ਅਧਿਕ ਪਯਾਰ ਤਿਹ ਰਾਖੈ । ਕਟੁ ਬਚ ਕਦੀ ਨ ਮੁਖ ਤੇ ਭਾਖੈ । ੨ ।

ati sundri veh nari suneeje ta ko pattar ka ko dijai.
raja adhik payar the rakhe. katu bach kadi na mukh te bhakhai. (2)

ਬੰਗਸ ਕੇ ਰਾਜੇ ਕਹਲਾਵੈ । ਭਾਤਿ ਭਾਤਿ ਕੇ ਭੋਗ ਕਮਾਵੈ ।
ਇਕ ਸੁੰਦਰ ਨਰ ਰਾਨੀ ਲਹਿਯੋ । ਤਬ ਹੀ ਅਨਿ ਮੈਨ ਤਿਹ ਗਹਿਯੋ । ੩ ।

bangus ke raje kehlave. bhati bhati ke bhog kamave.
uk sunder nar rani lahiyo. tab hi aan man teh gahiyo. (3)

ਤਾ ਸੈ ਨੇਹੁ ਰਾਨਿ ਯਹਿ ਕੀਨੋ । ਗ੍ਰਿਹ ਤੇ ਕਾਢਿ ਅਮਿਤ ਧਨੁ ਦੀਨੋ ।
ਤਿਹ ਜਾਰਹਿ ਇਹ ਭਾਤਿ ਸਿਖਾਯੋ । ਆਪੁ ਚਰਿਤ ਇਹ ਭਾਤਿ ਬਨਾਯੋ । ੪ ।

ta se nehu rani yehi keeno. greh te kadi amit dhan deeno.
the jarhi eh bhati sikhayo. aap charit eh bhati banayo. (4)

ਦੋਹਰਾ

ਦਰਵਾਜੇ ਇਹ ਕੋਟ ਕੇ ਰਹਿਯੋ ਸਵੇਰੇ ਲਾਗਿ ।
ਅਤਿ ਦੁਰਬਲ ਕੋ ਭੇਸ ਕਰਿ ਸਭ ਬਸਤ੍ਰਨ ਕੋ ਤਯਾਗ । ੫ ।

Dohra

darvaje eh kot ke rahiyo savere lagi.
ati durbal ko bhes kar sabh bastran ko tayag. (5)

ਚੌਪਈ

ਤਾ ਕੇ ਗ੍ਰਿਹ ਜਬ ਪਗ ਧਾਰਿਯੋ । ਬਿਖੁ ਦੈ ਤਾਹਿ ਮਾਰਿ ਹੀ ਡਾਰਿਯੋ ।
ਦੀਨ ਬਚਨ ਤਬ ਤਿਯਹਿ ਉਚਾਰੇ । ਮੋਹਿ ਤਯਾਗ ਗੇ ਰਾਜ ਹਮਾਰੇ । ੬ ।

Chopaiee

ta ke greh jab pug dhariyo. bikh dai tahi mari hi dariyo.
deen bachan tab triyehi uchare. mohi tayag ge raj hamare. (6)

ਮਰਤੀ ਬਾਰ ਨਿਪਤਿ ਮੁਹਿ ਕਹਿਯੋ । ਸੋ ਮੈ ਬਚਨ ਹਿਦੈ ਦਿਤ ਗਹਿਯੋ ।
ਰਾਜ ਸਾਜ ਦੁਰਬਲ ਕੋ ਦੀਜੋ । ਮੋਰੋ ਕਹਿਯੋ ਮਾਨਿ ਤਿਯ ਲੀਜੋ । ੭ ।

marti bar nirpat muhi kahiyo. so mai bachan drit gahiyo.
raj saj durbal ko deejo. moro kahiyo mani triye leejo. (7)

Chopaiee :

There was a king named Parbal Singh in the south and he was having wealth of all types. He had a wife by the name 'Char Chachh' and whatever she would say was being done (followed) by the Raja. (1)

That woman was known to be very beautiful and there was none else to compare with her. The Raja used to keep her with great love and care and would not address her with uncouth language. (2)

They were known as 'Rajas of Bangas' and were enjoying all sorts of worldly pleasures. The queen saw another charming person and had passionate love for him. (3)

The queen developed love for him and gave him lot of money from herself. She told the paramour to behave in a particular manner and she enacted a deceitful action (witchcraft). (4)

Couplet :

(She told him), "You stand at the gate of the fort one morning as destitute without having any clothes on your person." (5)

Chopaiee :

When the Raja stepped into her house, she gave him poison and killed the Raja. Then the woman announced with great humility that the Raja had died, leaving her alone. (6)

"At the time of death, the Raja had told me and those words are still very fresh in my mind. (He said), "O my wife! Give my kingdom to a poor person and remember to carry out my orders strictly." (7)

ਦੋਹਰਾ

ਅਤਿ ਸੁੰਦਰ ਦੁਰਬਲ ਘਨੋ ਕੋਟ ਦੁਆਰੇ ਹੋਇ ।
ਰਾਜ ਸਾਜ ਤਿਹ ਦੀਜਿਯਹੁ ਲਾਜ ਨ ਕਰਿਯਹੁ ਕੋਇ । ੮ ।

Dohra

ati sunder durbal ghano kot duare hoyi.
raj saj the deejiyo laj na kahiyo koyi. (8)

ਚੌਪਈ

ਹਮ ਤੁਮ ਕੋਟ ਦੁਆਰੇ ਜੈਹੈ । ਐਸੈ ਪੁਰਖ ਲਹੈ ਤਿਹ ਲਯੈਹੈ ।
ਰਾਜ ਸਾਜ ਤਾਹੀ ਕੋ ਦੀਜੈ । ਮੇਰੋ ਬਚਨ ਸੁਣਨ ਸੁਨਿ ਲੀਜੈ । ੯ ।

Chopaiee

hum tum kot duare jehe. aise purakh lahe teh layehe.
raj saj tahi ko deejai. more bachan sarvan sun leejai. (9)

ਮਰਤੇ ਪਤਿ ਮੁਹਿ ਬਚਨ ਉਚਾਰੇ । ਸੋ ਹੈ ਉਚਰਤ ਸਾਥ ਤੁਮਾਰੇ ।
ਦਿਜ ਬਰ ਸ੍ਰਾਪ ਭੂਪ ਕੋ ਦਿਯੋ । ਤਾ ਤੇ ਭੇਖ ਰੰਕ ਕੋ ਕਿਯੋ । ੧੦ ।
marte pati muhi bachan uchare. so hai uchrat sath tumare.
dij bar sarap bhoop ko diyo. ta te bhekh runk ko kiyo. (10)

ਦੋਹਰਾ

ਇਹੀ ਕੋਟ ਕੇ ਦਾਰ ਮੈ ਬਸਿਯਹੁ ਭੂਪਤਿ ਜਾਇ ।
ਦੇਹਿ ਨਿਪਤਿ ਕੀ ਤਯਾਗ ਕੈ ਦੇਹ ਰੰਕ ਕੀ ਪਾਇ । ੧੧ ।

Dohra

ehi kot ke davar me basiyahu bhoopati jai.
dehi nirpat ki tyag ke deh runk ki paye. (11)

ਤਬ ਰਾਜੈ ਤਾ ਸੋ ਕਹਿਯੋ ਹੈਹੈ ਕਬੈ ਉਪਾਰ ।
ਜੋ ਨਿਪ ਸੋ ਦਿਜਬਰ ਕਹਿਯੋ ਸੋ ਮੈ ਕਹੈ ਸੁਧਾਰ । ੧੨ ।
tab raje ta so kahiyo havehe kabai upar.
jo nrip so dijbar kahiyo so mai kahe sudhar. (12)

ਚੌਪਈ

ਕਛੁ ਦਿਨ ਦੁਰਗ ਦਾਰ ਮੋ ਰਹਿ ਹੈ । ਅਤਿ ਦੁਖ ਦੇਹ ਆਪਨੀ ਲਹਿ ਹੈ ।
ਖੋਜਤ ਤਬ ਰਾਨੀ ਹਯਾ ਐਹੈ । ਤੁਮ ਕੋ ਰਾਜ ਆਪਨੋ ਦੈ ਹੈ । ੧੩ ।

Chopaiee

kachu din durag davag mo rahi hai. ati dukh deh apni lahi ho.
'khojat tab rani haya aehe. tum ko raj apno dai hai. (13)

Couplet :

(He had said), "If there were a poor destitute standing at the gates of the fort, who was very charming, then hand over my kingdom to him without having any hesitation."
(8)

Chopaiee :

"You and I (both of us) will go to the gates of the fort and if we were to meet such a person there, then we will hand over this government (kingdom) to him. You listen carefully to my words!"
(9)

"At the time of his death my spouse had said these words which I am telling you. One great Brahmin had cursed the Raja as such he had assumed the form of a poor man."
(10)

Couplet :

"So at the gates of the fort the Raja would be sitting now. The Raja, after giving up the body of a king had now assumed the form of a destitute."
(11)

"Then the Raja had asked the Brahmin, "Was there any chance of his redemption from the curse. Whatever the Brahmin had told to the Raja, I am telling you now."
(12)

Chopaiee :

(The Brahmin had said), "O Raja! You remain at the gates of the fort by giving lot of suffering and afflictions to your body for few days and then suddenly the queen would come there in search of you and then she would hand over the whole kingdom to you."
(13)

ਦੋਹਰਾ

ਰਾਜ ਵੈਸ ਹੀ ਕਰੈਗੇ ਰੂਪ ਨ ਵੈਸਾ ਹੋਇ ।
ਜਯੋ ਰਾਜਾ ਮੁਹਿ ਕਹਿ ਮੈਏ ਤੁਮੈ ਕਹਤ ਮੈ ਸੋਇ । ੧੪ ।

Dohra

raj vais he kahego roop na vaisa hoyi.
jeyo raja muhi kehi maye tume kehat me soyi. (14)

ਚੌਪਈ

ਹਮ ਤੁਮ ਮਿਲਿ ਖੋਜਨ ਤਹ ਜੈਯੈ । ਜੋ ਨਿਪ ਕਹਿਯੋ ਸੁ ਕਾਜ ਕਮੈਯੈ ।
ਤਬ ਹੋ ਜਿਯਤ ਜਗਤ ਮੈ ਰਹਿਹੋ । ਐਸੇ ਰੂਪ ਭੂਪ ਜਬ ਲਹਿਹੋ । ੧੫ ।

Chopaiee

hum tum mili khojan jeye. jo nrip kahiyo su kaj kameye.
tab ho jiyat jagat main rahiho. aise roop bhoop jab lahiho. (15)

ਰਾਨੀ ਕੋ ਲੈ ਮੰਤ੍ਰੀ ਧਾਯੋ । ਤਵਨ ਪੁਰਖ ਕਰਿ ਨਿਪ ਠਹਰਾਯੋ ।
ਸਕਲ ਦੇਸ ਕੋ ਰਾਜਾ ਕੀਨੋ । ਰਾਜ ਸਾਜ ਸਭ ਤਾ ਕੋ ਦੀਨੋ । ੧੬ ।
rani ko lai mantri dhayo. tawan purakh kari nrip thehrayo.
sakal des ko raja keeno. raj saj sabh ta ko deeno. (16)

ਦੋਹਰਾ

ਨਿਜ ਨਿਪ ਆਪੁ ਸੰਘਾਰਿ ਕੈ ਰਾਨੀ ਚਰਿਤ ਬਨਾਇ ।
ਹੰਕਹਿ ਲੈ ਰਾਜਾ ਕਿਯੋ ਹਿਦੈ ਹਰਖ ਉਪਜਾਇ । ੧੭ । ੧ ।

Dohra

nij nrip aap sanghar ke rani charit banayi.
hankhi lai raja kiyo hirdai harakh upjayi. (17) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਤ੍ਰਿਸਠਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੬੩ । ੧੧੨੯ । ਅਫਜੂ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
tirsathavo charitar samapatam. Sat Subham sat. (63) (1129) aphjun.

ਚੌਪਈ

ਮੈਂਗਲ ਸਿੰਘ ਰਾਵ ਇਕ ਰਹਈ । ਰਾਘੁ ਬੰਸੀ ਜਾ ਕੋ ਜਗ ਕਹਈ ।
ਤਾ ਕੇ ਭਵਨ ਏਕ ਬਰ ਨਾਰੀ । ਜਨੁ ਬਿਧਿ ਅਪਨ ਕਰਨ ਗੜਿ ਭਾਰੀ । ੧ ।

Chopaiee

mengal singh rav ik rahi. raghu bansi ja ko jug kahyi.
ta ke bhawan ek bur nari. jan bidhi apan karan garhi bhari. (1)

Couplet :

“Though your personality (form) will not be same as before but you will carry out the rule of the country in the same fashion. Whatever the Raja had told me at the time of his death, I have told you.” (14)

Chopaiee :

So let us all (you and myself) do accordingly in search of him and enact as per the wishes of the Raja. I would be able to lead this life only when I am able to get a person (Raja) of this type.” (15)

The minister along with the queen went to the gates and made that person as the Raja. He was made the king of the land and the whole government machinery was handed over to him. (16)

Couplet :

After killing the Raja the queen had enacted this deceitful game and by making this poor lover as the king, was very much pleased and overjoyed. (17)(1)

Here the sixty-third episode of King's & Minister's dialogue regarding woman's characterization (witchcraft) from Charitar Pakhyan is completed. All is well.

(63-1129)(Contd)

Chopaiee :

There was a king (Raja) by the name of Maigal Singh and people called him Raghubansi (from Ram's dynasty). He had a beautiful wife at home, who it seems was carved out by the Lord with His own hands (a very charming wife). (1)

ਸੋਰਠਾ

ਦੰਤ ਪ੍ਰਭਾ ਤਿਹ ਨਾਮ ਜਾ ਕੋ ਜਗ ਜਾਨਤ ਸਭੈ ।
ਸੁਰ ਸੁਰਪਤਿ ਅਭਿਰਾਮ ਥਾਕਿਤ ਰਹਤ ਤਿਹ ਦੇਖਿ ਦੁਤਿ । ੨ ।

Sortha

dunt prabha the naam ja ko jug janat sabhai.
sur surpati abhiram thakit rehat the dekhi duti. (2)

ਦੋਹਰਾ

ਇਕ ਚੇਰੀ ਤਾ ਕੇ ਭਵਨ ਜਾ ਮੈ ਅਤਿ ਰਸ ਰੀਤਿ ।
ਬੇਦ ਬਯਾਕਰਨ ਸਾਸਤ੍ਰ ਖਟ ਪੜੀ ਕੋਕ ਸੰਗੀਤਿ । ੩ ।

Dohra

ik cheri ta ke bhawan ja mai ati rus reeti.
bed bayakaran satar khat parhi kok sangeeti. (3)

ਸੋ ਰਾਜਾ ਅਟਕਤ ਭਯੋ ਤਾ ਕੋ ਰੂਪ ਨਿਹਾਰਿ ।
ਦੈ ਨ ਸਕੈ ਤਾ ਕੋ ਕਛੂ ਤਿਯ ਕੀ ਸੌਂਕ ਬਿਚਾਰ । ੪ ।

so raja atkat bheyo ta ko roop nihar.
dai na sakai ta ko kachu triye ki sunk bichar. (4)

ਚੌਪਈ

ਏਕ ਅੰਗੂਠੀ ਨਿਪ ਕਰ ਲਈ । ਲੈ ਤਵਨੈ ਚੇਰੀ ਕੈ ਦਈ ।
ਤਾਹਿ ਕਥਾ ਇਹ ਭਾਤਿ ਸਿਖਾਈ । ਕਹਿਯਹੁ ਪਰੀ ਮੁੰਦ੍ਰਿਕਾ ਪਾਈ । ੫ ।

Chopaiee

ek anguthi nrip kar layi. le tawane cheri ke dayi.
tahi katha eh bhati sikhayi. karihu pari mundrika payi. (5)

ਏਕ ਦਿਵਸ ਨਿਪ ਸਭਾ ਬਨਾਈ । ਸਭ ਇਸਤ੍ਰੀ ਗ੍ਰਿਹ ਬੋਲਿ ਪਠਾਈ ।
ਨਿਪਤਿ ਕਹੀ ਮੁੰਦ੍ਰੀ ਮਮ ਗਈ । ਵਹੁ ਕਹਿ ਉਠੀ ਚੀਨਿ ਮੈ ਲਈ । ੬ ।

ek diwas nrip sabha banayi. sabh istri greh boli pathayi.
nirpat kahi mundri mum gayi. vahu keh uthi cheeni me layi. (6)

ਯਹ ਮੁੰਦ੍ਰਿਕਾ ਕਹਾ ਤੇ ਪਾਈ । ਡਾਰੀ ਹੁਤੀ ਦ੍ਰਿਸਟਿ ਮਮ ਆਈ ।
ਸੋ ਮੈ ਕਰਿ ਉਠਾਇ ਕਰ ਲਈ । ਲੈ ਰਾਜਾ ਜੀ ਤੁਮ ਕੋ ਦਈ । ੭ ।

yeh mundrika kaha te payi. dari huti dristi mum ayi.
so mai kar uthayi kar layi. le raja ji tum ko deyi. (7)

Sortha :

She was called by the name of Dant prabha, which was known to the whole world. By seeing her beautiful glamour even the gods including Indra, would not get tired by watching her. (2)

Couplet :

She had a maid-attendant who was an expert in all chores including game play. She had studied Vedas, grammar, six shastras including Kok Shastra (regarding sex). (3)

On seeing her charm the Raja got involved in her love affair but due to hesitation (from wife) he could not give her any presents etc. (4)

Chopaiee :

The Raja took a ring in his hand and gave it to the maid and told her to say that she had found it lying fallen somewhere. (5)

One day the Raja held his court (darbar) and called all the women from their homes. The Raja said, "My ring had been lost." That maid stood up to say that she had found it. Pray check it." (6)

The Raja asked her, " From where did you get this ring?" It was lying on the way and I per chance had sighted it. So I had picked it up with my hand. O Raja! I am now giving it back to you." (7)

ਦੋਹਰਾ

ਜਾ ਕੋ ਪਰਮੇਸੁਰ ਦਈ ਮੈ ਤਾਹੁ ਕੋ ਦੀਨ ।
ਭੇਦ ਨ ਕਾਹੁ ਤਿਯ ਲਹਿਯੋ ਨਿਪ ਛਲ ਗਯੋ ਪ੍ਰਬੀਨ । ੮ । ੧ ।

Dohra

ja ko parmesur dayi mai tahu ko deen.
bhed na kahu triye lahiyo nrip chul geyo parbeen. (8) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਚੌਸਠਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੬੪ । ੧੧੩੭ । ਅਫਜ਼ੁ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
chōsathvo charitar samapatam. Sat Subham sat. (64) (1137) aphjun.

ਚੌਪਈ

ਰਾਇਕ ਰਾਠ ਮਹੋਬੇ ਰਹੈ । ਮਿਤ੍ਰ ਸਿੰਘ ਜਾ ਕੋ ਜਗ ਕਹੈ ।
ਦਛਿਨ ਪੈਂਡ ਚਲਨ ਨਹਿ ਦੇਈ । ਕੂਟਿ ਲੂਟਿ ਲੋਗਨ ਕਹ ਲੇਈ । ੧ ।

Chopaiee

rayik rath mahobe rahe. mitar singh ja ko jug kahe.
dachin paid chalan nahi deyi. kuti luti logan keh leyi. (1)

ਜੋ ਲਿੰਡਿਆਇ ਤਿਹ ਕੈ ਧਨ ਲਯਾਵੈ । ਜੋ ਐਠੇ ਤਿਹ ਮਾਰਿ ਗਿਰਾਵੈ ।
ਲੂਟਿ ਕੂਟਿ ਸਭ ਹੀ ਕੈ ਲੇਈ । ਅਧਿਕ ਦਰਬੁ ਇਸਤ੍ਰੀ ਕੋ ਦਈ । ੨ ।
jo lindyai teh ke dhan leyave. jo aithe the mar girave.
luti kuti sabh hi ke leyi. adhik darbu istri ko dayi. (2)

ਏਕ ਦਿਵਸ ਧਾਰਾ ਕੋ ਗਯੋ । ਸੂਰਮਾਨ ਸੰਗ ਭੋਟਾ ਭਯੋ ।
ਹੈ ਦੌਰਾਇ ਚਲਤ ਗਿਰ ਪਰਿਯੋ । ਤਬ ਤਿਨ ਆਨ ਸੂਰਮਨ ਧਰਿਯੋ । ੩ ।
ek divas dhara ko geyo. surman sang bhot bheyo.
hai dorai chalat gir pariyo. tab tin aan surman dhariyo. (3)

ਦੋਹਰਾ

ਬਾਧਿ ਕਾਲਪੀ ਲੈ ਗਏ ਤਾਹਿ ਹਨਨ ਕੇ ਭਾਇ ।
ਤਨਕ ਭਨਕ ਸੁਨਿ ਤਿਹ ਤ੍ਰਿਯਾ ਤਹਾ ਪਹੁੰਚੀ ਆਇ । ੪ ।

Dohra

badhi kalpi le gaye tahi hanan ke bhayi.
tanak bhanak suni the triya taha pahunchi ayi. (4)

Couplet :

The Raja said, "Whomsoever the Lord had given it. I would pass it onto her." His wife did not know the secret behind it. Thus the clever Raja had deceived her. (8)(1)

Here the sixty-fourth episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (64-1137)(Contd)

Chopaicee :

There was a Rajput robber living in his palace and was known by the name of Mittar Singh. He would not allow anyone to pass through the southern route and would loot people and kill them (beat them up) (1)

If there were a coward he would loot him and if someone tried to oppose then he would kill him. Thus he would rob everyone and would give lot of money to his wife. (2)

One day he went for a robbery but he was faced with some powerful men. He fell down while racing his horse and he was caught by those warriors. (3)

Couplet :

Those warriors tied him up and brought to the town for killing him. His wife somehow came to know about it and she reached there. (4)

ਚੋਪਈ

ਚੁਨਿ ਚੁਨਿ ਗੋਰਬ ਹੈ ਪਰ ਧਰੈ । ਕਾਹੁ ਕੀ ਸੰਕਾ ਨਹਿ ਕਰੈ ।
ਪਤਿ ਕੈ ਬਧ ਨ ਹੋਇ ਯੈ ਧਾਈ । ਇਹ ਮਿਸਿ ਨਿਕਟਿ ਪਹੁੰਚੀ ਆਈ । ੫ ।

Chopaiee

chuni chuni gorab hai par dharai. kahu ki sankha nahi karai.
pati ke budh na hoyi ye dhayi. eh misi nikat pahunchi ayi. (5)

ਦੋਹਰਾ

ਝਟਿਕ ਬਾਹ ਤੇ ਨਿਜੁ ਪਤਿਹ ਹੈ ਪਰ ਲਯੋ ਚਰਾਇ ।
ਤਾਹੀ ਕੋ ਅਸਿ ਛੀਨਿ ਕੈ ਤਾਹਿ ਚੰਡਾਰਹਿ ਘਾਇ । ੬ ।

Chopaiee

jhatik bah te nij patih hai par leyo charai.
tahi ko asi chhin ke tahi chandarahi ghayi. (6)

ਚੋਪਈ

ਜਵਨ ਸਾਰ ਪਹੁੰਚਯੋ ਤਿਹ ਮਾਰਿਯੋ । ਏਕੈ ਬਾਨ ਮਾਰਿ ਹੀ ਡਾਰਿਯੋ ।
ਕਾਹੁ ਤੇ ਚਿਤ ਡਰਤ ਨ ਭਈ । ਨਿਜੁ ਪਤਿ ਲੈ ਪੁਰਵਾ ਕਹ ਗਈ । ੭ । ੧ ।

Chopaiee

Jawan sawar pahuchiyo the mariyo. ekai baan mar hi dariyo.
kahu te chit darat na bhayi. nij pat lai purva keh gayi. (7) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਪੈਸਠਵੈ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੬੫ । ੧੧੪੪ । ਅਫਜੁੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
paesathavo charitar samapatam. Sat Subham sat. (65) (1144) aphjun.

ਦੋਹਰਾ

ਦੁਹਿਤਾ ਏਕ ਵਹੀਰ ਕੀ ਰੂਪ ਸਹਰ ਕੇ ਮਾਹਿ ।
ਤਾ ਕੇ ਸਮ ਤਿਹੂੰ ਲੋਕ ਮੈ ਰੂਪਵਤੀ ਕਉ ਨਾਹਿ । ੧ ।

Dohra

duhit ek vaheer ki roop sehar ke mahi.
ta ke sam tihun lok mai roopwati kau nahi. (1)

ਅਗਨਤ ਧਨੁ ਬਿਧਿ ਘਰ ਦਯੋ ਅਮਿਤ ਰੂਪ ਕੋ ਪਾਇ ।
ਲੋਕ ਚੌਦਹੂੰ ਮੈ ਸਦਾ ਰੋਸਨ ਰੋਸਨ ਰਾਇ । ੨ ।
agnat dhan bidhi ghar deyo amit roop ko payi.
lok chodhun mai rosan rosan rayi. (2)

Choupaiee

She picked up some cowdung cakes and placed them on the horse without caring for anyone. She moved very quickly lest her husband may be killed in the meanwhile, so she managed to reach near them with this pretext. (5)

Couplet :

She took hold of her husband's arm and with a jerk managed to put him on the horse back and taking his sword (of the robber) killed them. (6)

Chopaiee :

Whosoever approached them was killed by her with one arrow only. She was not afraid of anyone in her mind and came back to the town along with her husband. (7)

Here the sixty-fifth episode of Minister's & King's dialogue regarding woman's characterization from Charitar Pakhyani is completed. All is well. (65-1144)(Contd)

Couplet :

There was a daughter of a minister in the town of Roop Nagar. There was none else so beautiful in all the three worlds. (1)

Apart from her charm, God Almighty had bestowed on her lot of wealth as well. Roshan Rai (minister's daughter) was famous throughout the world (in the fourteen regions). (2)

ਸਾਮ ਦੇਸ ਕੇ ਸਾਹ ਕੋ ਸੁੰਦਰ ਏਕ ਸਪੂਤ ।
ਸੂਰਤਿ ਸੀਰਤਿ ਮੈ ਜਨੁਕ ਆਪੁ ਅਨਯੋ ਪੁਰਹੂਤ । ੩ ।
sam des ke sah ko sunder ek sapoot.
soorat seerat mai janak aap anyo parhoot. (3)

ਸੁਮਤਿ ਸੈਨ ਸੁਰਾ ਬਡੋ ਖੇਲਣ ਚਰਿਯੋ ਸਿਕਾਰ ।
ਸੁਨ ਸਿਚਾਨੇ ਸੰਗ ਲੈ ਆਯੋ ਬਨੈ ਮੰਝਾਰ । ੪ ।
sumit sain sura bado khelan chariyo sikar.
sawan sichane sung lai ayo bane manjhar. (4)

ਸੁਮਤਿ ਸੈਨ ਸਭ ਸਭਾ ਮੈ ਐਸੇ ਉਚਰੇ ਬੈਨ ।
ਜਿਹ ਆਗੇ ਆਵੈ ਹਨੈ ਐ ਕੋਉ ਮ੍ਰਿਗਹਿ ਹਨੈਨ । ੫ ।
sumit sain sab sabha mai aise uchre bain.
jeh aage avai hanai au koyu mrighi hanain. (5)

ਚੌਪਈ

ਮ੍ਰਿਗ ਜਾ ਕੇ ਆਗੇ ਹੈ ਆਵੈ । ਵਹੈ ਆਪਨੋ ਤੁਰੈ ਧਵਾਵੈ ।
ਕੈ ਮ੍ਰਿਗ ਮਾਰੈ ਕੈ ਗਿਰਿ ਮਰੈ । ਯੋ ਗ੍ਰਿਹ ਕੋ ਦਰਸਨ ਨਹਿ ਕਰੈ । ੬ ।

Chopaiee

mrig ja ke agai haiv avai. vahe apno turo dhavave.
ke mrig marai ke giri marai. ye greh ke darsan nahi karo. (6)

ਹੁਕਮ ਧਨੀ ਕੋ ਐਸੇ ਭਯੋ । ਜਾਜ ਪੁਤ੍ਰ ਅਗੇ ਮ੍ਰਿਗ ਗਯੋ ।
ਸੁਮਤਿ ਸਿੰਘ ਤਬ ਤੁਰੈ ਧਵਾਯੋ । ਪਾਛੈ ਲਗਿਯੋ ਹਿਰਨ ਕੋ ਆਯੋ । ੭ ।
hukam dhani ko aise bheyo. jaj putar agai mrig geyo.
sumit singh tab ture dhavayo. pache lago hiran ko ayo. (7)

ਦੋਹਰਾ

ਪਾਛੈ ਲਗਿਯੋ ਹਿਰਨ ਕੇ ਰੂਪ ਪਹੁੰਚਯੋ ਆਇ ।
ਦੁਹਿਤਾ ਹੇਰਿ ਵਜੀਰ ਕੀ ਰੂਪ ਰਹੀ ਮੁਰਝਾਇ । ੮ ।

Dohra

pache lagiyo hiran ke roop pahunchyo ayi.
duhita heri vajeer ki roop rahi murjhayi. (8)

ਚੌਪਈ

ਪਾਨ ਖਾਇ ਕਰ ਪੁਰੀ ਬਨਈ । ਪੀਕ ਡਾਰਿ ਨਿਪ ਸੁਤ ਪਰ ਦਈ ।
ਸੁਮਤਿ ਸੈਨ ਮੁਰਿ ਤਾਹਿ ਨਿਹਾਰਿਯੋ । ਤਾ ਕੋ ਸੋਕ ਦੁਰਿ ਕਰਿ ਡਾਰਿਯੋ । ੯ ।

Chopaiee

paan khayi kar puri banyi. peek dari nrip sut par deyi.
sumit sain muri tahi nihariyo. ta ko sok duri kari dariyo. (9)

The king of the land of Sham (Syria) had a son. By virtue of his appearance and temper he was a replica of Indra (god) more or less. (3)

The same warrior, Sumat Sain then went on a hunting expedition. He reached a forest along with dogs and hawks. (4)

He had told his entourage (assembly) that if a deer came in front of anyone, then he alone would kill him (deer) and none else should try (to kill). (5)

Chopaiee :

Whosoever was confronted with a deer should chase him by racing his horse. Either he should kill the deer or he should kill himself by falling down on the ground but should not show his face by coming back home (without the kill). (6)

It so happened as per Lord's will that a deer came in front of the prince only. Then Sumat Singh raced his horse and started chasing the deer. (7)

Couplet :

While chasing the deer the prince came to the town of Roop Nagar. The minister's daughter saw him and got enamoured by his charm, (became unconscious). (8)

Chopaiee :

She was chewing a betel nut and after eating it, the woman made a small pack of the juice (betel nut) and threw it onto the prince. Sumat Sain turned back and saw her and by giving a glance made her comfortable (removed her restlessness or pain). (9)

ਮੰਦਰ ਪੈ ਨਿਪ ਸੁਤਹਿ ਬੁਲਾਯੋ । ਮਨ ਭਾਵਤ ਕੋ ਭੋਗ ਕਮਾਯੋ ।
ਹਰਿਨ ਹਨਨ ਯੋ ਹੁਤੈ ਸੁ ਭਾਖਯੋ । ਕਾਮਕੇਲ ਦੁਹੀਅਨ ਰਸ ਚਾਖਯੋ । ੧੦ ।
mandar pai nrip suthi bulayo. man bhavat ko bhog kamayo.
harin hanan yo huto so bhakhyo. kamkel duhuan rus chakhyo. (10)

ਚਾਰਿ ਪਹਰ ਰਜਨੀ ਸੁਖ ਪਾਯੋ । ਕਾਮਕੇਲ ਦੁਹੀਅਨ ਕੋ ਭਾਯੋ ।
ਅਤਿ ਪ੍ਰਮੁਦਿਤ ਮਨ ਭੀਤਰ ਭਏ । ਭਾਤਿ ਭਾਤਿ ਕੋ ਆਸਨ ਲਏ । ੧੧ ।
char pehar rajni sukh payo. kamkel duhuan ko bhayo.
ati parmudit man bhetar bhaye. bhati bhati ke asan laye. (11)

ਦੋਹਰਾ

ਕੋਕ ਸਾਸਤ੍ਰ ਕੋ ਉਚਰੈ ਰਮਤ ਦੋਊ ਸੁਖ ਪਾਇ ।
ਭਾਤਿ ਭਾਤਿ ਆਸਨ ਕਰੈ ਗਨਨਾ ਗਨੀ ਜਾਈ । ੧੨ ।

Dohra

kok sastar ko uchre ramat doyu sukh payi.
bhati bhati asan kare ganana gani jayi. (12)

ਪ੍ਰਾਤ ਹੋਤ ਨਿਸਿ ਬਸਿ ਚਲਿਯੋ ਗਹਿਯੋ ਪਯਾਦਨ ਆਇ ।
ਬਾਧਿ ਹਨਨ ਕੋ ਚਲੇ ਰਹਿਯੋ ਨ ਕਛੁ ਉਪਾਇ । ੧੩ ।
prat hot nisi basi chaliyo gahiyo payadan ayi.
badhi hanan ko chalai rahiyo na kachu upayi. (13)

ਚੌਪਈ

ਨਿਪ ਸੁਤ ਬਾਧਿ ਪਯਾਦਨ ਲਯੋ । ਦੇਖਨ ਲੋਗ ਨਗਰ ਕੋ ਗਯੋ ।
ਰਾਜਾ ਜੁ ਕੋ ਧਾਮ ਤੇ ਨੇਰਿਯੋ । ਮਹਲਨ ਚਰੇ ਰਾਵ ਜੁ ਹੇਰਿਯੋ । ੧੪ ।

Chopaiee

nrip sut badh payadan leyo. dekhan log nagar ko geyo.
raja ju ke dham te neriyo. mehlán chare rav ju heriyo. (14)

ਰੋਮਾਨਿ ਤੁਰਕੀ ਤੁਰਾ ਬੁਲਾਯੋ । ਆਪੁ ਪੁਰਖ ਕੋ ਭੇਖ ਬਨਾਯੋ ।
ਸਵਾ ਲਾਖ ਕੋ ਅਬਰਨ ਕਰਿਯੋ । ਸਯਾਮ ਬਰਨ ਕੋ ਬਾਨਾ ਧਰਿਯੋ । ੧੫ ।
homani turki tura bulayo. aap purakh ko bhekh banayo.
sava lakh ko abran kariyo. sayam baran ko bana dhariyo. (15)

ਦੋਹਰਾ

ਤਿਹ ਕੋ ਰੂਪ ਨਿਹਾਰਿ ਕੈ ਭੂਪ ਰਹਿਯੋ ਮੁਰਛਾਇ ।
ਕੋਨ ਨਿਪਤਿ ਕੋ ਪੁਤ੍ਰ ਯਹ ਤਾ ਕੋ ਲੇਹੁ ਬੁਲਾਇ । ੧੬ ।

Dohra

the ko roop nihari ke bhoop rahiyo murchayi.
koun nirpat ko putar yeh ta ko lehu bulayi. (16)

The woman called the prince to a temple (house) and had a (sexual) love affair with him to her satisfaction. The prince told her that he had come there to kill the deer. Both then enjoyed sensuous pleasure. (10)

The four pehars (twelve hours) of the night were spent in their sensuous pleasure, which both of them enjoyed. They enjoyed their company and had sexual relations of all types. (11)

Couplet

As mentioned in Kok Shastra they had love affairs of various types and enjoyed their company. Numerous styles of sexual companionship were enjoyed by them which cannot be enumerated. (12)

At the dawn of day, the night had come to an end and the guards caught hold of them. They were going to take them for killing them as there was no other way to escape punishment. (13)

Chopaiee :

The king's son was tied by the guards and all the people of town came to see him. When they passed near the Raja's palace then the Raja also climbed up and saw him. (14)

Roshan Rai then sent for her Turkish horse and assumed the form of a male (man). She wore ornaments worth one and a quarter lakh and wore a black coloured dress. (15)

Couplet :

On seeing the beauty of Roshan Rai, the Raja became unconscious. "Who is this man and which Raja's son's call him in ?" (he ordered). (16)

ਚੋਪਈ

ਨਿਪ ਕੋ ਬਚਨ ਭਿਤ ਸੁਨਿ ਧਾਏ । ਮੰਤ੍ਰੀ ਕੀ ਦੁਹਿਤਾ ਦਿਗ ਆਏ ।
ਕੋਨ ਦੇਸ ਏਸਰ ਤੁਹਿ ਜਾਯੋ । ਚਲੋ ਰਾਵ ਜੁ ਬੋਲਿ ਪਠਾਯੋ । ੧੭ ।

Chopaiee

nrip ko bachan bhrit suni dhaye. mantri ki duhita dig aye.
koyun des easvar tuhi jayo. chalo raav ju boli pathayo. (17)

ਦੋਹਰਾ

ਕੋਨ ਨਿਪਤਿ ਕੋ ਪੁਤ੍ਰ ਤੈ ਕਯੋ ਆਯੋ ਇਹ ਦੇਸ ।
ਕਯੋ ਮੁਸਕੀ ਘੋਰਾ ਚਰਿਯੋ ਧਰਿਯੋ ਅਸਿਤ ਕਯੋ ਭੇਸ । ੧੮ ।

Dohra

kaun nirpat ko putar te keyo ayo eh des.
keyo muski gora chariyo dhariyo amit keyo bhes. (18)

ਛਪੇ ਛੰਦ

ਨ ਹੈ ਨਿਪਤਿ ਕੋ ਪੁਤ੍ਰ ਨ ਹੈ ਦੇਸਨ ਕੋ ਰਾਈ ।
ਤਵ ਮੰਤ੍ਰੀ ਕੀ ਸੁਤਾ ਲਖਨ ਕੋਤਕ ਕੋ ਆਈ ।
ਸਾਸਤ੍ਰ ਸਿਮਿਤ੍ਰਨ ਮਾਹਿ ਸਦਾ ਸਵਨਨ ਸੁਨਿ ਪਾਯੋ ।
ਤਤੁ ਲਖਨ ਕੇ ਹੇਤ ਮੋਰ ਹਿਯਰਾ ਉਮਗਾਯੋ ।
ਤਬੈ ਉਚਰਿਹੈ ਬੈਨ ਜਬੈ ਨੇਤ੍ਰਨ ਸੋ ਲਹਿਹੈ ।
ਬਿਨੁ ਨੇਤ੍ਰਨ ਕੇ ਲਹੈ ਭੇਦ ਨਿਪ ਤੁਮੈ ਨ ਕਹਿਹੈ । ੧੯ ।

Chhapai Chhand

na hai nirpat ko putar na hai desan ko rayi.
tav mantri ki suta lakhan kotak ko ayi.
sastar simtran mahi sada sarvanan payo.
tatu lakhan ke het mor hiyara umgayo.
tabai uchrihai bain jabai netran so lahiho.
bin netran ke laho bhed nrip tumai na kahiho. (19)

ਕਹਿਯੋ ਨਿਪਤਿ ਮਹਿ ਭੇਦ ਬਤਾਵਹੁ । ਰੋਸਨ ਰਾਇ ਨ ਹਿੰਦੇ ਲਜਾਵਹੁ ।
ਤੁਮਰੀ ਕਹੀ ਹਿੰਦੈ ਮੈ ਰਾਖੋ । ਭੇਦ ਔਰ ਤਨ ਕਛੁ ਨ ਭਾਖੋ । ੨੦ ।

kahiyo nirpat muhi bhed batavhu. rosan rai na hirdai lajavhu.
tumri kahi hirdai mai rakho. bhed aur tan kachu na bakho. (20)

Chopaiee :

On taking Raja's orders, the attendants ran forward and came to the (minister's daughter) Roshan Rai. They said on arrival, "Which (country's) Raja's son are you ? Come (with us) the king had sent us to call you." (17)

When she arrived near the Raja, he asked, "Which Raja's son are you and why have you come to this land? Why are you riding a brown coloured horse and why are you wearing black robes ?" (18)

Chhapai Chhand :

She said, "Neither I am any Raja's son nor a Raja of any country. I am the daughter of your minister and have come to watch this fun (scene). I have always heard such parables from shastras and smritis with my ears. To find out the truth about such episodes my mind was keen to know. Once I see with my own eyes, then only I shall speak something. O Raja! Without seeing the facts with my own eyes, I cannot reveal any secret." (19)

Chopaiee :

The Raja said, "Tell me the secret of your move. O Roshan Rai! Do not hesitate to tell me. I will keep your words within myself (in my heart) and will not divulge your secret to anyone." (20)

ਦੋਹਰਾ

ਸੁਨ ਰਾਜਾ ਜੁ ਮੈ ਕਹੈ ਕਿਸੁ ਨ ਦੀਜਹੁ ਭੇਦ ।
ਜੁ ਕਛੁ ਸਾਸਤ੍ਰ ਸਿਮ੍ਰਿਤਿ ਕਹਤ ਐਰ ਉਚਾਰਤ ਬੈਦ । ੨੧ ।

Dohra

sun raja ju mai kaho kisu na deejhu bhed.
ju kachu sastar simrit kehat aur ucharat baid. (21)

ਜਹਾ ਸਾਪ ਕਹ ਚੋਰ ਕਰਿ ਮਾਰਤ ਲੋਗ ਰਿਸਾਇ ।
ਤੁਰਤ ਧਰਨਿ ਤਿਹ ਠੋਰ ਕੀ ਧਮਕਿ ਰਸਾਤਲ ਜਾਇ । ੨੨ ।

jaha sadh keh chor kari marat log risayi.
turat dharan the thor ki dhamik rastal jayi. (22)

ਚੋਪਈ

ਜੋ ਸਾਸਤ੍ਰ ਸਿਮ੍ਰਿਤਨ ਸੁਨਿ ਪਾਈ । ਸੋ ਕੋਤਕ ਦੇਖਨ ਕਹ ਆਈ ।
ਦੇਖੇ ਕਹਾ ਇਹ ਠਾ ਅਬ ਹੈ ਹੈ । ਫਟਿ ਹੈ ਧਰਨਿ ਕਿ ਨਾਹਿ ਫਟਿ ਜੈਹੈ । ੨੩ ।

Chopaiee

jo sastar mistran suni payi. so kotak dekhan keh ayi.
dekhe kaha eh tha ab haiv hai. phati hai dharani ki nahi phati jehe. (23)

ਦੋਹਰਾ

ਜੁ ਕਛੁ ਕਥਾ ਸੁਵਨਨ ਸੁਨੀ ਸੁ ਕਛੁ ਕਹੀ ਤੁਯ ਦੇਵ ।
ਅਪਨੇ ਚਿਤ ਮੈ ਰਾਖਿਯੋ ਕਿਸੁ ਨ ਦੀਜਹੁ ਭੇਵ । ੨੪ ।

Dohra

jo kuch katha Sarwan suni so kuch kahi tuye dev.
ane chit me rakhiyo kisai na deejio bhev. (24)

ਸੁਨਤ ਬਚਨ ਤਾ ਕੇ ਨਿਪਤਿ ਨਿਕਟਿ ਬੋਲਿ ਤਿਹ ਲੀਨ ।
ਸਯਾਮ ਸਾਹ ਕੋ ਪੁਤ੍ਰ ਲਖਿ ਤੁਰਤ ਬਿਦਾ ਕਰਿ ਦੀਨ । ੨੫ ।

sunat bachan ta ke nirpat nikat boli teh leen.
sayam sah ko putar lakhi turat bida kar deen. (25)

ਦੁਹਿਤਾ ਦਈ ਵਜੀਰ ਕੀ ਹੈ ਗੈ ਦਏ ਅਨੇਕ ।
ਪਤਿ ਕੀਨੋ ਛਲਿ ਕੈ ਤੁਰਤ ਬਾਰ ਨ ਬਾਕਯੋ ਏਕ । ੨੬ ।

duhita dayi vajeer ki hai gai daye anek.
pati keeno chhal ko turat bar na bankyo ek. (26)

Couplet :

"O Raja ! Listen. Whatever I will say, keep it secret and do not disclose it to anyone. Whatever had been mentioned in shastras, smritis and Vedas, I will say only that much." (21)

Where people call a mendicant, a thief and then kill him being enraged-that (Earth) land will go down to the netherlands (patal). (22)

Chopaiee :

"I have come to watch the (drama) scene, as stated in shastras, smritis and heard by me. I want to see what happens here, whether the Earth bursts or not." (23)

Couplet :

"O Raja ! Whatever episode I had heard with my ears, I have related to you. Please keep this secret within your heart only and do not divulge this secret to anyone." (24)

Raja, on hearing her words, called her near to him and on seeing the son of the Raja of Syria, left him Scot free. (25)

He got the minister's daughter married to him and gave many elephants and horses as presents.. The minister's daughter (Roshan Rai) through her deceit accepted him as her spouse instantly and did not allow any harm being done to him. (26)

ਚੌਪਈ

ਝੁਠਾ ਤੇ ਸਾਚਾ ਕਰਿ ਡਾਰਿਯੋ । ਕਿਨਹੁ ਭੇਦ ਨ ਹਿੰਦੈ ਬਿਚਾਰਿਯੋ ।
ਸਾਮ ਦੇਸ ਲੈ ਤਾਹਿ ਸਿਧਾਈ । ਤੇਗ ਤਰੇ ਤੇ ਲਯੋ ਬਚਾਈ । ੨੭ ।

Chopaiee

jhutha te sacha kar dariyo. kinhu bhed na hirdai bichariyo.
sam des lai tahi sidhayi. teg tarai te leyo bachai. (27)

ਦੋਹਰਾ

ਅਤਿਭੂਤ ਗਤਿ ਬਨਿਤਾਨ ਕੀ ਜਿਹ ਨ ਸਕਤ ਕੋਊ ਪਾਇ ।
ਭੇਦ ਹਾਥ ਆਵੈ ਨਹੀ ਕੋਟਿਨ ਕਿਯੋ ਉਪਾਇ । ੨੮ । ੧ ।

Dohra

atibhhot gati banitan ko jeh na sakat koyu payi.
bhed hath avai nahi kotin keyo upaye. (28) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਛਿਆਸਠਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੬੬ । ੧੧੭੨ । ਅਫਜ਼ੁ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
chiyasathavo charitar samapatam. Sat Subham sat. (66) (1172) aphjun.

ਚੌਪਈ

ਦਛਿਨ ਦੇਸ ਬਿਚਰਨ ਨਾਰੀ । ਜੋਗੀ ਗਏ ਭਏ ਘਰ ਬਾਰੀ ।
ਚਤੁਰ ਸਿੰਘ ਰਾਜ ਤਹ ਭਾਰੋ । ਚੰਦਬੰਸ ਮੈ ਰਹੈ ਉਜਿਯਾਰੋ । ੧ ।

Chopaiee

dachin des bichran nari. jogi gaye bhave ghur bari.
chatur singh raj the bharo. chanderbuns mai rahe ujiyaro. (1)

ਹੈ ਗੈ ਰਥ ਪੈਦਲ ਬਹੁ ਵਾ ਕੇ । ਐਰ ਭੂਪ ਕੋਊ ਤੁਲਿ ਨ ਤਾ ਕੇ ।
ਰੂਪ ਕਲਾ ਤਾ ਕੀ ਬਰ ਨਾਰੀ । ਜਨੁ ਰਤਿ ਪਤਿ ਤੇ ਭਈ ਕੁਮਾਰੀ । ੨ ।
hai gai rath paidal bahu va ke. aour bhoop koyu tuli na ta ke.
roop kala ta ki bar nari. jan rati pati te bhayi kumari. (2)

ਅਧਿਕ ਰਾਵ ਤਾ ਕੇ ਬਸਿ ਰਹੈ । ਜੋ ਵਹੁ ਮੁਖ ਤੇ ਕਹੈ ਸੁ ਕਹੈ ।
ਰੂਪ ਮਤੀ ਤਿਹ ਤ੍ਰਾਸ ਨ ਡਰੈ । ਜੋ ਚਿਤ ਭਾਵੈ ਸੋਈ ਕਰੈ । ੩ ।
adhik rav ta ke basi rahe. jo vahu mukh te kahe so kahe,
roop mati teh tras na darai. jo chit bhavai soyi karai. (3)

Chopaiee :

She made the falsehood as Truth and no one thought about this secret. Roshan Rai, along with the spouse, went back to Syria (land), thus saving him from the sword's onslaught. (27)

Couplet :

The characteristics of women are really strange and no one would see through these secrets. In spite of all efforts, it is impossible to gauge their depth or secrets. (28)

Here the sixty-sixth episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (66-1172)(Contd)

Chopaiee

The women of the Southern areas are very knowledgeable and even Yogis become householders by going there. There was a mighty Raja Chattar Singh, who was famous in Grander bans (moon's Dynasty). (1)

He had plenty of horses, elephants, chariots and infantry men and there was no other Raja on par with him. He had a charming wife named Roop Kala. It seemed as if she was the daughter of Rati's spouse kamdev (god of love). (2)

More or less the Raja was under her control and whatever she would say was repeated by him as well. Roop Mati was not afraid of him. She would do according to her own wish (as desired by her). (3)

ਦੋਹਰਾ

ਇਕ ਦਿਨ ਬੈਠੋ ਤਿਰਯਨ ਮੈ ਹੋਡ ਪਰੀ ਤਿਨ ਮਾਹਿ ।
ਪਿਯ ਦੇਖਤ ਕੋਊ ਜਾਰ ਸੋ ਭੋਗ ਸਕਤ ਕਰਿ ਨਾਹਿ । ੪ ।

Dohra

ik din baitho triyan mai hod pari tin mahi.
piye dekhat koyu jar so bhog sakat kari nahi. (4)

ਚੌਪਈ

ਰਾਨੀ ਬਾਤ ਚਿਤ ਮੈ ਰਾਖੀ । ਮੁਖ ਤੇ ਕਛੂ ਨ ਤਿਹ ਠਾ ਭਾਖੀ ।
ਏਕ ਦੋਇ ਜਬ ਮਾਸ ਬਿਤਾਯੋ । ਆਨ ਰਾਵ ਸੋ ਬਚਨ ਸੁਨਾਯੋ । ੫ ।

Chopaiee

rani bat chit mai rakhi. mukh te kachu na the tha bhakhi.
ek doyi jab mas bitayo. aan rav so bachan sunayio. (5)

ਸੁਨੁਨ੍ਰਿਪ ਮੈ ਸਿਵ ਪੂਜਨ ਗਈ । ਬਾਨੀ ਮੋਹਿ ਤਹਾ ਤੈ ਭਈ ।
ਏਕ ਬਾਤ ਐਸੀ ਬਹਿ ਜੈਹੈ । ਸਭ ਕੋ ਭੋਗ ਕਰਤ ਦ੍ਰਿਸਟੈ ਹੈ । ੬ ।
sununrip mai siv poojan gayi. bani mohi taha te bhayi.
ek bat aisi bahi jehe. sabh ko bhog karat dristi hai. (6)

ਦੋਹਰਾ

ਜੋ ਕੁਛ ਮੋਹਿ ਸਿਵਜੂ ਕਹਿਯੋ ਸੁ ਕਛੂ ਕਹਿਯੋ ਤੁਹਿ ਦੇਵ ।
ਚਿਤ ਅਪਨੇ ਮੈ ਰਾਖਿਯਹੁ ਕਿਸੂ ਨ ਦੀਜਹੁ ਭੇਵ । ੭ ।

Dohra

jo kuch mohi Sivji kahiyo so kuch kahiyo tuhi dev.
chit apne mai rakhiyo kisu na deejhu bhev. (7)

ਐਸੇ ਨ੍ਰਿਪ ਸੋ ਭਾਖਿ ਕੈ ਦਿਨ ਦ੍ਰੈ ਚਾਰ ਬਿਤਾਇ ।
ਸਕਲ ਕੋਠਰਿਨ ਤੇ ਲਏ ਸਭ ਹੀ ਜਾਰ ਬੁਲਾਇ । ੮ ।

aise nrip so bhakhi ke din dev char bitayi.
sakal kathorin te laye sabh hi jar bulayi. (8)

ਆਪਨ ਸੋ ਲੋਡਿਯਨ ਸੋ ਜਾਰ ਦਏ ਚਿਮਟਾਇ ।
ਪਠੈ ਏਕ ਚੇਰੀ ਦਈ ਕਹੈ ਨ੍ਰਿਪਤਿ ਸੋ ਜਾਇ । ੯ ।

apan so lodiyan so jar daye chimtai.
pathai ek cheri dayi kaho nirpati so jaye. (9)

Couplet

One day the women decided on a bet that no one could have sexual relations with her paramour while being watched by the spouse. (4)

Chopaiee :

The queen (Rani) kept this thing in mind, though she did not say anything that time (with her tongue). After the elapse of one or two months she said to the king (Raja). (5)

“O Raja ! Listen. I had gone to worship Shiva and there I heard a heavenly voice. One thing it said that whosoever will come and sit here, will find that everyone was busy in (one’s sexual affair) carrying out sexual companionship.” (6)

Couplet :

“O dear Raja ! Whatever Shiva had told me, I am telling you exactly like that, keep this thing to yourself and do not leak out this secret to anyone else. (7)

After telling the Raja like this, few days had passed and then she called all the paramours of various women from their houses. (8)

Then all of them including herself and her maids were in the process of having sexual relationship with their lovers and then sent a message to the Raja through a maid to come there. (9)

ਚੌਪਈ

ਜੁ ਮੈ ਤੁਮੈ ਸਿਵ ਬਾਨੀ ਕਹੀ । ਵਹੈ ਬਾਤ ਤੁਮਰੇ ਗ੍ਰਿਹ ਲਹੀ ।
ਛੋਰਿ ਸਸਤ੍ਰ ਚਲਿ ਤੁਰਤ ਨਿਹਾਰਹੁ । ਕਛੁ ਕੋਪ ਨਹਿ ਹਿਦੈ ਬਿਚਾਰਹੁ । ੧੦ ।

Chopaiee

jo mi tume Siv bani kahi.vahi bat tumre greh lahi.
chor satar chali turat niharu. kachu kop nahi hirdai bicharhu. (10)

ਦੋਹਰਾ

ਤੁਰਤ ਬਚਨ ਸੁਨਿ ਨਿਪ ਗਯੋ ਕੇਲ ਕਰਤ ਜਹ ਤੀਯ ।
ਸਿਵ ਕਧ ਬਚਨ ਸੰਭਾਰਿ ਕੈ ਠਟਕਿ ਰਹਤ ਭਯੋ ਜੀਯ । ੧੧ ।

Dohra

turat bachan suni nrip geyo kel karat jeh triye.
Siv kadh bachan sambhar ke thatik rehat bheyo jiye. (11)

ਚੌਪਈ

ਮੁਹਿ ਜੁ ਤ੍ਰਿਯਾ ਸਿਵ ਬੈਨ ਉਚਾਰੇ । ਸਾਚ ਭਏ ਵਹ ਧਾਮ ਹਮਾਰੇ ।
ਰੂਪ ਮਤੀ ਮੁਹਿ ਝੂਠਿ ਨ ਕਹਿਯੋ । ਅਬ ਸੋ ਸਾਚ ਤਵਨ ਕੋ ਲਹਿਯੋ । ੧੨ ।

Chopaiee

muhi jo triya Siv bain uchare. sach bhaye veh dham hamare.
roop mati mohe juthi na kahiyo. ab so sach tavan ko lahiyo. (12)

ਦੋਹਰਾ

ਰਤਿ ਕਰਿ ਕੈ ਸਭ ਹੀ ਤ੍ਰਿਯਨ ਦੀਨੇ ਜਾਰ ਉਠਾਇ ।
ਆਪੁ ਆਨਿ ਨਿਪ ਸੋ ਕਹਿਯੋ ਬਹਿਗੀ ਬਾਤ ਬਨਾਇ । ੧੩ ।

Dohra

rati kari ke sabh hi triyan dinai jaar uthayi.
aap aan nrip so kahiyo bahigi baat banayi. (13)

ਜੋ ਮੈ ਤੁਮ ਸੋ ਨਿਪ ਕਹਿਯੋ ਬਾਤ ਜਬ ਵਹੈ ਲਹੀ ।
ਕੋਪ ਨ ਚਿਤ ਮੈ ਕੀਜਿਯਹੁ ਸਿਵ ਕੇ ਬਚਨ ਸਹੀ । ੧੪ ।

jo mai tum so nrip kahiyo baat jab vahe lahi.
kop na chit mai keejiyo Siv ke bachan sahi. (14)

ਕਿੰਨਰ ਜਛੁ ਭੁਜੰਗ ਗਨ ਨਰ ਮੁਨਿ ਦੇਵ ਅਦੇਵ ।
ਤ੍ਰਿਯ ਚਰਿਤ੍ਰ ਕੋ ਚਿਤ ਮੈ ਰੰਚੁ ਨ ਚੀਨਤ ਭੇਵ । ੧੫ । ੧ ।

kinar juch bhujang gan nur muni dev adev.
triye charitar ko chit mai runch na chenat bhev. (15) (1)

Chopaiee :

"She said to the Raja that whatever I had told you, I have seen myself in your house. Leaving your weapons come and watch yourself and do not have any wrathfulness in mind". (10)

Couplet :

On hearing these words, the Raja came there immediately where the Women were busy in their love-affairs. On being reminded of Shiva's words and seeing all this, he got bewildered and shocked. (11)

"Whatever heavenly (Shiva's) words, as told by my wife, was seen happening in my house itself. So Roop Mati had not told me any lies (undtruth). Now I have followed the truth of her words." (12)

Couplet:

All those women then sent away their paramours after having sensuous pleasure. The Rani also came to the Raja and sat down beside him and said. (13)

"O Raja! Whatever I had told you, You have seen yourself. Do not have any wrath in mind, as Shiva's words were correct." (14)

None out of the Kinar, demi-gods, snakes, Shiva's musicians, men, Munis, gods and demons have been able to decipher the mind of the woman so far or their secret of deceitful intentions. (15)(1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਸਤਾਸਠਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੬੭ । ੧੧੮੭ । ਅਫਜ਼ੀ ।
 iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
 satasathavo charitar samapatam. Sat Subham sat. (67) (1187) aphjun.

ਦੋਹਰਾ

ਸਾਹੁ ਏਕ ਗੁਜਰਾਤ ਕੋ ਤਾ ਕੇ ਗ੍ਰਿਹ ਇਕ ਪੂਤ ।
 ਸੌਦਾ ਕੋ ਚੌਕਸ ਕਰੈ ਪਿਤੁ ਤੇ ਭਯੋ ਸਪੂਤ । ੧ ।

Dohra

sahu ek gujrat ko ta ke greh ik poot.
 sauda ko chokas karai pitu te bheyo sapoot. (1)

ਨਾਉ ਕੇ ਇਕ ਪੂਤੁ ਸੇ ਤਾ ਕੋ ਰਹੈ ਪਯਾਰ ।
 ਸੂਰਤਿ ਮੈ ਦੋਊ ਏਕਸੋ ਕੋਊ ਨ ਸਕੈ ਬਿਚਾਰ । ੨ ।

nayu ke ik putar se ta ko rahe payar.
 soorat mai doyu ekso koyu na sakai bichar. (2)

ਚੌਪਈ

ਸਾਹੁ ਪੂਤੁ ਸਸੁਰਾਰੇ ਚਲੋ । ਸੰਗ ਲਏ ਨਉਆ ਸੁਤ ਭਲੋ ।
 ਗਹਿਰੇ ਬਨ ਭੀਤਰ ਦੋਊ ਦਏ । ਬਚਨ ਕਹਤ ਨਉਆ ਸੁਤ ਭਏ । ੩ ।

Chopaiee

sahu putar sasurare chalo. sung laye nayua sut bhalo.
 gehre bun bhetar doyu daye. bachan kehat nayua sut bhave. (3)

ਨਉਆ ਕੇ ਸੁਤ ਬਚਨ ਉਚਾਰੇ । ਸੁਨੋ ਸਲਹੁ ਸੁਤ ਬੈਨ ਹਮਾਰੇ ।
 ਤਬ ਹੋ ਯਾਰ ਤੁਮੈ ਪਹਿਚਾਨੈ । ਮੇਰੇ ਕਹਿਯੋ ਅਬੈ ਜੋ ਮਾਨੋ । ੪ ।

nayua ke sut bachan uchare. suno salhu sut bain hamare.
 tab ho yaar tumai pahichane. mere kahiyo ab jo mano. (4)

ਦੋਹਰਾ

ਅਸੁ ਬਸਤੁ ਸਭ ਅਪਨੇ ਤਨਕਿਕ ਮੋਕੋ ਦੇਹੁ ।
 ਯਹ ਬੁਗਚਾ ਤੁਮ ਲੈ ਚਲੋ ਚਲਿ ਆਗੇ ਫਿਰਿ ਲੇਹੁ । ੫ ।

Dohra

asav bastar sabh apne tankik moko dehu.
 yeh bugcha tum lai chalo chali agai phir lehu. (5)

Here the sixty-seventh episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (67-1187)(Contd)

Chopaiee

A rich man of Gujrat had a son, who was doing his business with full cleverness and proved his father's worthy son. (1)

He had great love (friendship) with a barber's son. Both had similar appearance and no one could recognize them. (2)

Chopaiee :

The merchant's son went to his in-laws house and took the barber's son along with him. When they reached a thick forest then the barber's son shared some views with his friend. (3)

The barber's son said, "O merchant's son ! Listen to me. I aull accept you as my friend only if you agree to my suggestion right now. " (4)

Couplet :

"Give your horse and all your robes to me for a short while and take this bundle (of mine) and go (walk) ahead of me." (5)

ਚੌਪਈ

ਸਾਹੁ ਪੁਤ੍ਰ ਸੋਈ ਤਬ ਕਰਿਯੋ । ਤਾ ਕੋ ਬੁਗਚਾ ਨਿਜੁ ਸਿਰਿ ਧਰਿਯੋ ।
ਨਿਜੁ ਘੋਰਾ ਪੈ ਤਾਹਿ ਚਰਾਯੋ । ਅਪੁਨੇ ਬਸਤ੍ਰਨ ਸੋ ਪਹਿਰਾਯੋ । ੬ ।

Chopaiee

sahu putar soyi tab kariyo. ta ko bugcha nij sir dhariyo.
nij ghora pai tahi charayo. apne bastran so pehrayo. (6)

ਨਉਆ ਸੁਤ ਤਿਹ ਭੇਖ ਬਨਾਯੋ । ਦੇ ਬੁਗਚਾ ਸੁਤ ਸਾਹੁ ਚਲਾਯੋ ।
ਤਾ ਕੋ ਅਤਿ ਹੀ ਚਿਤ ਹਰਖਾਨੋ । ਸਾਹੁ ਪੁਤ੍ਰ ਕਛੁ ਭੇਦ ਨ ਜਾਨੋ । ੭ ।
nayua sut the bhekh banayo. de bugcha sut sahu chalayo.
ta ko ati hi chit rakhanyo. sahu putar kachu bhed na jano. (7)

ਦੋਹਰਾ

ਚਲਤ ਚਲਤ ਸਸੁਰਾਰਿ ਕੋ ਗਾਵ ਪਹੁੰਚਯੋ ਆਇ ।
ਉਤਰਿ ਨ ਤਿਹ ਸੁਤ ਸਾਹੁ ਕੋ ਹੈ ਪਰ ਲਿਯੋ ਚਰਾਇ । ੮ ।

Dohra

chalat chalat sasurar ko gaav pahunchiyo ayi.
utar na teh sut sahu ko hai par liyo charai. (8)

ਸਾਹੁ ਪੁਤ੍ਰ ਤਿਹ ਕਹਿ ਰਹਿਯੋ ਲਯੋ ਨ ਤੁਰੈ ਚਰਾਇ ।
ਸਾਹੁ ਪੁਤ੍ਰ ਲਖਿ ਤਿਹ ਧਨੀ ਸਕਲ ਮਿਲਤ ਭੇ ਆਇ । ੯ ।
sahu putar the kahi rahiyo leyo na ture charai.
sahu putar lakhi the dhani sakal milat bhai ayi. (9)

ਸਾਹੁ ਪੁਤ੍ਰ ਨਉਆ ਕਰਿ ਮਾਨਯੋ । ਨਉਆ ਸੁਤ ਸੁਤ ਸਾਹੁ ਪਛਾਨਯੋ ।
ਅਤਿ ਲਜਾਇ ਮਨ ਮੈ ਵਹੁ ਰਹਿਯੋ । ਤਿਨ ਪ੍ਰੀਤ ਸਛੁ ਬਚਨ ਨਹਿ ਕਹਿਯੋ । ੧੦ ।
mahu putar nayua kar manyo. nayua sut sut sahu pachaniyo.
ati lajaye man mai vahu rahiyo. tin prati sachu bachan nahi kahiyo. (10)

ਦੋਹਰਾ

ਨਉਆ ਸੁਤ ਕੋ ਸਾਹੁ ਕੀ ਦੀਨੀ ਬਧੁ ਮਿਲਾਇ ।
ਸਾਹੁ ਪੁਤ੍ਰ ਸੋ ਯੋ ਕਹਿਯੋ ਦੁਆਰੇ ਬੈਠਹੁ ਜਾਇ । ੧੧ ।

Dohra

nayua sut ko mahu ki deeni badhu milayi.
sahu putar so yo kahiyo duyare baithhu jaye. (11)

Chopaiee :

The rich man's son did accordingly. He took his bundle on the head and made him ride his horse and made him wear his clothes also. (6)

The barber's son disguised himself as his friend and made the shah's son walk with the bundle. He was feeling happy at heart but the rich man's son did not know the secret. (7)

Couplet :

By walking they finally reached the in-laws town but he did not get down to make the rich man's son ride the horse. (8)

The Shah's son was requesting him but he did not let him ride the horse. All came to meet him, thinking him as the merchant's son. (9)

Chopaiee :

The Shah's son was mistaken by all as the barber's son and the Barber's son as rich man's son. The shah's son was feeling ashamed of himself at heart, but he did not say anything to his friend. (10)

Couplet :

The barber's son was then received by the Shah's son's wife and told the shah's son to sit at the gate. (11)

ਚੌਪਈ

ਤਬ ਨਉਆ ਯੋ ਬਚਨ ਉਚਾਰੇ । ਕਹੈ ਕਾਜ ਇਹ ਕਰੋ ਹਮਾਰੇ ।
ਬਹੁ ਬਕਰੀ ਤਿਹ ਦੇਹੁ ਚਰਾਵੈ । ਦਿਵਸ ਚਰਾਇ ਰਾਤਿ ਘਰ ਆਵੈ । ੧੨ ।

Chopaiee

tab nayua yo bachan uchare. kahe kaaj eh karo hamare.
bhu bakri the dehu charavai. divas charayi rat ghau avai. (12)

ਦੋਹਰਾ

ਸਾਹੁ ਪੁਤ੍ਰ ਛੇਰੀ ਲਏ ਬਨ ਮੈ ਭਯੋ ਖਰਾਬ ।
ਸੂਕਿ ਦੁਬਰੋ ਤਨ ਭਯੋ ਲਜਤ ਹਬਾਬ । ੧੩ ।

Dohra

sahu putar cher laye bun mai bheyo kharab.
suki dubro tan bheyo lajat habab. (13)

ਚੌਪਈ

ਅਤਿ ਦੁਰਬਲ ਜਬ ਤਾਹਿ ਨਿਹਾਰਿਯੋ । ਤਬ ਨਉਆ ਸੁਤ ਬਚਨ ਉਚਾਰਿਯੋ ।
ਏਕ ਖਾਟ ਯਾ ਕੋ ਅਬ ਦੀਜੈ । ਮੇਰੋ ਕਹਿਯੋ ਬਚਨ ਯਹ ਕੀਜੈ । ੧੪ ।

Chopaiee

ati durbal jub tahi nihariyo. tab nauya sat bachan uchariyo.
ek khatt ya ko ab deejai. kero kahiyo bachan yeh keejiye. (14)

ਦੋਹਰਾ

ਖਾਟ ਸਾਹੁ ਕੋ ਪੁਤ੍ਰ ਲੈ ਅਧਿਕ ਦੁਖਯ ਭਯੋ ਚਿਤ ।
ਗਹਿਰੇ ਬਨ ਮੈ ਜਾਇ ਕੈ ਰੋਵਤ ਪੀਟਤ ਨਿਤ । ੧੫ ।

Dohra

khatt sahu ko putar lai adhik dukhi bheyo chit.
geherai ban mai jayi ko rovat peetat nit. (15)

ਮਹਾ ਰੁਦ੍ਰ ਅਰੁ ਪਾਰਬਤੀ ਜਾਤ ਹੁਤੈ ਨਰ ਨਾਹਿ ।
ਤਾ ਕੋ ਦੁਖਿਤ ਬਿਲੋਕਿ ਕੈ ਦਯਾ ਭਈ ਮਨ ਮਾਹਿ । ੧੬ ।

maha rudar aur parbati jaat hute nur nahi.
ta ka dukhit bilok ke daya bhayi man mahi. (16)

ਚੌਪਈ

ਦਯਾ ਮਾਨ ਯੋ ਬਚਨ ਉਚਾਰੇ । ਸੁਨਹੁ ਸਾਹੁ ਕੇ ਸੁਤ ਦੁਖਯਾਰੇ ।
ਜਾਇ ਚਮਰੁ ਤੁ ਤੁ ਮੁਖ ਕਹਿ ਹੈ । ਛੇਰੀ ਲਗੀ ਭੁੰਮ ਮੈ ਰਹਿ ਹੈ । ੧੭ ।

Chopaiee

daya man yo bachan uchare. sunhu sahu ke sut dukhiyare.
jayi chamru tu tu mukh kahi hai. cheri lagi bhoom mai rahi hai. (17)

Chopaiee :

Then the barber's son said like this, "Please tell him to do my work and give him many goats and let him take them out for grazing. After grazing them during day, he should come back by nightfall." (12)

Couplet :

The shah's son then took the goats out (for grazing) in the jungle and was suffering hardship there and due to shyness became very thin like a rebek. (13)

Chopaiee :

When he became very weak the barber's son said, "Now give him a cot and do according to what I say." (14)

Couplet :

The shah's son, taking the cot felt greatly pained in mind and going to the dense jungle started wailing. (15)

The great Shiva and Parbati then passed by the shah's son. On seeing him suffering, they felt pity on him. (16)

Chopaiee :

Being very kind they told him, "O shah's son in suffering ! Listen. If you were to say, my goat you get stuck, then that goat will get stuck to the ground." (17)

ਦੋਹਰਾ

ਜਬੈ ਉਝਰ ਤੁ ਭਾਖਿ ਹੈ ਤੁਰਤ ਵਹੈ ਛੁਟਿ ਜਾਇ ।
ਜਬ ਲਗਿਯੋ ਕਹਿ ਨਹੀ ਮਰੈ ਧਰਨਿ ਲਪਟਾਇ । ੧੮ ।

Dohra

jabai ujhar tu bhakhi hai turat vahe chuti jayi.
jab lagiyo keh nahi marai dharni laptayi. (18)

ਚੌਪਈ

ਜਬੈ ਚਨਰੁ ਤੁ ਵਹਿ ਮੁਖ ਕਹੈ । ਚਿਮਟਿਯੋ ਅਧਰ ਧਰਨਿ ਸੋ ਰਹੈ ।
ਸਾਚੁ ਬਚਨ ਸਿਵ ਕੋ ਜਬ ਭਯੋ । ਤਬ ਤਿਹ ਚਿਤ ਯਹ ਠਾਟ ਠਟਯੋ । ੧੯ ।

Chopaiee

jabai chanru tu vahi mukh kahe. chimtyo adhar dharan so rahai.
sach bachan Siv ke jab bheyo. tab teh chit yeh that thatyo. (19)

ਦੋਹਰਾ

ਸਭੈ ਚਮਰੁ ਤੁਮੈ ਬਿਨਾ ਯਾ ਪੁਰ ਮੈ ਹੈ ਜਾਹਿ ।
ਜਹ ਤਹ ਨਰ ਨਾਰੀ ਹੁਤੀ ਲਗੀ ਰਹੀ ਛਿਤ ਮਾਹਿ । ੨੦ ।

Dohra

sabhai chamru tumai bina ya par mai haiv jahi.
jeh the nar nari huti lagi rahi chit mahi. (20)

ਸੋਤ ਜਗਤ ਬੈਠਤ ਉਠਤ ਚਿਮਟ ਗਏ ਛਿਨ ਮਾਹਿ ।
ਕੂਕ ਉਠੀ ਪੁਰ ਮੈ ਘਨੀ ਨੈਕ ਰਹੀ ਸੁਧਿ ਨਾਇ । ੨੧ ।
sot jagat baithat uthat chimat gaye chin mahi.
kook uthi par mai ghani nek rahi sudhi nayi. (21)

ਪਤਿ ਧੋਤੀ ਬਾਧਿਤ ਫਸਿਯੋ ਪਾਕ ਪਕਾਵਤ ਤ੍ਰਿਯ ।
ਨੈਆ ਤ੍ਰਿਯ ਸੋਵਤ ਫਸਿਯੋ ਕਛੁ ਨ ਰਹੀ ਸੁਧਿ ਜੀਯ । ੨੨ ।
pati doti badhit phasiyo pak pakavat triye.
nayea triye sovat phasiyo kachu na rahi sudhi jiye. (22)

ਚੌਪਈ

ਸਾਹੁ ਪੁਤ੍ਰ ਤਬਹ ਤਾ ਕੇ ਆਯੋ । ਕਹਾ ਭਯੋ ਕਹਿ ਤਿਸੈ ਸੁਨਾਯੋ ।
ਜੁ ਕਛੁ ਕਹੈ ਮੁਨਿ ਕਾਜ ਕਮਾਊ । ਬੈਦਹਿ ਦੂਢਿ ਤਿਹਾਰੇ ਲਯਾਊ । ੨੩ ।

Chopaiee

sahu putar tabeh ta ke ayo. kaha bheyo kahi tisai sunayo.
ju kaghu kaho muni kaj kamayo. bedhi dudi tihare leyao. (23)

Couplet :

"When you will say, 'get separated' then it will separate from there, so long you do not say like this, it will die by getting stuck there." (18)

Chopaiee :

When that (Shiva) said, "You get stuck", then his lower lip got stuck with the Earth (ground) when these words became true then he thought of a plan (in his mind).(19)

Couplet :

So he said, "Except me all others in this town get stuck." Then all the men and women, wherever they were got stuck to the Earth. (20)

All those asleep, awake, walking or sitting got stuck in no time. There was lot of hue and cry in the towii and no one was in his senses. (21)

The husband was caught while tying his dhoti (loin cloth) or the wife was caught while cooking. The newly married woman was caught while sleeping with her husband and no one was having any sense (became senseless). (22)

Chopaiee :

Then the shah's son came to the barber's son. Whatever had happened to him, he told him. The shah's son told the barber's son, "Whatever you will say to me, I will do accordingly. I will fetch the Vaid (physician) for you." (23)

ਲੈ ਘੋਰੀ ਸੁਤ ਸਾਹੁ ਸਿਧਾਯੋ । ਖੋਜਿ ਬੈਦ ਕੋ ਸੰਗ ਲੈ ਆਯੋ ।
 ਤਹ ਜੰਗਲ ਕੀ ਹਾਜਤਿ ਭਈ । ਘੋਰੀ ਸਾਹੁ ਪੁਤ੍ਰ ਕੋ ਦਈ । ੨੪
 lai ghorī sat sahu sidhayo. khoj baid ko sungle ayo.
 teh jangal ki hajit bhayī. ghorī sahu putar ko deyi. (24)

ਦੋਹਰਾ

ਜਾਇ ਬੁਟੈ ਤਬ ਬੈਠਿਯੋ ਲਈ ਕੁਪੀਨ ਉਠਾਇ ।
 ਡਲਾ ਭਏ ਪੈਛਨ ਲਗਿਯੋ ਕਹਿਯੋ ਚਮਰੁ ਤੂ ਤਾਹਿ । ੨੫ ।

Dohra

jai butai tab bethiyo layi kupin uthayi.
 dala bhaye pochan lagiyo kahīyo chamru tu tahi. (25)

ਹਾਥ ਲਗੋਟੀ ਰਹਿ ਗਈ ਡਲਾ ਫਸਿਯੋ ਬੁਰਿ ਮਾਹਿ ।
 ਚਰਨ ਝਾਰ ਕੇ ਸੰਗ ਰਸੇ ਤਾਹਿ ਰਹੀ ਸੁਧਿ ਨਾਹਿ । ੨੬ ।
 hath langoti rahi gayi dala phasiyo bur mahi.
 charan jhar ke sung rasai tahī rahi sudhi nahi. (26)

ਲਏ ਅਸੁਨੀ ਸਾਹੁ ਕੋ ਪੁਤ੍ਰ ਪਹੁੰਚਯੋ ਆਇ ।
 ਕਹਿਯੋ ਬੈਦਮੈ ਕਯਾ ਕਰੋ ਇਹ ਦੁਖ ਕੋ ਸੁ ਉਪਾਇ । ੨੭ ।
 laye aswani sahu ko poot pahunchiyo ayi.
 kahīyo baidmo kaya karo eh dukh ko su upayi. (27)

ਚੌਪਈ

ਸਾਹੁ ਪੁਤ੍ਰ ਤਬ ਬਚਨ ਉਚਾਰੋ । ਸੁਨੋ ਬੈਦ ਉਪਚਾਰ ਹਮਾਰੋ ।
 ਹਮਰੋ ਇਹ ਆਗੇ ਦੁਖ ਭਯੋ । ਇਹ ਉਪਚਾਰ ਦੂਹਿ ਹੈ ਗਯੋ । ੨੮ ।

Chopaiee

sahu putar tab bachan ūcharo. suno baid upchar hamaro.
 hamro eh agai dukh bheyo. eh upchar duhi haiv geyo. (28)

ਦੋਹਰਾ

ਯਾ ਘੋਰੀ ਕੇ ਭਗ ਬਿਖੈ ਜੀਭ ਦਈ ਸੋ ਬਾਰ ।
 ਤੁਰਤ ਰੋਗ ਹਮਰੋ ਕਟਿਯੋ ਸੁਨਹੁ ਬੈਦ ਉਪਚਾਰ । ੨੯ ।

Dohra

ya gher ke bhag bikhai jeebh dayi so bar.
 turat rog hamro katiyo sinhu baid upchar. (29)

The shah's son took the mare and brought the Vaid along with him. (The Vaid) He felt like easing himself, so the shah's son gave him the mare. (24)

Couplet :

Then removing his loin cloth, he sat under a tree and while taking a lump of Earth for cleansing himself, the shah's son said, "You get stuck." (25)

The loin cloth in hand and the mud lump was stuck to his anus. His feet got stuck in the bush and he lost all sense. (26)

The shah's son came with the mare and said, "O Vaid ! What could I do ? What is the remedy of this ailment ?" (27)

Chopaiee :

Then the shah's son said, "Listen to my remedy ! I had also once suffered from this ailment before but it became all right with this treatment." (28)

Couplet :

"O Vaid ! Listen. I had placed my tongue in the mare's vagina and I got cured of my illness." (29)

ਚੌਪਈ

ਤਬੈ ਬੈਦ ਸੋਊ ਕਿਆ ਕਮਾਈ । ਤਾ ਕੇ ਭਗ ਮੈ ਜੀਭ ਧਸਾਈ ।
ਕਹਿਯੋ ਚਮਰੁ ਤੂ ਸੋ ਲਗਿ ਦਈ । ਅਤਿ ਹਾਸੀ ਗਦਰਾ ਕੋ ਭਈ । ੩੦ ।

Chopaiee

tabai baid soyu kriya kamayi. ta ke bhag mai jeebh dhasayi.
kahiyo chamru tu so lagi dayi. ati hasi gadra ko bhayi. (30)

ਲਏ ਲਏ ਤਾ ਕੋ ਪੁਰ ਆਯੋ । ਸਗਲ ਗਾਵ ਕੋ ਦਰਸ ਦਿਖਾਯੋ ।
ਬੈਦ ਕਛੁ ਉਪਚਾਰਹਿ ਕਰੈ । ਇਨ ਕੇ ਪ੍ਰਾਨ ਛੁਟਨ ਤੇ ਡਰੈ । ੩੧ ।

lai lai ta ko pur ayo. sagal gaav ko daras dikhayo.
baid kachu upcharhi karaye. in ke pran chutan te daraye. (31)

ਪੁਰ ਜਨ ਬਾਚ

ਦੋਹਰਾ

ਅਧਿਕ ਦੁਖੀ ਪੁਰ ਜਨ ਭਏ ਕਛੁ ਨ ਚਲਿਯੋ ਉਪਾਇ ।
ਚਲਤ ਫਿਰਤ ਯਾ ਕੋ ਨਿਰਖਿ ਰਹੇ ਚਰਨ ਲਪਟਾਇ । ੩੨ ।

Pur Jan Bach

Dohra

adhik dukhi pur jun bheto kachu na chaliyo upaye.
chalat phirat ya ko nirikh rahe charan laptayi. (32)

ਚੌਪਈ

ਹਮਰੇ ਨਾਥ ਉਪਾਇਹਿ ਕੀਜੈ । ਅਪਨੇ ਜਾਨਿ ਰਾਖਿ ਕਰਿ ਲੀਜੈ ।
ਇਨੈ ਕਰੀ ਕਛੁ ਚੁਕ ਤਿਹਾਰੀ । ਮਹਾ ਰੋਗ ਤੇ ਲੇਹੁ ਉਬਾਰੀ । ੩੩ ।

Chopaiee

hamre nath upayehi keejai. apne jaan rakh kari leejai
inai kari kachu chuk tihari. maha rog te lehu ubari. (33)

ਸਾਹ ਸੁਰ ਬਾਚ

ਚੌਪਈ

ਸਕਲ ਕਥਾ ਤਿਨ ਭਾਖਿ ਸੁਨਾਈ । ਪੁਰ ਲੋਗਨ ਸਭਹੂੰ ਸੁਨਿ ਪਾਈ ।
ਲੈ ਦੂਜੀ ਕੰਨਯਾ ਤਿਹ ਦੀਨੀ । ਭਾਤਿ ਭਾਤਿ ਉਸਤਤਿ ਮਿਲ ਕੀਨੀ । ੩੪ ।

Sah sur bach

Chopaiee

sakal katha tin bhakhi sunayi. pur logan sabhun suni payi.
lai dooji kanya the deeni. bhati bhati ustati mil kini. (34)

Chopaiee :

Then the Vaid also did the same thing and thrust his tongue in the mare's vagina. The shah's son said, "You get stuck" and his tongue got tied there. Then the foolish Vaid became a laughing stock (of people). (30)

He came back to the village along with him and showed this scene to the whole village. Then another Vaid of the village said, "O Vaid ! Take some treatment of this malady and avoid taking his life, be scared of it. (31)

Then the village residents said,

Couplet :

"The villagers were greatly distressed and no help could alleviate their suffering. Then seeing the shah moving around, all fell at his feet." (32)

Chopaiee :

"O Master ! Please help us and considering us as your own, try to save us. These people must have made some mistake. Pray save them from this problem !" (33)

The shah's son said,

Chopaiee :

He told the whole story to them and all the people listened to him. He was given another wife and praised him by all means. (34)

ਔਰ ਸਕਲ ਪੁਰ ਛੋਰਿ ਉਬਾਰਿਯੋ । ਨਉਆ ਸੁਤ ਚਿਮਟਿਯੋ ਹੀ ਮਾਰਿਯੋ ।
 ਬਯਾਹ ਦੁਸਰੋ ਅਪਮੋ ਕੀਨੋ । ਨਿਜੁ ਪੁਰ ਕੋ ਬਹੁਰੋ ਮਗੁ ਲੀਨੋ । ੩੫ ।
 aur sakal pur chor ubariyo. nayua sut chistiyo hi mariyo.
 bayah dusro apmo keeno. nij pur ko bahure magu leeno. (35)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਅਠਾਸਠਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੬੮ । ੧੨੨੨ । ਅਫਜ਼ੁ ।
 iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
 athasathavo charitar samapatam. Sat Subham sat. (68) (1222) aphjun.

ਦੋਹਰਾ

ਚਪਲ ਸਿੰਘ ਰਾਜਾ ਬਡੋ ਰਾਜ ਕਲਾ ਤਿਹ ਨਾਰਿ ।
 ਇੰਦ੍ਰ ਦੇਵ ਰੀਝੇ ਰਹੈ ਜਾਨਿ ਸਚੀ ਅਨੁਹਾਰਿ । ੧ ।

Dohra

chopal singh raja bado raj kala the nari.
 Inder dev reejhai rahe jani sachi anuhari. (1)

ਸੋ ਰਾਨੀ ਇਕ ਚੋਰ ਸੋ ਰਸਯੋ ਕਰਤ ਦਿਨੁ ਰੈਨਿ ।
 ਤਾਹਿ ਬੁਲਾਵੈ ਨਿਜੁ ਸਦਨ ਆਪੁ ਜਾਇ ਤਿਹ ਐਨ । ੨ ।
 so rani ik chor so rasyo karat din raini.
 tahi bulave niju sadan aap jaye teh aen. (2)

ਏਕ ਦਿਵਸ ਆਵਤ ਸਦਨ ਨਿਪ ਬਰ ਲਖਿਯੋ ਬਨਾਇ ।
 ਲੂਟਿ ਕੂਟਿ ਤਸਕਰ ਲਯੋ ਸੂਰੀ ਦਿਯੋ ਚਰਾਇ । ੩ ।
 ek divas avat sadan nrip bar lakhiyo banayi.
 loot koot taskar leyo suri diyo charayi. (3)

ਜਬ ਸੋਨਤ ਭਭਕੋ ਉਠਤ ਤਬ ਆਖੈ ਖੁਲਿ ਜਾਹਿ ।
 ਜਬੈ ਸਾਸ ਤਰ ਕੋ ਰਮੈ ਕਛੂ ਰਹੈ ਸੁਧਿ ਨਾਹਿ । ੪ ।
 jab saronat babhko uthat tab akhe khuli jahi.
 jabai savas tar ko hamai kachu rahe sudhi nahi. (4)

ਚੌਪਈ

ਰਾਨੀ ਜਬ ਬਤਿਯਾ ਸੁਨ ਪਾਈ । ਤਸਕਰ ਕੇ ਮਿਲਬੇ ਕਹ ਧਾਈ ।
 ਜਬ ਸੋਨਤ ਉਰਧ ਤਿਹ ਆਯੋ । ਛੁਟੀ ਆਖਿ ਦਰਸਨ ਤਿਯ ਪਾਯੋ । ੫ ।

Chopaiee

rani jub batiya sun payi. taskar ke milbe keh dayi.
 jab saronat urdh the ayo. chuti akhi darsan triye payo. (5)

He helped the villagers out of this affliction while the barber's son was killed in the state of being stuck up. He got married again (second time) and then proceeded to his own town. (35)

Here the sixty-eighth episode of Minister's & King's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (68-1222)(Contd)

Couplet :

There was a great Raja by the name of Chapal Singh. He had a wife called Raj Kala. By considering her alike to Sachi, even Indra was always enamoured by her. (1)

That queen was always having a love affair with a thief day and night. She would sometimes call him to her place and at times herself would go to him. (2)

One day the Raja saw the thief coming to his house. So the Raja got him beaten up and then hanged him. (3)

When the blood was spurting out, he would open his eyes, but when his breath was low, he would lose his senses. (4)

Chopaiee :

When the Rani came to know about it, she went to see him. When the blood spurted out, he opened his eyes, he had a glance of the woman. (5)

ਤਬ ਰਾਨੀ ਤਿਹ ਬਚਨ ਉਚਾਰੇ । ਸੁਨੁ ਤਸਕਰ ਮਮ ਬੈਨ ਪਯਾਰੇ ।
ਜੋ ਕਛੁ ਆਗਯਾ ਦੇਹੁ ਸੁ ਕਰੋ । ਤੁਮ ਬਿਨ ਮਾਰ ਕਟਾਰੀ ਮਰੋ । ੬ ।
tab rani teh bachan uchare. sunu taskar mam bain payare.
jo kuch agya dehu su karo. tum bin mar katari maro. (6)

ਤਬ ਤਸਕਰ ਯੋ ਬੈਨ ਉਚਾਰੋ । ਯਹੈ ਰੋਸ ਮਨ ਰਹੀ ਹਮਾਰੇ ।
ਮਰਤ ਸਮੈ ਚੁੰਬਨ ਤਵ ਕਰੋ । ਬਹੁਰੋ ਯਾ ਸੂਰੀ ਪਰ ਮਰੋ । ੭ ।
tab taskar yo bain ucharo. yahi ros man rahi hamare.
marat samai chumban tav karo. bahure ya suri par maro. (7)

ਜਬ ਰਾਨੀ ਚੁੰਬਨ ਤਿਹ ਦੀਨੋ । ਸੋਨ ਭਭਾਕੈ ਤਸਕਰ ਕੀਨੋ ।
ਤਬ ਤਸਕਰ ਕੋ ਮੁਖਿ ਜੁਰਿ ਗਯੋ । ਨਾਕ ਕਾਟ ਰਾਨੀ ਕੋ ਲਯੋ । ੮ ।
jab rani chumban the deeno. saron babhake taskar keeno.
tab taskar ko mukh jur geyo. nak kat rani ko leyo. (8)

ਦੋਹਰਾ
ਜਬ ਤਸਕਰ ਚੁੰਬਨ ਕਰਿਯੋ ਪ੍ਰਾਨ ਤਹੇ ਤਤਕਾਲ ।
ਨਾਕ ਕਟਿਯੋ ਮੁਖ ਮੈ ਰਹਿਯੋ ਰਾਨੀ ਭਈ ਬਿਹਾਲ । ੯ ।

Dohra
jab taskar chumban kariyo pran tahe tatkal.
nak katiyo mukh mai rahiyo rani bhayi bihal. (9)

ਚੌਪਈ
ਨਾਕ ਕਟਾਇ ਤ੍ਰਿਯਾ ਘਰ ਆਈ । ਜੋਰੀ ਨਿਪਤਿ ਕੋ ਬਾਤ ਸੁਨਾਈ ।
ਕਾਟ ਨਾਕ ਸਿਵ ਭੋਜਨ ਚਰਾਯੋ । ਸੋ ਨਹਿ ਲਗਯੋ ਰੁਦ੍ਹ ਯੋ ਭਾਯੋ । ੧੦ ।

Chopaiee
nak katayi triya ghar ayi. jori nirpati ko bat sunayia
kat nak Siv bhojan charayo. so nahi lagyo ruder yo bhayo. (10)

ਪੁਨ ਸਿਵਜੁ ਯੋ ਬਯਾਨ ਉਚਾਰੋ । ਚੋਰ ਬਕੁ ਮੈ ਨਾਕ ਤਿਹਾਰੋ ।
ਤੁਦਹੁ ਤਹਾ ਤੇ ਕਾਦ ਮੰਗੈਯੈ । ਆਨਿ ਤ੍ਰਿਯਾ ਕੇ ਬਕੁ ਲਗੈਯੈ । ੧੧ ।
pun sivji yobayan ucharo. chor bakar mai nak ucharo.
tudar taha te kaad mangaye. aan triya ke bakar lagaye. (11)

ਦੋਹਰਾ
ਤਬ ਰਾਜੈ ਸੋਈ ਕਿਯੋ ਸਿਵ ਕੋ ਬਚਨ ਪਛਾਨਿ ।
ਤਾ ਕੇ ਮੁਖ ਸੋ ਕਾਦ ਹੈ ਨਾਕ ਲਗਾਯੋ ਆਨਿ । ੧੨ । ੧ ।

Dohra
tab raje soyi kiyo Siv ko bachan pachan.
ta kai mukh me kaad hai nak lagayo aan. (12) (1)

Then the Rani told him, "Q dear thief! Listen to my words. I will do whatever you ask me to do or else I will kill myself with a dagger." (6)

Then the thief said, " I have only one desire that at time of death, I should kiss you and then give up my life (by hanging)." (7)

When the Rani gave him a kiss, then his blood spurted up, then the thief s face got close to the Rani's face and he bit her nose (and sliced if off). (8)

Couplet :

When the thief kissed her, he gave up his life as well. The Rani's smitten nose was still in his mouth and Rani became desperate (did not know what to do). (9)

Chopaiee :

Having got her nose sliced off, the Rani came back home and told the Raja a story that she had offered her nose to Shiva for his food. She was not liked by Shiva. (10)

Then Shiva had told her that her nose was stuck up in the mouth of the thief and he should get it removed immediately and then get it fixed up on her face. (11)

Couplet :

Then the Raja, thinking it to be Shiva's order, did accordingly and getting the nose removed from the thief s mouth, got it fixed up on her face. (12)(1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਉਨਹਤਰੈ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੬੯ । ੧੨੩੪ । ਅਫਜ਼ੁ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
unhatarvo charitar samapatam. Sat Subham sat. (69) (1234) aphjun.

ਚੌਪਈ

ਏਕ ਲਹੌਰ ਸੁਨਾਰੋ ਰਹੈ । ਅਤਿ ਤਸਕਰ ਤਾ ਕੋ ਜਗ ਕਹੈ ।
ਸਾਹੁ ਤ੍ਰਿਯਾ ਤਾ ਕੋ ਸੁਨਿ ਪਾਯੋ । ਘਾਟ ਗੜਨ ਹਿਤ ਤਾਹਿ ਬੁਲਾਯੋ । ੧ ।

Chopaiee

ek lahore sunyaro rahe. ati taskar ta ko jog kahe.
sahu triya ta ko sun payo. ghaat garhan hit te bulayo. (1)

ਦੋਹਰਾ

ਚਿਤ੍ਰ ਪ੍ਰਭਾ ਤ੍ਰਿਯਾ ਸਾਹੁ ਕੀ ਜੈਮਲ ਨਾਮ ਸੁਨਾਰ ।
ਘਾਟ ਘੜਤ ਭਯੋ ਸੁਰਨ ਕੋ ਤਵਨ ਤ੍ਰਿਯਾ ਕੇ ਦਾਰ । ੨ ।

Dohra

chitar prabha triye sahu ki jaimal nam sunar.
ghat gharat bheyo sawarn ko tawan ke davar. (2)

ਚੌਪਈ

ਜੈਨ ਸੁਨਾਰੋ ਘਾਤ ਲਗਾਵੈ । ਤਵਨੈ ਘਾਤ ਤ੍ਰਿਯਾਲਖਿ ਜਾਵੈ ।
ਏਕ ਉਪਾਇ ਚਲਨ ਨਹਿ ਦੇਈ । ਗ੍ਰਿਹ ਕੋ ਧਨ ਮਮ ਹਰ ਨਹਿ ਲੇਈ । ੩ ।

Chopaiee

jain sunaro ghat lagave. tavne ghat tryilakhi jave.
ek upayi chalkan nahi deyi. greh ko dhan mum har nahi leyi. (3)

ਦੋਹਰਾ

ਕੋਰਿ ਜਤਨ ਸਠ ਕਰ ਰਹਿਯੋ ਕਛੂ ਨ ਚਲਿਯੋ ਉਪਾਇ ।
ਆਪਨ ਸੁਤ ਕੋ ਨਾਮ ਲੈ ਰੋਦਨੁ ਕਿਯੋ ਬਨਾਇ । ੪ ।

Dohra

kor jatan suth kar rahiyo kachu na chaliyo upaye.
apan sut ko nam lai rodan kiyo banaye. (4)

ਚੌਪਈ

ਬੰਦਨ ਨਾਮ ਪੁਤ੍ਰੁ ਹੋ ਮਰਿਯੋ । ਮੇਰੇ ਸਕਲੋ ਸੁਖ ਬਿਧਿ ਹਰਿਯੋ ।
ਜੋ ਕਹਿ ਮੂੰਡ ਧਰਨਿ ਪਰ ਮਾਰਿਯੋ । ਭਾਤਿ ਭਾਤਿ ਹਿਯ ਦੁਖਤ ਪੁਕਾਰਿਯੋ । ੫ ।

Chopaiee

bandan naam putar ho mariyo. mere saklo sukh bidhi hariyo.
jo khi mund dharni par mariyo. bhati bhati hiye dukhat pukariyo. (5)

Here the sixty-ninth episode of the King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (69-1234)(Contd)

Chopaiee :

There was a goldsmith in Lahore and all used to call him a great thief. This news was heard by the queen as well. She called him at her place for moulding making her ornaments. (1)

Couplet :

Then Shah's wife was called by the name Chittar Prabha while the goldsmith was called Jaimal. He came to this woman's house for moulding her ornaments. (2)

Chopaiee :

Whenever the goldsmith wanted to steal away a part of the ornament, the woman would come to know of his clever move. So she did not allow him to try any of his tricks, for stealing her (wealth) gold. (3)

Couplet :

That mean fellow tried his best (to steal) but could not succeed. Then he started wailing, taking his son's name. (4)

Chopaiee:

I have lost my son, who was bom and then died, called Bandan. The Lord had taken away all my comforts and pleasures. Saying this he struck his head on the ground and then wailed for his various afflictions of mind in many ways. (5)

ਏਕ ਪੁਤ੍ਰ ਤਾਹੁ ਕੋ ਮਾਰਿਯੋ । ਸੋ ਚਿਤਾਰਿ ਤਿਨ ਰੋਦਨ ਕਰਿਯੋ ।
 ਤਬ ਹੀ ਘਾਤ ਸੁਨਾਰੇ ਪਾਯੋ । ਨਾਲ ਬੀਚ ਕਰ ਸੁਰਨ ਚੁਰਾਯੋ । ੬ ।
 ek putar tahu ko mariyo. so chitar tin rodan kariyo.
 tab hi ghat sunare payo. nal beech kar sawarn churayo. (6)

ਤਪਤ ਸਲਾਕ ਡਾਰਿ ਛਿਤ ਦਈ । ਸੋਨਹਿ ਮਾਟੀ ਸੋ ਮਿਲਿ ਗਈ ।
 ਕਹਿਯੋ ਨ ਸੁਤ ਗ੍ਰਿਹ ਭਯੋ ਹਮਾਰੈ । ਪਾਛੇ ਮੁੰਠੀ ਛਾਰ ਕੀ ਡਾਰੈ । ੭ ।
 tapat salak dar chit deyi. sonhi mati mo mili gayi.
 kahiyo na sut greh bheyo hamare. pachai munthi chaar ki darye. (7)

ਜਬ ਸੁਨਾਰ ਤ੍ਰਿਯ ਸੋ ਸੁਨਿ ਪਾਈ । ਬਹੁ ਮੁੰਠੀ ਡਰਿ ਰਾਖਿ ਉਡਾਈ ।
 ਸੁਨ ਸੁਨਾਰ ਤੇਰੇ ਸਿਰ ਮਾਹੀ । ਜਾ ਕੇ ਏਕ ਪੁਤ੍ਰ ਗ੍ਰਿਹ ਨਾਹੀ । ੮ ।
 jab sunar triye so sun payi. bahu munthi dari rakh udayi.
 sun sunar tere sir mahi. ja ke ek putar greh nahi. (8)

ਦੋਹਰਾ
 ਪੂਤਨ ਸੋ ਪਤ ਪਾਇਯੈ ਪੂਤ ਭਿਰਤ ਰਨ ਜਾਇ ।
 ਇਹ ਮਿਸ ਰਾਖਿ ਉਡਾਇ ਕੈ ਲਈ ਸਲਾਕ ਛਪਾਇ । ੯ ।

Dohra
 putan so put payio poot bhirat run jayi.
 eh mis rakhi udayia ke layi salak chapayi. (9)

ਚੌਪਈ
 ਤਬ ਐਸੋ ਤ੍ਰਿਯ ਬਚਨ ਉਚਾਰੋ । ਮੋਰੇ ਪਤਿ ਪਰਦੇਸ ਪਧਾਰੇ ।
 ਤਾ ਤੇ ਮੈ ਐਸੀ ਕੋ ਡਾਰੋ । ਐਹੈ ਨ ਐਹੈ ਨਾਥ ਬਿਚਾਰੋ । ੧੦ ।

Chopaiee
 yab aiso triye bachan ucharo. more pati pardse padhare.
 ta te mai aisi ko daro. aheai na aheai nath bicharo. (10)

ਦੋਹਰਾ
 ਕਰ ਸੋ ਐਸੀ ਕਾਦਿ ਕੈ ਲਈ ਸਲਾਕ ਉਠਾਇ ।
 ਹਯਾ ਰੋਦਨ ਕੋਊ ਕਿਨ ਕਰੋ ਕਹਿ ਸਿਰ ਧਰੀ ਬਨਾਇ । ੧੧ ।

Dohra
 kar so aisi kad ke layi salak uthayi.
 haya rodan koyu kin karo kah sir dhar banayi. (11)

The Lord had taken away (killed) his only son. On being reminded of him, the woman also started crying. Then only the goldsmith got his chance. He stole some gold with the blow pipe. (6)

He threw the hot rod (of gold) on the ground and thus the gold got mixed with dust. He started saying that he had no son, who could take a handful of dust even after his death. (7)

When the woman heard the words of the goldsmith, then she picked up handfuls of dust and spread it. "O goldsmith ! Listen. This dust is already in your head and you had no son of your own." (8)

Couplet

The sons only carry on the lineage and the sons only fight in the battles. Thus under the pretext of throwing up the dust, the gold bar was hidden by him. (9)

Chopaicee :

Then the woman remarked like this that, "my spouse had gone to some foreign land, so I am drawing these lines to check up whether he will come back or not." (10)

Couplet :

Thus she drew some lines in such a manner that the gold bar was taken out and saying that there was no need to wail there, she took up the gold bar and kept it on her head. (11)

ਚੋਰ ਸੁਨਾਰੋ ਚੁਪ ਰਹਿਯੋ ਕਛੂ ਨ ਬੋਲਿਯੋ ਜਾਇ ।
ਪਾਈ ਪਰੀ ਸਲਾਕ ਕਹਿ ਸੋਨਾ ਲਯੋ ਭਰਾਇ । ੧੨ ।
chor sunaro chup rahiyo kachu na boliyo jaye.
payi pari salak kahi sona leyo bharayi. (12)

ਹਰੀ ਸਲਾਕ ਹਰੀ ਤ੍ਰਿਯਾਹਿ ਸੁਰਨ ਤੋਲਿ ਭਰਿ ਲੀਨ ।
ਚਲਯੋ ਦਰਬੁ ਦੈ ਗੰਠਿ ਕੋ ਦੁਖਿਤ ਸੁਨਾਰੋ ਦੀਨ । ੧੩ ।
hari salak haei triyeh savran tol bhari leen.
chalyo darb de ganth ko dukhit sunaro deen. (13)

ਛਲ ਰੂਪ ਛੈਲੀ ਸਦਾ ਛਕੀ ਰਹਤ ਛਿਤ ਮਾਹਿ ।
ਅਛਲ ਛਲਤ ਛਿਤਪਤਿਨ ਕੋ ਛਲੀ ਕੌਨ ਤੇ ਜਾਹਿ । ੧੪ । ੧ ।
chhal roop chheli sada chhaki rehat chit mahi.
acchal chhalat chitpatan ko chhali koun te jahi. (14) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਸਤਰੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੭੦ । ੧੨੪੮ । ਅਫਜ਼ੁੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
satarvo charitar samapatam. Sat Subham sat. (70) (1248) aphjun.

ਦੋਹਰਾ

ਨਗਰ ਪਾਵਟਾ ਬਹੁ ਬਸੈ ਸਾਰਮੋਰ ਕੇ ਦੇਸ ।
ਜਮੁਨਾ ਨਦੀ ਨਿਕਟਿ ਬਹੈ ਜਨੁਕ ਪੁਰੀ ਅਲਿਕੇਸ । ੧ ।

Dohra

nagar pavta bahu basaye sarmor ke des.
jamuna nadi nikat bahe janak puri alikes. (1)

ਨਦੀ ਜਮੁਨ ਕੇ ਤੀਰ ਮੈ ਤੀਰਥ ਮੁਚਨ ਕਪਾਲ ।
ਨਗਰ ਪਾਵਟਾ ਛੈਰਿ ਹਮ ਆਏ ਤਹਾ ਉਤਾਲ । ੨ ।
nadi jamun ko teer mai tirakh muchan kapal.
nagar pavta chor hum aye taha utal. (2)

ਚੌਪਈ

ਖਿਲਤ ਅਖੇਟਕ ਸੂਕਰ ਮਾਰੇ । ਬਹੁਤੇ ਮ੍ਰਿਗ ਔਰੈ ਹਨਿ ਦਾਰੇ ।
ਪੁਨਿ ਤਿਹ ਠਾ ਕੋ ਹਮ ਮਗੁ ਲੀਨੈ । ਵਾ ਤੀਰਥ ਕੇ ਦਰਸਨ ਕੀਨੈ । ੩ ।

Chopaiee

khilat akhetak sukar marai. bahute mrig aur hani dare.
pun the tha ko hum magu leeno. va teerath ke darsan keeno. (3)

The thief (goldsmith) however, kept quiet and he could not utter a word. The woman however took away the gold bar lying there and the gold (which was less due to this bar) was also made good. (12)

Thus the gold bar stolen by the goldsmith was stolen back by the woman and an equal amount of gold was also made good (from the goldsmith). The goldsmith felt pained having given back the gold from the bundle, (of goldsmith). (13)

The deceitful woman always remains happy on this Earth. The woman cannot be deceived rather she deceives the kings, but she cannot be duped by anyone. (14)

Here the seventieth episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (70-1248)
(Contd)

Couplet :

In the state of Sirmur there is a town called Paonta, established nicely. The river Jamna flows close by it and it seems to be the town of Kubera. (1)

There was a holy place called Kapal Mochan on the banks of this river. Leaving Paonta we came to the this town shortly. (2)

Chopai :

On the way, while hunting, we killed many pigs and deer. Then we followed the road to the holy place and had a look (glance) of this holy place. (3)

ਦੋਹਰਾ

ਤਹਾ ਹਮਾਰੇ ਸਿਖਯ ਸਭ ਅਮਿਤ ਪਹੁੰਚੇ ਆਇ ।
ਤਿਨੈ ਦੈਨ ਕੋ ਚਾਹਿਯੈ ਜੋਰਿ ਭਲੇ ਸਿਰਪਾਇ । ੪ ।

Dohra

taha hamare sikhye sabh amit pahunche ayi.
tinai den ko chahiyo jor bhale sirpayi. (4)

ਨਗਰ ਪਾਵਟੇ ਬੁਰਿਯੈ ਪਠਯੈ ਲੋਕ ਬੁਲਾਇ ।
ਏਕ ਪਾਗ ਪਾਈ ਨਹੀ ਨਿਹਫਲ ਪਹੁੰਚੇ ਆਇ । ੫ ।

nagar pavte buriyo pathye lok bulayi.
ek pag payi nahi nirphal pahuce ayi. (5)

ਚੌਪਈ

ਮੋਲਹਿ ਏਕ ਪਾਗ ਠਹਿ ਪਾਈ । ਤਬ ਮਸਲਤਿ ਹਮ ਜਿਧਹਿ ਬਨਾਈ ।
ਜਾਹਿ ਇਹਾ ਮੂਤਤਿ ਲਖਿ ਪਾਵੈ । ਤਾ ਕੀ ਬਨਿ ਪਗਰਿਯਾ ਲਯਾਵੈ । ੬ ।

Chopaiee

molhi ek pag nahi payi. tab samlit hum jidhi banayi.
jahi eha mutati lakh pavo. ta ki bani pagriya layavo. (6)

ਜਬ ਪਯਾਦਨ ਐਸੇ ਸੁਨਿ ਪਾਯੋ । ਤਿਹੀ ਭਾਤਿ ਮਿਲਿ ਸਭਨ ਕਮਾਯੋ ।
ਜੋ ਮਨਮੁਖ ਤੀਰਥ ਤਿਹ ਆਯੋ । ਪਾਗ ਬਿਨਾ ਕਰਿ ਤਾਹਿ ਪਠਾਯੋ । ੭ ।

jab payadan aisa sun payo. tehi bhati mili sabhan kamayo.
jo manmukh teerath teh ayo. pag bina kari tahi pathayo. (7)

ਦੋਹਰਾ

ਰਾਤਿ ਬੀਚ ਕਰਿ ਆਠ ਸੈ ਪਗਰੀ ਲਈ ਉਤਾਰਿ ।
ਆਨਿ ਤਿਨੈ ਹਮ ਦੀਹ ਮੈ ਧੋਵਨਿ ਦਈ ਸੁਧਾਰਿ । ੮ ।

Dohra

rati neech kari aath sopagri layi utari.
aaan tinai hum deeh mai dhovinlayi sudhar. (8)

ਚੌਪਈ

ਪ੍ਰਾਤ ਲੇਤ ਸਭ ਧੋਇ ਮਗਾਈ । ਸਭ ਹੀ ਸਿਖਯਨ ਕੋ ਬੰਧਵਾਈ ।
ਬਚੀ ਸੁ ਬੇਚਿ ਤੁਰਤ ਤਹ ਲਈ । ਬਾਕੀ ਬਚੀ ਸਿਪਾਹਿਨ ਦਈ । ੯ ।

Chopaiee

prat let sabh dhoyi magayi. sabh hi sikhyan ko bandhvai.
bachhi so bechi turat teh layi. baki bachhi sipahin dayi. (9)

Couplet :

Many of our followers (Sikhs) also reached there. We needed lot of offerings (of robes of honour) to give them. (4)

So we called and sent some of our people to the towns of Paonta and Boorian, but they could not get even a single turban there and they came back. (5)

We could not get even one turban on payment. Then we thought of a plan that if we see a person urinating here then we should take away (snatch) his turban. (6)

When the footmen (infantry men) heard of this they acted accordingly by getting together. Any self-willed person who came to the holy place was deprived of his turban. (7)

Couplet :

Thus we managed to remove about eight hundred turbans. They were given to me and I got them washed and cleaned. (8)

Chopaiee :

Next morning all of them were got cleaned and brought and distributed to Sikhs and whatever were left, were sold off and the remaining were given to the guards. (9)

ਦੋਹਰਾ

ਬਟਿ ਕੈ ਪਗਰੀ ਨਗਰ ਕੋ ਜਾਤ ਭਏ ਸੁਖ ਪਾਇ ।
ਭੇਦ ਮੂਰਖਨ ਨ ਲਹਿਯੋ ਕਹਾ ਗਯੋ ਕਰਿ ਰਾਇ । ੧੦ । ੧ ।

Dohra

bat ke pagri nagar ko jat bhaye sukh payi.
bhed moorkhan na lahiyo kaha geyo kar rayi. (10) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕਹਤਰੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੭੧ । ੧੨੫੮ । ਅਫਜ਼ੁ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ikatarvo charitar samapatam. Sat Subham sat. (71) (1258) aphjun.

ਦੋਹਰਾ

ਰਾਜਾ ਏਕ ਪਹਾਰ ਕੋ ਚਿਤ੍ਰਨਾਥ ਤਿਹ ਨਾਮ ।
ਤਾ ਕੋ ਜਨ ਸਭ ਦੇਸ ਕੇ ਜਪਤ ਆਠਹੂੰ ਜਾਮ । ੧ ।

Dohra

raja ek pahar ko chitarnath teh naam.
ta ko jun sabh des ke japat athhun jam. (1)

ਇੰਦ੍ਰ ਮੁਖੀ ਰਾਨੀ ਰਹੈ ਤਾ ਕੇ ਰੂਪ ਅਨੂਪ ।
ਸਚੀ ਜਾਨਿ ਕਰਿ ਜਕ ਰਹੈ ਜਾਹਿ ਆਪੁ ਪੁਰਹੂਤ । ੨ ।

Inder mukhi rani rahe ta ke roop anoop.
sach jaan kar juk rahe jahi aap purhoot. (2)

ਚੌਪਈ

ਨ੍ਰਿਪ ਪੁਰ ਤਰੈ ਨਦੀ ਇਕ ਬਹੈ । ਚੰਦ੍ਰਭਾਗਾ ਤਾ ਕੋ ਜਗ ਕਹੈ ।
ਤਟ ਟੀਲਾ ਪੈ ਮਹਲ ਉਸਾਰੇ । ਜਨੁ ਬਿਸਕਰਮੈ ਕਰਨ ਸੁਧਾਰੇ । ੩ ।

Dohra

nrip par tarai nadi ik bahe. chanderbhaga ta ko jug kahe.
tutt teela pe mehal umare. jan biskarameai karan sudhare. (3)

ਦੋਹਰਾ

ਗਹਿਰੋ ਜਾ ਕੋ ਜਲ ਰਹੈ ਜਾ ਸਮ ਨਦੀ ਨ ਆਨ ।
ਡਰਤ ਤੈਰਿ ਕੋਊ ਨ ਸਕੈ ਲਾਗਤ ਸਿੰਧੁ ਸਮਾਨ । ੪ ।

Dohra

Gehro ja ko jul rahe ja sum nadi na aan.
darat teri koyu na sako lagat sindhu saman. (4)

Couplet

After selling the turbans we came back to our place in great comfort. No fool could know this secret that the Raja had acted like this (that the Raja could have behaved like this). (10)(1)

Here the seventy-one episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (71-1258)(Contd)

Couplet :

There was at Raja of a holy Tract and he was named Chittar Nath. He was remembered by all the populace throughout day and night (8 pehars). (1)

He had a very charming queen by the name Indra Mukhi, whom even Indra would get surprised on seeing her, at she was almost like Sachi. (2)

Chopaiee :

There was a river flowing at the lower end of this town of Raja. It was called by all Chander bhaga (Chenab). On the banks, a palace was erected on a hilly tract. It seemed Vishwa Karma had erected it by his own hands. (3)

Couplet :

The water was very deep there and there was no other river to compete with it. No one could swim across it being afraid of being drowned. It looked like an ocean. (4)

ਸਾਹੁ ਏਕ ਗੁਜਰਾਤ ਕੋ ਘੇਰਾ ਬੇਚਨ ਕਾਜ ।
 ਚਲਿ ਆਯੋ ਤਿਹ ਠਾ ਜਹਾ ਚਿਤਨਾਥ ਮਹਾਰਾਜ । ੫ ।
 sahu ek gujrat ko ghhera bechan kaaj.
 chali ayo teh tha jaha chitarnath maharaj. (5)

ਰੂਪ ਅਨੂਪਮ ਸਾਹੁ ਕੋ ਜੈਨ ਲਖੈ ਨਰ ਨਾਰਿ ।
 ਧਨ ਆਪਨ ਕੀ ਕਯਾ ਚਲੀ ਤਨ ਮਨ ਡਾਰਹਿ ਵਾਰ । ੬ ।
 roop anupam sahu ko jon lakhai nar nari.
 dhan apan ki kaya chali tan man darhi var. (6)

ਚੌਪਈ

ਏਕ ਤ੍ਰਿਯਹਿ ਵਹੁ ਸਾਹਿ ਨਿਹਾਰਿਯੋ । ਝਿੰਦੁ ਮੁਖੀ ਕੋ ਨਿਕਟ ਉਚਾਰਿਯੋ ।
 ਐਸੋ ਪੁਰਖੁ ਭੋਗ ਕੋ ਪੈਯੈ । ਪ੍ਰਾਨ ਸਹਿਤ ਤਾ ਕੇ ਬਲਿ ਜੈਯੈ । ੭ ।

Chopaiee

ek triyehi vahu mahi nihariyo. Inder mukhi ko nikat uchariyo.
 aise purakh bhog ko peye. pran sahit ta ke bali jeye. (7)

ਸੁਨੁ ਰਾਨੀ ਤਿਹ ਬੋਲਿ ਪਠੈਯੈ । ਮੈਨ ਭੋਗ ਤਿਹ ਸਾਥ ਕਮੈਯੈ ।
 ਤੁਮ ਤੇ ਤਾ ਕੋ ਜੋ ਸੁਤ ਹੋ ਹੈ । ਤਾ ਕੇ ਰੂਪ ਤੁਲਿ ਕਹ ਕੋ ਹੈ । ੮ ।
 sunu rani the boli patheye. main bhog teh sath kameye.
 tum te ta ko sut ko jo sut ho hai. ta ke roop tuli keh ko hai. (8)

ਤਾ ਕੋ ਜੋ ਇਸਤ੍ਰੀ ਲਖਿ ਯੈਹੈ । ਬਹੁਰਿ ਆਪਨੇ ਧਾਮ ਨ ਜੈਹੈ ।
 ਤਾਹੀ ਪੈ ਆਸਿਕ ਹੈ ਰਹਿ ਹੈ । ਰਾਮ ਨਾਮ ਕੋ ਜਯੋ ਨਿਤ ਕਰਿ ਹੈ । ੯ ।
 ta ko jo istri lakhi yehe. bahuri apne dham na jehe.
 tahi pai asik haiv rahhi hai. ram nam ko jeyo nit kari hai. (9)

ਦੋਹਰਾ

ਤਵ ਸੁਤ ਕੋ ਜੋ ਇਸਤ੍ਰੀ ਨੈਕੁ ਨਿਹਰਿ ਹੈ ਨਿਤ ।
 ਸ੍ਰੀ ਰਾਘਵ ਕੇ ਨਾਮ ਜਯੋ ਸਦਾ ਸੰਭਰਿ ਹੈ ਚਿਤ । ੧੦ ।

Dohra

tav sut ko jo istri nek nihar hai nit.
 Sri raghav ke naam jeyo sada sambhar hai chit. (10)

A merchant from Gujrat came to the place for selling a pitcher, where Raja Chittar Nath was staying. (5)

The merchant (shah) looked very smart. All men and women, whosoever would glance at him, would offer apart from wealth, all his body and soul (being fully impressed by his beauty). (6)

Chopaiee :

One woman happened to glance at that shah (merchant) and she said to Indra Mukhi, "If we could get a man like him for our sexual pleasure, then we would offer our life in sacrifice to him." (7)

"O queen ! Listen. Send for him and enjoy sensuous pleasure with him. The son which you will beget from him, will have no parallel on Earth." (8)

"Any woman who happens to glance at him, would not like to go back to her house (being in love with him). She would get enamoured by him and then worship him like Lord's Name (Ram Nam)." (9)

Couplet

"If any woman would see your son for a moment even, she will remember for all times to come, like the Lord's Name." (Ram Naam). (10)

ਚੋਪਈ

ਜਬ ਰਾਨੀ ਐਸੇ ਸੁਨੁ ਪਾਯੋ । ਬੋਲਿ ਸਾਹੁ ਕੋ ਧਾਮ ਪਠਾਯੋ ।
ਭਾਤਿ ਭਾਤਿ ਆਸਨ ਤਿਹ ਦੀਨੋ । ਉਰ ਅਪਨੇ ਤੇ ਜੁਦਾ ਨ ਕੀਨੋ । ੧੧ ।

Chopaiee

jab rani aise sun payo. boli sahu ko dham pathayo.
bhati bhati asanteh deeno. ur apne te juda na keeno. (11)

ਦੋਹਰਾ

ਤਬ ਲਗ ਰਾਜਾ ਤੁਰਤ ਹੀ ਧਾਮ ਗਯੋ ਤਿਹ ਆਇ ।
ਚਾਰਿ ਮਮਟਿ ਯਹਿ ਤਹ ਦਯੋ ਸੋਕ ਹਿਦੈ ਉਪਪਜਾਇ । ੧੨ ।

Dohra

tab lag raja turat hi dham geyo the ayi.
chari mamat yahi the deyo sok hirdai upjayi. (12)

ਦੋ ਸੈ ਗਜ ਦੋ ਬੈਰਕੈ ਲੀਨੀ ਸਾਹੁ ਮੰਗਾਇ ।
ਬਡੀ ਪੁਜਨ ਸੈ ਬਾਧਿ ਕੈ ਬਾਧੀ ਭੁਜਨ ਬਨਾਇ । ੧੩ ।
do se gaj do berke leene mahu mangayi.
badi poojan se badhi ke badhi bhujan banayi. (13)

ਹੁੰਈ ਮਨਿਕ ਮੰਗਾਇ ਕੈ ਅੰਗ ਲਈ ਲਪਟਾਇ ।
ਬਾਧਿ ਘੋਘਰੋ ਪਵਨ ਲਖਿ ਕੂਦਤ ਭਯੋ ਰਿਸਾਇ । ੧੪ ।
huyi manik mangayi ke ang layi laptayi.
badhi goghro pawan lakh kudat bheyo risayi. (14)

ਚੋਪਈ

ਜਯੋ ਜਯੋ ਪਵਨ ਝਲਾਤੋ ਆਵੈ । ਧੀਮੈ ਧੀਮੈ ਤਰਕਹ ਜਾਵੈ ।
ਦੁਹੈ ਬੈਰਕਨ ਸਾਹ ਉਡਾਰਿਯੋ । ਗਹਿਰੀ ਨਦੀ ਬਿਖੈ ਲੈ ਡਾਰਿਯੋ । ੧੫ ।

Chopaiee

jeyo jeyo pawan jhalato avaye. dheemai dheemai tarkar javye.
duhun berkan sah udariyo. gahiri nadi bikhe le dariyo. (15)

ਘੋਘਰਨ ਜਰਿ ਨਦੀ ਨਰ ਤਰਿਯੋ । ਪੁਜਨ ਹੇਤ ਤਹ ਹੁਤੇ ਉਬਰਿਯੋ ।
ਰੁੰਈ ਤੇ ਕਛੁ ਚੋਟ ਨ ਲਾਗੀ । ਪ੍ਰਾਨ ਬਚਾਇ ਗਯੋ ਬਡਭਾਗੀ । ੧੬ ।
goghran jar nadi nur tariyo. dujan a het the hute ubriyo.
runyi te kachu chot na lagi. pran bachayi geyo badbhangi. (16)

Chopaiee

When the queen heard these words, she called the shah at home. She had various types of sexual affairs with him and could not forget him from her heart. (11)

Couplet :

By that time the Raja also came back home. Being distressed, the queen arranged to send him on top of the loft. (12)

The shah sent for two flag posts about two hundred yards long (of bamboos). By tying long banners with them, he tied his arms with them. (13)

He got about 100 kilogram (1 maund) of cotton and wrapped his body with it and tying a bag of leather full of air and watching the wind direction, he jumped with great wrathfulness. (14)

Choupaaiee :

With the blowing of wind slowly he managed to scrape downwards. Both the flags then made the shah fly off and threw him in a deep river. (15)

That fellow with the help of cotton wrappings managed to swim across the river and with the help of bamboo flags was saved. Being wrapped up with cotton, he did not get hurt also. Thus the lucky fellow left by saving his life. (16)

ਦੋਹਰਾ

ਜਬ ਤਾ ਕੋ ਜੀਵਤ ਸੁਨਯੋ ਰਾਨੀ ਸੁਵਨਨ ਮਾਹਿ ।
ਯਾ ਦਿਨ ਸੋ ਸੁਖ ਜਗਤ ਮੈ ਕਹਿਯੋ ਕਹੂੰ ਕੋਊ ਨਾਹਿ । ੧੭ ।

Dohra

jab ta ko jeevat suniyo rani sarvnan mahi.
ya din so sukh jagat me kahiyo kahun koyi nahi. (17)

ਚੌਪਈ

ਕੂਦਿ ਸਾਹੁ ਜੋ ਪ੍ਰਾਨ ਬਚਾਯੋ । ਤਿਨ ਰਾਜੈ ਕਛੁ ਭੇਦ ਨ ਪਾਯੋ ।
ਤਬ ਰਾਨੀ ਧੀਰਜ ਮਨ ਭਯੋ । ਚਿਤ ਜੁ ਹੁਤੋ ਸਕਲ ਭ੍ਰਮ ਗਯੋ । ੧੮ । ੧ ।

Chopaiee

kudi sahu jo pran bachayo. tin raje kachu bhed na payo.
tab rani dheeraj man bheyo. chit jo huto sakal geyo. (18) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਬਹਤਰੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੭੨ । ੧੨੭੬ । ਅਫਜ਼ੀ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
bahatarvo charitar samapatam. Sat Subham sat. (72) (1276) aphjun.

ਦੋਹਰਾ

ਬਜਵਾਰੇ ਬਨਿਯਾ ਰਹੈ ਕੇਵਲ ਤਾ ਕੋ ਨਾਮ ।
ਨਿਸੁ ਦਿਨ ਕਰੈ ਪਠਾਨ ਕੇ ਗ੍ਰਿਹ ਕੋ ਸਗਰੋ ਕਾਮ । ੧ ।

Dohra

bajware baniya rahe kewal ta ke naam.
nis din karai pathen ke greh ko sagro kaam. (1)

ਚੌਪਈ

ਸੁੰਦਰ ਤ੍ਰਿਯ ਤਾ ਕੈ ਗ੍ਰਿਹ ਰਹੈ । ਪਹੁਪ ਵਤੀ ਤਾ ਕੋ ਜਗ ਚਹੈ ।
ਬਾਕੈ ਸੰਗ ਨੇਹੁ ਤਿਨ ਲਾਯੋ । ਕੇਵਲ ਕੋ ਚਿਤ ਤੇ ਬਿਸਰਾਯੋ । ੨ ।

Chopaiee

sunder triye ta ke greh rahe. pahup vati ta ko jug chahe.
banke sung nehu tin layo. kewal ko chit te bisrayo. (2)

ਦੋਹਰਾ

ਏਕ ਦਿਵਸ ਕੇਵਲ ਗਯੋ ਗ੍ਰਿਹ ਕੋ ਕੌਨ ਕਾਜ ।
ਦੇਖੈ ਕਯਾ ਨਿਜੁ ਤ੍ਰਿਯ ਭਏ ਬਾਕੈ ਰਹਿਯੋ ਬਿਰਾਜ । ੩ ।

Dohra

ek divas kewal geyo greh ko koun kaaj.
dekhe kaya nij triye bhaye banke rahiyo biraj. (3)

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The Raja on hearing the Rani's words, sent many men immediately, but none of the men could reach the melon, which was being washed away. (9)

Chopaiee :

Then the Rani said these words, "O Master ! We are very fortunate. If someone had drowned and died, while trying to catch hold the melon, then it would have been a great sin on myself and a Misfortune." (10)

Couplet :

The Rani had made one person drown himself for catching hold of that man. "She was thinking in case someone got drowned, then it would be great dishonour for me, which would be lasting and various people will say the same thing." (11)

Chopaiee :

She had herself thrown the watermelon to be flown in water and herself made the Raja furious and herself had sent men to chase it. No one had even known the secret of a woman's deceitful action (witchcraft). (12)(1)

Here the seventy seventh episode of the King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well.

(77-1322)(Contd)

There was an ill-mannered (bad character) wife in a Carpenter's house in Ujjain. I will relate the story of her deceitful action which she enacted by slightly refining it. (The minister said) (1)

ਚੌਪਈ

ਸੁਮਤਿ ਬਾਦਿਯਹਿ ਤਬੈ ਉਚਾਰੈ । ਸੁਨੁ ਗੀਗੋ ਤੈ ਬਚਨੁ ਹਮਾਰੈ ।
ਹੈ ਅਬ ਹੀ ਪਰਦੇਸ ਸਿਧੈ ਹੈ । ਖਾਟਿ ਕਮਾਇ ਤੁਮੈ ਧਨੁ ਲਯੈ ਹੈ । ੨ ।

Chopaiee

sumti badiyahi tabai ucharo. sunu geego te bachan hamaro.
ho ab hi pardes sidhe ho. khatt kamayi tumai dhanu leyo hai. (2)

ਯੋ ਕਹਿ ਕੈ ਪਰਦੇਸ ਸਿਧਾਰੈ । ਖਾਟ ਤਰੇ ਛਪਿ ਰਹਿਯੋ ਬਿਚਾਰੈ ।
ਤਬ ਬਾਦਿਨ ਇਕ ਜਾਰ ਬੁਲਾਯੋ । ਕਾਮਕੇਲ ਤਿਹ ਸਾਥ ਕਮਾਯੋ । ੩ ।

yo keh ke pardes sidharo. khat tare chhapi rahiyo bicharo.
tab badin ik jaar bulayo. kamkel teh sath kamayo. (3)

ਕਾਮਕੇਲ ਤਾ ਸੋ ਤਿਯ ਮਾਨਯੋ । ਖਾਟ ਤਰੇ ਨਿਜ ਪਤਿਹਿ ਪਛਾਨਯੋ ।
ਸਭ ਅੰਗਨ ਬਿਹਬਲ ਹੈ ਗਈ । ਚਿਤ ਕੇ ਬਿਖੈ ਦੁਖਿਤ ਅਤਿ ਭਈ । ੪ ।

kamkel ta so triye manyo. khat tare nij patihi pachanyo.
sabh angan bihbal haiv gayi. chit ke bikhe dukhit ati bhayi. (4)

ਤਬ ਤਾ ਸੈ ਤਿਯ ਬਚਨ ਉਚਾਰੈ । ਮੁਹਿ ਕਾ ਕਰਤ ਦਈ ਕੇ ਮਾਰੈ ।
ਪ੍ਰਾਨ ਨਾਥ ਮੇਰੇ ਘਰ ਨਾਹੀ । ਹੈ ਜਿਹ ਬਸਤ ਬਾਹ ਕੀ ਛਾਹੀ । ੫ ।

tab ta se triye bachan uchare. muhi ka karat dayi ke mare.
pran nath mere ghar nahi. hai jeh basat bah ki chhahi. (5)

ਦੋਹਰਾ

ਨਿਤਿ ਅੰਸੁਆ ਆਖਿਨ ਭਰੈ ਰਹੈ ਮਲੀਨੇ ਭੇਸ ।
ਪੈਰ ਲਗੇ ਬਿਹਰੈ ਨਹੀ ਪ੍ਰਾਨ ਨਾਥ ਪਰਦੇਸ । ੬ ।

Dohra

nit ansuya akhin bharai raho malino bhes.
por lagai bihre nahi pran nath pardes. (6)

ਲਗਤ ਬੀਰਿਯਾ ਬਾਨ ਸੀ ਬਿਖੁ ਸੋ ਕਰਤ ਅਨਾਜ ।
ਪ੍ਰਾਨ ਨਾਥ ਪਰਦੇਸ ਗੇ ਤਾ ਬਿਨ ਕਛੂ ਨ ਸਾਜ । ੭ ।

lagat birya baan si bikhu so karat anaj.
pran nath pardes gai ta bin kachu na saj. (7)

ਬਾਦੀ ਐਸੇ ਬਚਨ ਸੁਨਿ ਮਨ ਮੈ ਭਯੋ ਖੁਸਾਲ ।
ਜਾਰ ਸਹਿਤ ਤਿਯ ਖਾਟ ਲੈ ਨਾਚਿ ਉਠਿਯੋ ਤਤਕਾਲ । ੮ । ੧ ।

badi aise bachan sun man me bheyo khumal.
jar sahit triye khat le nach uthiyo tatkal. (8) (1)

Chopaiee :

The Carpenter named Sumat told her, "O Gigo ! You listen to me. I am going to another country just now. I will earn lot of money there and bring it for you."

(2)

After saying this he went away to another land. But in actual fact he hid himself under the cot. Then the carpenter's wife called her paramour and enjoyed sensuous pleasure with him.

(3)

That woman had a love-affair with that man and had recognized her husband hid underneath the cot. She was much distressed and all her body (limbs) was out of sorts (furious).

(4)

Then the woman told her paramour, "O unfortunate Man ! What are you doing with me ? My true Master was not at home, under whose benign care I enjoy my life."

(5)

Couplet :

"I am always having my eyes filled with tears and wear dirty clothes (in his separation). Due to my loving master's sojourn to foreign lands, I do not go even to the gate of my house."

(6)

"Even the betel nut or cigarette (bidi) seems to me like an arrow and the food like poison. Since my loving husband had gone to foreign lands and in his absence life is worthless for me.

(7)

That carpenter, on hearing these kind words became overjoyed. He lifted the cot of the wife, along with his paramour and started jumping around (dancing).

(8)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਅਠਹਤਰੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੭੮ । ੧੩੩੦ । ਅਫਜ਼ੁ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
athahtarvo charitar samapatam. Sat Subham sat. (78) (1330) aphjun.

ਦੋਹਰਾ

ਬਨਿਕ ਏਕ ਬਾਨਾਰਸੀ ਬਿਸਨ ਦਤ ਤਿਹ ਨਾਮ ।
ਬਿਸ ਮਤੀ ਤਾ ਕੀ ਤ੍ਰਿਯਾ ਧਨ ਜਾ ਕੇ ਬਹੁ ਧਾਮ । ੧ ।

Dohra

banik ek banarsi bisan dut the naam.
bisav mati ki triya dhan ja ke bahu dham. (1)

ਚੌਪਈ

ਬਨਿਯੋ ਹੇਤ ਬਨਿਜ ਕੋ ਗਯੋ । ਮੈਨ' ਦੁਖਯ ਤ੍ਰਿਯ ਕੋ ਅਤਿ ਦਯੋ ।
ਤਿਹ ਤ੍ਰਿਯ ਪੈ ਤੇ ਰਹਿਯੋ ਨ ਜਾਈ । ਕੇਲ ਕਿਯੋ ਇਕ ਪੁਰਖ ਬੁਲਾਈ । ੨ ।

Chopaiee

baniyo het banij ke geyo. maen dukhye triye ko ati deyo.
teh triye pai te rahiyo na jayi. kel kiyo ik purakh bulayi. (2)

ਕੇਲ ਕਮਾਤ ਗਰਭ ਰਹਿ ਗਯੋ । ਕੀਨੇ ਜਤਨ ਦੁਰਿ ਨਹਿ ਭਯੋ ।
ਨਵ ਮਾਸਨ ਪਾਛੇ ਸੁਤ ਜਾਯੋ । ਤਵਨਹਿ ਦਿਵਸ ਬਨਿਕ ਘਰ ਆਯੋ । ੩ ।

kel kamat garabh rahi geyo. keenai jatan door nahi bheyo.
nav masan pachai sut jayo. tawanhi diwas banik ghar ayo. (3)

ਬਨਿਕ ਕੋਪ ਕਰਿ ਬਚਨ ਸੁਨਾਯੋ । ਕਛੁ ਤ੍ਰਿਯ ਤੈ ਬਿਭਚਾਰ ਕਮਾਯੋ ।
ਭੋਗ ਕਰੇ ਬਿਨੁ ਪੂਤ ਨ ਹੋਈ । ਬਾਲ ਬਿਧ ਜਾਨਤ ਸਭ ਕੋਈ । ੪ ।

banik kop kar bachan sunayo. kachu triye te bibhchar kamayo.
bhog kare bin poot na hoyi. bal bridh janat sabh koyi. (4)

ਸੁਨਹੁ ਸਾਹੁ ਮੈ ਕਥਾ ਸੁਨਾਉ । ਤੁਮਰੇ ਚਿਤ ਕੋ ਭਰਮੁ ਮਿਟਾਉ ।
ਇਕ ਜੋਗੀ ਤੁਮਰੇ ਗ੍ਰਿਹ ਆਯੋ । ਤਿਹ ਪ੍ਰਸਾਦਿ ਤੇ ਗ੍ਰਿਹ ਸੁਤ ਪਾਯੋ । ੫ ।

sunhu sahu me katha sunayo. tumre chit ko bharam mitayu.
ik jogi tumre greh ayo. teh parsadi te greh sut payo. (5)

ਦੋਹਰਾ

ਮੁਰਜ ਨਾਥ ਜੋਗੀ ਹੁਤੋ ਸੋ ਆਯੋ ਇਹ ਧਾਮ ।
ਦਿਸਾਇ ਭੋਗ ਮੇ ਸੈ ਕਿਯੈ ਸੁਤ ਦੀਨੋ ਗ੍ਰਿਹ ਰਾਮ । ੬ ।

Dohra

muraj nath jogi huto so ayo eh dham.
daristi bhog mo se kiye deeno greh ram. (6)

Here the seventy-eighth episode of King's & minister's dialogue regarding woman's character from Charitar Pakhyan is completed. All is well. (78-1330)(Contd)

Couplet :

There was a trader in Benaras called Bishan Dutt. He had lot of wealth and a wife named Bisan Mati. (1)

Chopaiee :

The trader went away on his business trip and in his absence the wife was pestered by her passionate desires. She could not resist her passions and called a man for having sexual relations. (2)

Due to this cohabitation, she became pregnant and with lot of effort, she could not get rid of pregnancy. After nine months, she gave birth to a son. That day the trader also came back home. (3)

The trader became furious and said, "O woman ! You have committed some dubious behaviour (in my absence) as the son cannot be born without having a sexual relationship. All the old and young people know about it." (4)

The woman replied, "O shah ! I will tell you something and thus dispose off your doubts." (5)

Couplet :

A Yogi, called Muraj Nath, had come to the house and he had a love affair with me through his glance only and I was blessed with a son by the Lord. (6)

ਬਨਿਕ ਬਚਨ ਸੁਨਿ ਚੁਪ ਰਹਿਯੋ ਮਨ ਮੈ ਭਯੋ ਪਸੰਨਯ ।
 ਦ੍ਰਿਸਟਿ ਭੋਗ ਜਿਨਿ ਸੁਤ ਦਿਯੋ ਧਰਨੀ ਤਲ ਮੋ ਧਨੰਯ । ੭ । ੧ ।
 banik bachan suni chup rahiyo man mai bheyo parsanye.
 dristi bhog jin sut diyo dharni tal mo dhanye. (7) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਉਨਾਸੀਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੭੯ । ੧੩੩੭ । ਅਫਜ਼ੁ ।
 iti Sri Charitra pakhyane triya Charitrai mantri binoop sambadai
 unasivo charitar samapatam. Sat Subham sat. (79) (1330) aphjun.

ਦੋਹਰਾ

ਬਿੰਦੁਬਨ ਗ੍ਰਿਹ ਨੰਦ ਕੇ ਕਾਨੁ ਲਯੋ ਅਵਤਾਰ ।
 ਤੀਨਿ ਲੋਕ ਜਾ ਕੋ ਸਦਾ ਨਿਤਿ ਓਠਿ ਕਰਤ ਜੁਹਾਰ । ੧ ।

Dohra

brindban greh nand ke kaan leyo avtar.
 teeni lok ja ko sada niti uthi karat juhar. (1)

ਚੌਪਈ

ਸਬ ਗੋਪੀ ਤਾ ਕੇ ਗੁਨ ਗਾਵਹਿ । ਨਿਤਿਯ ਕਿਸਨ ਕਹ ਸੀਸ ਝੁਕਾਵਹਿ ।
 ਮਨ ਮਹਿ ਬਸਯੋ ਪ੍ਰੇਮ ਅਤਿ ਭਾਰੀ । ਤਨ ਮਨ ਦੇਤ ਅਪਨੋ ਵਾਰੀ । ੨ ।

Chopaiee

sab gopi ta ke gun gavhi. nitye kisan keh sees jhukavhi.
 man mahi basyo prem ati bhari. tan man det apno wari. (2)

ਰਾਧਾ ਨਾਮ ਗੋਪਿ ਇਕ ਰਹੈ । ਕਿਸਨ ਕਿਸਨ ਮੁਖ ਤੇ ਨਿਤਿ ਕਹੈ ।
 ਜਗਨਾਯਕ ਸੈ ਪ੍ਰੇਮ ਲਗਾਯੋ । ਸੁਤ ਸਿਧਨ ਕੀ ਭਾਤਿ ਬਦਾਯੋ । ੩ ।
 radha naam gopi ik rahe. krisan krisan mukh te nit kahe.
 jugnayak se prem lagayo. soot sidhan ki bhati badayo. (3)

ਦੋਹਰਾ

ਕਿਸਨ ਕਿਸਨ ਮੁਖ ਤੇ ਛੋਰਿ ਧਾਮ ਕੋ ਕਾਮ ।
 ਨਿਸਦਿਨ ਰਟਤ ਬਿਹੰਗ ਜਯੋ ਜਗਨਾਯਕ ਕੋ ਨਾਮ । ੪ ।

Dohra

krisan krisan mukh te chor dham ke kaam.
 nisdin rattat bihang jeyo jagnayak ko naam. (4)

The trader became silent on hearing these words and felt pleased at heart. The Yogi was truly worthy of praise who had given us a son through his glance-relationship. (7)

Here the seventy-ninth episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyon is completed. All is well. (79-1337)(Contd)

Couplet :

Kahna took birth as an Incarnation in the house of Nand at Bindraban. All the three worlds were saluting Him on waking up. (every morning) (1)

Chopaice :

All the milkmaids were singing his praises and were paying their obeisance always to Krishna. They had developed great love for him in their hearts and they were prepared to sacrifice their body and soul on his person. (2)

There was a milkmaid by the name of Radha. She was always reciting Krishna's name with her tongue. She had developed love for the Lord of the world and had developed great love for him like the Sidhas (mendicants). (3)

Couplet :

Leaving aside her household chores, she was always repeating the name of Krishna only with her tongue and would recite Sri Krishna's name, the Lord of the world, like a bird (papiha) all the time. (4)

ਚੌਪਈ

ਤ੍ਰਾਸ ਨ ਪਿਤੁ ਮਾਤਾ ਕੋ ਕਰੈ । ਕ੍ਰਿਸਨ ਕ੍ਰਿਸਨ ਮੁਖ ਤੇ ਉਚਰੈ ।
ਹੇਰਿਨ ਤਾਹਿ ਨਿਤ ਉਠਿ ਆਵੈ । ਨੰਦ ਜਸੋਮਤਿ ਦੇਖਿ ਲਜਾਵੈ । ੫ ।

Chopaiee

tras na pit mata ko karai. krisan krisan mukh te uchre.
herin tahi nit uthi avai. nund jasomati dekh lajave. (5)

ਸਵੈਯਾ

ਜੋਬਨ ਜੇਬ ਜਗੇ ਸੁੰਦਰ ਜਾਤ ਜਗਾਵ ਜੁਰੀ ਕਹ ਨਾਤੈ ।
ਅੰਗ ਹੁਤੇ ਬਿਜ ਲੋਗ ਸਭੇ ਹਰਿ ਰਾਇ ਬਨਾਇ ਕਹੀ ਇਕ ਬਾਤੈ ।
ਹਾਥ ਉਚਾਇ ਹਨੀ ਛਤਿਯਾ ਮੁਸਕਾਇ ਲਜਾਇ ਸਖੀ ਚਹੀ ਘਾਤੈ ।
ਨੈਨਨ ਸੈ ਕਹਿਯੋ ਏ ਜਦੁਨਾਥ ਸੁ ਭੈਹਨ ਸੈ ਕਹਿਯੋ ਜਾਹੁ ਇਹਾ ਤੈ । ੬ ।

Swaiyya

joban jeb jagai sunder jaat jagav juri keh natae.
ang hute brij log sabhai hari rayi banayi kahi ik batae.
hath uchayi hani chhatiya muskayi lajayi sakhi chahun ghatae.
nainan se kahiyo ae jadunath su behan se kahiyo jahu eha te. (6)

ਦੋਹਰਾ

ਨੈਨਨ ਸੋ ਹਰਿ ਰਾਇ ਕਹਿ ਭੋਰਨ ਉਤਰ ਦੀਨ ।
ਭੇਦ ਨ ਪਾਯੋ ਕੋਨਹੂੰ ਕ੍ਰਿਸਨ ਬਿਦਾ ਕਰ ਦੀਨ । ੭ । ੧ ।

Dohra

nainan so hari rayi keh bhoran utar deen.
bhed na payo konhu krisan bida kar deen. (7) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਅਸੀਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੮੦ । ੧੩੪੪ । ਅਫਜ਼ੀ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
asivo charitar samapatam. Sat Subham sat. (80) (1344) aphjun.

ਦੋਹਰਾ

ਨਗਰ ਸਿਰੋਮਨਿ ਕੋ ਹੁਤੋ ਸਿੰਘ ਸਿਰੋਮਨਿ ਭੂਪ ।
ਅਮਿਤ ਦਰਬੁ ਘਰ ਮੈ ਧਰੇ ਸੁੰਦਰ ਕਾਮ ਸਰੂਪ । ੧ ।

Dohra

nagar siromani ko huto singh siromani bhoop.
amit darbu ghar se dharye sunder kaam saroop. (1)

Chopaiee

She was not afraid of her parents and would repeat the name of Krishna always with her tongue. She would come daily to have his glance, but on seeing Nand and Jasodha she would feel shy (and go back). (5)

Swaiyya :

The youthful exuberance of Radha was glamorous and beyond description. She went to Krishna's house on some pretext with great glamour. Sri Krishna had many people from Brij along with some other relations, sitting with him. On seeing Radha approaching there, Sri Krishna said something making an excuse. He slapped his chest by raising his hands high while laughing loudly, while Radha felt abashed (shy) on seeing on all the four sides. Radha with a sign of her eyes said, "O Krishna !" and Krishna with the sign of his eye brows said, "Please, go away from here." (6)

Couplet :

She talked to Krishna with the sign of her eyes and he also replied with the sign of his eyebrows. Without anybody knowing the secret of this move, Krishna had bid her farewell (had made her depart). (7)

Here the eightieth episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyani is completed. All is well. (80-1344)(Contd)

Couplet :

There was a Raja called Shiromani Singh, of the town of Shiromani. He possessed lot of wealth and was as beautiful and charming as Kamdev himself (god of love).(1)

ਚੌਪਈ

ਦ੍ਰਿਗ ਧੰਨਯਾ ਤਾ ਕੀ ਬਰ ਨਾਰੀ । ਨ੍ਰਿਪ ਕੋ ਰਹੈ ਲਾਜ ਤੇ ਪਯਾਰੀ ।
ਏਕ ਦਿਵਸ ਰਾਜ ਘਰ ਆਯੋ । ਰੰਗ ਨਾਥ ਜੋਗਿਯਹਿ ਬੁਲਾਯੋ । ੨ ।

Chopaiee

drig dhanya ta ki bar nari. nrip te rahe laaj te payari.
ek divas raj ghar ayo. rung nath jogiyahi bulayo. (2)

ਦੋਹਰਾ

ਬ੍ਰਹਮ ਬਾਦ ਤਾ ਸੈ ਕਿਯੋ ਰਾਜੈ ਨਿਕਟਿ ਬੁਲਾਇ ।
ਜੁ ਕਛੁ ਕਥਾ ਤਿਨ ਸੋ ਭਈ ਸੋ ਮੈ ਕਹਤ ਬਨਾਇ । ੩ ।

Dohra

braham bad ta se kiyo raje nikat bulayi.
jo kuch katha tin so bhayi so mai kehat banayi. (3)

ਏਕ ਨਾਥ ਸਭ ਜਗਤ ਮੈ ਬਯਾਪਿ ਰਹਿਯੋ ਸਭ ਦੇਸ ।
ਅਭ ਜੋਨਿਨ ਮੈ ਰਵਿ ਰਹਿਯੋ ਉਚ ਨੀਚ ਕੇ ਭੇਸ । ੪ ।
ek nath sabh jagat me bayapi rahiyو sabh des.
abh jonin se ravi rahiyو uch neech ke bhes. (4)

ਚੌਪਈ

ਸਰਬ ਬਯਾਪੀ ਸ੍ਰੀ ਪਤਿ ਜਾਨਹੁ । ਸਭ ਹੀ ਕੋ ਪੋਖਕ ਕਰਿ ਮਾਨਹੁ ।
ਸਰਬ ਦਯਾਲ ਮੇਘ ਜਿਮਿ ਢਰਈ । ਸਭ ਕਾਹੁ ਕਰ ਕਿਰਪਾ ਕਰਈ । ੫ ।

Chopaiee

sarab bayapi Sri pati janhu. sabh hi ko pokhak kar manhu.
sarab dayal megh jim dharyi. sabh kahu kar kirpa karayi. (5)

ਦੋਹਰਾ

ਸਬ ਕਾਹੁ ਕੋ ਪੋਖਈ ਸਭ ਕਾਹੁ ਕੋ ਦੇਇ ।
ਜੋ ਤਾ ਤੇ ਮੁਖ ਫੇਰਈ ਮਾਗਿ ਮੀਚ ਕਹ ਲੇਇ । ੬ ।

Dohra

sab kahu ko pokayi sabh kahu ko deyi.
jo ta te mukh pheryi mag meech keh layi. (6)

ਚੌਪਈ

ਏਕਨ ਸੋਖੈ ਏਕਨ ਭਰੈ । ਏਕਨ ਮਾਰੈ ਇਕਨਿ ਉਬਰੈ ।
ਏਕਨ ਘਟਵੈ ਏਕ ਬਢਾਵੈ । ਦੀਨ ਦਯਾਲ ਯੋ ਚਰਿਤ ਦਿਖਾਵੈ । ੭ ।

Chopaiee

ekan sokhe ekan bharae. ekan mare ikan ubre.
ekan ghatve ek badave. deen dayal yo charit dikhave. (7)

Chopaiee :

He had a beautiful wife by the name of 'Drig Dhaniya'. She was very modest and very dear to the Raja. One day the Raja came home and called Rang Nath Jogi (ascetic) there. (2)

Couplet :

The Raja called him near him and had a discourse on divinity and spiritualism with him. (Lord's discussion) Whatever they discussed, I am going to relate. (3)

"There is only one God Almighty, who was pervading all the countries of the world. He alone was present in various small (low- caste) and high caste forms (in various forms)." (4)

Chopaiee :

We should consider the Lord as all pervasive and omni-present (who could watch everything). He alone was responsible for showering His kindness on all (of us) like the clouds and bestows His blessings. (5)

Couplet :

He was responsible for sustaining all the beings and gives everything to all. Whosoever turns his face away from Him, was surely inviting his death (whosoever forgets Him is lost surely). (6)

Chopaiee :

The Lord sustains some of the people while destroys some others. Some people are discarded by Him while some others are made comfortable (attain Salvation). Some people are lowered in status while some others are brought up. Thus He shows His drama of helping the poor (being kindly to helpless). (7)

ਰੂਪ ਰੇਖ ਜਾ ਕੇ ਕਛੁ ਨਾਹੀ । ਭੇਖ ਅਭੇਖ ਸਭ ਕੇ ਘਟ ਮਾਹੀ ।
ਜਾ ਪਰ ਕਿਪਾ ਚਛੁ ਕਰਿ ਹੇਰੈ । ਤਾ ਕੀ ਕੌਨ ਛਾਹ ਕੌ ਛੇਰੈ । ੮ ।
roop rekh ja ke kachu nahi. bhekh abekh sabh ke ghat mahi.
ja par kirpa chhahu kar here. ta ki koun chhah ko chere. (8)

ਜਛੁ ਭੁਜੰਗ ਅਕਾਸ ਬਨਾਯੋ । ਦੇਵ ਅਦੇਵ ਥਾਪਿ ਬਾਦਿ ਰਚਾਯੋ ।
ਭੂਮਿ ਬਾਰਿ ਪੰਚ ਤਤੁ ਪ੍ਰਕਾਸਾ । ਆਪਹਿ ਦੇਖਤ ਬੈਠ ਤਮਾਸਾ । ੯ ।
juch bhujang akas banayo. dev adev thapi badi rachayo.
bhoomi bari punch tatu parkasa. aphi dekhat baeth tamasa. (9)

ਦੋਹਰਾ

ਜੀਵ ਜੰਤ ਸਭ ਬਾਪਿ ਕੈ ਪੰਥ ਬਨਾਏ ਦੋਇ ।
ਝਗਰਿ ਪਚਾਏ ਆਪਿ ਮਹਿ ਮੋਹਿ ਨ ਚੀਨੈ ਕੋਇ । ੧੦ ।

Dohra

jeev junt sabh badhi ke punkh banaye dayi.
jhagri pachaye aap mahi mohi na cheenai koyi. (10)

ਚੌਪਈ

ਯਹ ਸਭ ਭੇਦ ਸਾਧੂ ਕੋਉ । ਸਤਿਨਾਮੁ ਕੌ ਤਤ ਪਛਾਨੈ ।
ਜੋ ਸਾਧਕ ਯਾ ਕੌ ਲਖਿ ਪਾਵੈ । ਜਨਨੀ ਜਠਰ ਬਹੁਰਿ ਨਹਿ ਆਵੈ । ੧੧ ।

Chopaiee

yeh sabh bhed sadhu koyu. satnam ko tat pachano.
jo sadhak ya ko lakhi pavai. janani jathar nahi avai. (11)

ਦੋਹਰਾ

ਜਬ ਜੋਗੀ ਐਸੇ ਕਹਿਯੋ ਤਬ ਰਾਜੈ ਮੁਸਕਾਇ ।
ਤਤ ਬ੍ਰਹਮ ਕੇ ਬਾਦਿ ਕੌ ਉਚਰਤ ਭਯੋ ਬਨਾਇ । ੧੨ .

Dohra

jab jogi aise kahiyo tab raje muskayi.
tat braham ke baad ke uchrat bheyo banayi. (12)

ਚੌਪਈ

ਜੋਗੀ ਡਿੰਭ ਕਿ ਜੋਗੀ ਜਿਯਰੋ । ਜੋਗੀ ਦੇਹ ਕਿ ਜੋਗੀ ਹਿਯਰੋ ।
ਸੋ ਜੋਗੀ ਜੋ ਜੋਗ ਪਛਾਨੈ । ਸਤਿਨਾਮੁ ਬਿਨੁ ਅਵਰੁ ਨ ਜਾਨੈ । ੧੩ ।

Chopaiee

jogi bhind ki jogi jiyro. jogi deh ki jogi hiyro.
so jogi jo jog pachanai. satnam bin awar na jane. (13)

He possessed no form or signs and symbols. He was present in the body of each individual in the seen and unseen form "whosoever is glanced by Him with a kindly sight, does not suffer any afflictions (does not suffer any privations through His benevolent blessings). (8)

He had created all the demigods, snakes (and skies and after creating gods and demons there were bickerings and wranglings between them due to Him only. He had created five elements like Earth, water etc and Himself was watching all the fun and (worldly) drama. (9)

Couplet :

Having created all human beings, He had created two paths (religions.) of Musalmans and Hindus. They are all involved (engrossed) in various squabbles (disputes) and none would recognize the Lord Himself. (10)

Chopaiee :

All the secrets of the Lord are only appreciated by a Sadhu (an enlightened soul) who realizes the (gist) truth of True Name. The holy person, who attains the knowledge of the (Lord is not born) again through the mother's womb. (11)

Couplet :

When the Yogi (ascetic) said like this, the Raja laughed and started discussing the philosophy of the Lord's Reality. (12)

Chopaiee :

What was the truth, whether Yogi was a hypocrite an embodiment of Truth, or a mind only ? The true Yogi is one who has realized Yoga and except True Name does not recognize anything else. (13)

ਦੋਹਰਾ
ਡਿੰਭ ਦਿਖਾਯੋ ਜਗਤ ਕੋ ਜੋਗੁ ਨ ਉਪਜਿਯੋ ਜੀਯ ।
ਯਾ ਜਗ ਕੇ ਸੁਖ ਤੇ ਗਯੋ ਜਨਮ ਬਿਥਾ ਗੇ ਕੀਯ । ੧੪ ।

Dohra

bhind dikhayo jagat ko jog na upjiyo jiye.
ya jug ke sukh te geyo janam brikha ge kiye. (14)

ਚੌਪਈ

ਤਬ ਜੋਗੀ ਹਸਿ ਬਚਨ ਉਚਾਰੈ । ਸੁਨਹੁ ਰਾਵ ਜੁ ਗਯਾਨ ਹਮਾਰੈ ।
ਸੋ ਜੋਗੀ ਜੋ ਜੋਗ ਪਛਾਨੈ । ਸਤਿਨਾਮੁ ਬਿਨੁ ਅਵਰੁ ਨ ਜਾਨੈ । ੧੫ ।

Chopaiee

tab jogi hasi bachan ucharo. sunhu rav ju gayan hamaro.
so jogi jo jog pachano. Satnam binu avru na jano. (15)

ਦੋਹਰਾ

ਜਬ ਚਾਹਤ ਹੈ ਆਤਮਾ ਇਕ ਤੇ ਭਯੋ ਅਨੇਕ ।
ਅਨਿਕ ਭਾਤਿ ਪਸਰਤ ਜਗਤ ਬਹੁਰਿ ਏਕ ਕੋ ਏਕ । ੧੬ ।

Dohra

jab chahat hai atma ik te bheyo anek.
anek bhanti pasrat jagat bahuri ek ko ek. (16)

ਚੌਪਈ

ਯਹ ਨਹਿ ਮਰੈ ਨ ਕਾਹੁ ਮਾਰੈ । ਭੁਲਾ ਲੋਕ ਭਰਮੁ ਬੀਚਾਰੈ ।
ਘਟ ਘਟ ਬਯਾਪਕ ਅੰਤਰਜਾਮੀ । ਸਭ ਹੀ ਮਹਿ ਰਵਿ ਰਹਿਯੋ ਸੁਆਮੀ । ੧੭ ।

Chopaiee

yeh nahi maraye na kahu mare. bhula lok bhram bichare
ghut ghut bayapak antarjami. sabh hi mahi ravi rahiyo swami. (17)

Couplet :

If this does not happen, then he had only proclaimed deceit or hypocrisy, while he had not realized Yoga at heart. He was bereft of True bliss in the world and had wasted this life. (14)

Chopaicee:

Then the Yogi laughed and said these words, "O Raja ! Listen to my knowledgeable words ! The true Yogi is one, who has realized Yoga and except True Name does not recognize anybody (anything) else. (15)

Couplet :

"When the Prime-Soul wishes, then He transforms Himself from a single entity into many forms. He pervades the whole Universe and then becomes a single entity by assimilating all forms into one entity." (16)

Chopaicee:

"Neither He gets extinct neither (He dies) nor anyone else faces death. The people are led astray due to false convictions and untruth (false) considerations. That Prime-Soul was pervading equally in all beings and being present within each soul was omni-scient, knowing our inner feelings. (17)

ਕਬਿਤੁ

ਘੋਰਾ ਕਹੂੰ ਭਯੋ ਕਹੂੰ ਹਾਥੀ ਹੈ ਕੈ ਗਯੋ ਕਹੂੰ ।
 ਪੰਛੀ ਰੂਪ ਲਯੋ ਕਹੂੰ ਫਲ ਫੂਲ ਰਹਿਯੋ ਹੈ ।
 ਪਾਵਕ ਹੈ ਦਹਿਯੋ ਕਹੂੰ ਪੋਨ ਰੂਪ ਕਹਿਯੋ ਕਹੂੰ
 ਚੀਤ ਹੈ ਕੈ ਗਹਿਯੋ ਕਹੂੰ ਪਾਨੀ ਹੈ ਕੈ ਬਹਿਯੋ ਹੈ ।
 ਅੰਬਰ ਉਤਾਰੇ ਰਾਵਨਾਦਿਕ ਸੰਘਾਰੇ ਕਹੂੰ
 ਬਨ ਮੈ ਬਿਹਾਰੇ ਐਸੇ ਬੇਦਨ ਮੈ ਕਹਿਯੋ ਹੈ ।
 ਪੁਰਖ ਹੈ ਆਪੁ ਕਹੂੰ ਇਸਤ੍ਰਿਨ ਕੋ ਰੂਪ ਧਰਿਯੋ ।
 ਮੁਰਖਨ ਭੇਦ ਤਾ ਕੈ ਨੈਕਹੂੰ ਨ ਲਹਿਯੋ ਹੈ । ੧੮ ।

Kabit

ghora kahun bheyo kahun hathi haiv ke geyo kahun.
 panchi roop leyo kahun phal phool rahiyo hai.
 pawak haiv dahiyo kahun pon roop kahiyo kahun.
 achit haiv ke gahiyo kahun pani haiv ke bahiyo kahun.
 ambar utare ravanadik sanghare kahun.
 ban mai bihare aise bedan me kahiyo hai.
 purakh haiv aap kahun istrin ko roop dhariyo.
 murkhan bhed ta ko nekhun na lahiyo hai. (18)

ਚੌਪਈ

ਕਵਨ ਮਾਰੈ ਕਾ ਕੋ ਕੋਊ ਮਾਰੈ । ਭੂਲਾ ਲੋਕ ਭਰਮ ਬੀਚਾਰੈ ।
 ਯਹ ਨ ਮਰਤ ਮਾਰਤ ਹੈ ਨਾਹੀ । ਯੈ ਰਾਜੀ ਸਮਝਹੁ ਮਨ ਮਾਹੀ । ੧੯ ।

Chopaiee

kawan marai ka ko kou marai. bhula lok bharam bichare.
 yeh na marat maarat hai nahi. ye gaji samjhu man mahi. (19)

ਦੋਹਰਾ

ਬਿਨਾ ਨਾਮ ਤਾ ਕੇ ਜਪੇ ਬਾਲ ਬਿਧ ਕੋਊ ਹੋਇ ।
 ਰਾਵ ਰੰਕ ਰਾਜਾ ਸਭੈ ਜਿਯਤ ਨ ਰਹਸੀ ਕੋਇ । ੨੦ ।

Dohra

bina naam ta ke japai bal bridh kou hoyi
 ravi rank raja sabhai jiyat na rehsi koyi. (20)

ਚੌਪਈ

ਸਤਿਨਾਮੁ ਜੋ ਜਿਯ ਲਖਿ ਪਾਵੈ । ਤਾ ਕੇ ਕਾਲ ਨਿਕਟ ਨਹਿ ਆਵੈ ।
 ਬਿਨਾ ਨਾਮ ਤਾ ਕੇ ਜੋ ਰਹਿ ਹੈ । ਬਨ ਗਿਰ ਪੁਰ ਮੰਦਰ ਸਭ ਢਹਿ ਹੈ । ੨੧ ।

Chopaiee

Satnam jo jiye lakh pavae. ta ke kal nikat nahi avai.
 bina naam ta ke jo rahi hai. ban gir par mandar sabh dahi hai. (21)

Kabit :

'Somewhere He transforms Himself into a horse, an elephant, a bird's form, or takes the form of a flower or fruit. At places He is in the form of a fire and burns everything and somewhere He takes the form of wind and at times He is in the form of a leopard who catches hold of a deer and at places it flows in the form of water. Sometimes He moves around in the forest (like Ram) without any rich robes and then kills Ravana (causes death of Ravana) as is mentioned in the Vedas. Sometimes He is in the form of men and at times He takes the form of women, while the foolish people have not realized His secret, or even a bit of it. (18)

Chopaiee :

"Who kills anyone ? Who gets killed by someone else ? The people are led astray into such convictions which are baseless and without any truth or are totally false. O Raja ! Bear this in mind that neither He dies nor He kills anyone (causes death)." (19)

Couplet :

"O Raja ! Without the recitation of True Name, neither any child nor any old person could exist. All the rich or poor people could not exist as such (without True Name)." (20)

Chopaiee :

If any person understands the real meaning of True Name (Sat Naam) in his heart, then death cannot come anyway near him (he does not face spiritual death) But all those bereft of Lord's True Name, all of them including forests, mountains, towns, palaces (buildings), will all face extinction (face dilapidation). (21)

ਦੋਹਰਾ

ਚਕਿਯਾ ਕੈਸੇ ਪਟ ਬਨੇ ਗਰਨ ਭੂਮਿ ਪੁਨਿ ਦੋਇ ।
ਦੁਹੁ ਪੁਰਨ ਮੈ ਆਇ ਕੈ ਸਾਬਿਤ ਗਯਾ ਨ ਕੋਇ । ੨੨ ।

Dohra

chariya kese pat bane garan bhoomi pun deyi.
duhun puran me ayi ke sabit gaya na koyi. (22)

ਚੌਪਾਈ

ਸਤਿਨਾਮ ਜੋ ਪੁਰਖ ਪਛਾਨੈ । ਸਤਿਨਾਮ ਲੈ ਬਚਨ ਪੁਮਾਨੈ ।
ਸਤਿਨਾਮੁ ਮਾਰਗ ਲੈ ਚਲਹੀ । ਤਾ ਕੋ ਕਾਲ ਨ ਕਬਹੂੰ ਦਲਹੀ । ੨੩ ।

Chopaiee

Satnam jo purakh pachane. satnam lai bachan parmane.
Satnam marg lai chalhi. ta ko kal na kabhun dalhi. (23)

ਦੋਹਰਾ

ਐਸੇ ਬਚਨਨ ਸੁਨਤ ਹੀ ਰਾਜਾ ਭਯੋ ਉਦਾਸੁ ।
ਭੂਮਿ ਦਰਬੁ ਘਰ ਰਾਜ ਤੇ ਚਿਤ ਮੈ ਭਯੋ ਨਿਰਾਸੁ । ੨੪ ।

Dohra

aise bachnan sunat hi raja bheyo udas.
bhoomi darab ghar raj te chit mai bheyo niras. (24)

ਜਬ ਰਾਨੀ ਐਸੇ ਸੁਨਿਯੋ ਦੁਖਤ ਭਈ ਮਨ ਮਾਹ ।
ਦੇਸ ਦਰਬੁ ਗ੍ਰਿਹ ਛਾਡਿ ਕੈ ਜਾਤ ਲਖਿਯੋ ਨਰ ਨਾਹ । ੨੫ ।
jab rani aise suniyo dukhat bhayi man mah.
des darab greh chadi ke jaat lakhiyo nar naah. (25)

ਤਬ ਰਾਨੀ ਅਤਿ ਦੁਖਿਤ ਹੈ ਮੰਤ੍ਰੀ ਲਯੋ ਬੁਲਾਇ ।
ਕਯੋ ਹੂੰ ਨ੍ਰਿਪ ਗ੍ਰਿਹ ਰਾਖਿਯੋ ਕੀਜੈ ਕਛੂ ਉਪਾਇ । ੨੬ ।
tab rani ati dukhit haiv mantri leyo bulaye.
keyo hun nrip greh rakhiyo kijai kachu upaye. (26)

ਚੌਪਾਈ

ਤਬ ਮੰਤ੍ਰੀ ਇਸਿ ਬਚਨ ਉਚਾਰੇ । ਸੁਨੁ ਰਾਨੀ ਤੈ ਮੰਤ੍ਰ ਹਮਾਰੇ ।
ਐਸੋ ਜਤਨ ਆਜੁ ਹਮ ਕਰਿ ਹੈ । ਨ੍ਰਿਪ ਗ੍ਰਿਹ ਰਾਖਿ ਜੋਗਿਯਹਿ ਮਰਿ ਹੈ । ੨੭ ।

Chopaiee

tab mantri isi bachan uchare. sun rani te mantar hamare.
aiso jatan aaj hum kar hai. nrip greh rakhi jogiyahi mari hai. (27)

Couplet :

The sky and Earth are like the two mill-stones of a grinding-mill and whosoever happens to come in between the two mill-stones, will get crushed (cannot escape death). (22)

Chopaiee :

The person, who recognizes (realizes) True Name (Sat Naam) and accepts its veracity through the Guru's Word (Sabad) and then follows the True Path by reciting True Name cannot be destroyed by the god of death (Kaal). (23)

Couplet :

On hearing these words, the Raja became gloomy and gave up all desire and love for land, wealth, home and kingdom etc. in his mind. (24)

When the Rani (queen) heard about it, she felt greatly pained. Then she saw the Raja going away, leaving the country, wealth, home (palace) etc. (25)

Then the Rani in great distress, sent for the minister and told him to keep the Raja at home only (as a householder) by any means whatsoever. (26)

Chopaiee :

Then the Minister said these words, "O Queen ! Listen to my advice. We will make some effort (arrangement) today so that the Raja is made to stay at home and kill the Yogi. (27)

ਰਾਨੀ ਜੋ ਹੈ ਕਹੈ ਸੁ ਕਰਿਯਹੁ । ਰਾਜਾ ਜੁ ਤੇ ਨੈਕ ਡਰਿਯਹੁ ।
ਯਾ ਜੁਗਿਯਾ ਕਹ ਧਾਮ ਬੁਲਾਯਹੁ । ਲੋਨ ਡਾਰਿ ਭੂਅ ਮਾਝ ਗਡਾਯਹੁ । ੨੮ ।

rani jo hai kaho su karihu. raja ju te nek darihu.
ya jugiya keh dham bulaeyeh. lon dar bhuye majh gadaeyeh. (28)

ਦੋਹਰਾ

ਤਬ ਰਾਨੀ ਤਯੋ ਹੀ ਕਿਯੋ ਜੁਗਿਯਹਿ ਲਯੋ ਬੁਲਾਇ ।
ਲੋਨ ਡਾਰਿ ਭੂਅ ਖੋਦਿ ਕੈ ਗਹਿ ਤਿਹ ਦਯੋ ਦਬਾਇ । ੨੯ ।

Dohra

tab rani bheyo hi kiyo jugyehi leyo bulayi.
on dar bhuye khod ke gahi the deyo dabaye. (29)

ਚੌਪਈ

ਆਇ ਨਿਪਤਿ ਪਤਿ ਬਚਨ ਉਚਾਰੇ । ਜੁਗਿਯ ਮਾਟੀ ਲਈ ਤਿਹਾਰੇ ।
ਮਰਤੀ ਬਾਰ ਬਚਨ ਯੋ ਕਹਿਯੋ । ਸੋ ਮੈ ਦ੍ਰਿਤੁ ਕਰਿ ਜਿਯ ਮਹਿ ਗਹਿਯੋ । ੩੦ ।

Chopaiee

ayi nirpat pati bachan uchare. jugiye mati layi tihare.
marti bar bachan yo kahiyo. so mai drit kari jiye mahi gahiyo. (30)

ਮੋਰੀ ਕਹੀ ਭੂਪ ਸੋ ਕਹਿਯਹੁ । ਤੁਮ ਬੈਠੇ ਗ੍ਰਿਹ ਹੀ ਮੈ ਰਹਿਯਹੁ ।
ਇਨ ਰਾਨਿਨ ਕੋ ਤਾਪੁ ਨ ਦੀਜਹੁ । ਰਾਜਿ ਜੋਗ ਦੋਨੋ ਹੀ ਕੀਜਹੁ । ੩੧ ।

mori kahi bhoop so kahiyo. tum baithe greh hi mai rahiyo.
in ranin ko taap na deejhu. raj jog dono hi keejhu. (31)

ਪੁਨਿ ਮੋ ਸੋ ਇਕ ਬਚਨ ਉਚਾਰੋ । ਜੈ ਨਿਪ ਕਹਿਯੋ ਨ ਕਰੈ ਤਿਹਾਰੋ ।
ਤਬ ਪਾਛੇ ਯਹ ਬਚਨ ਉਚਾਰਿਯਹੁ । ਰਾਜਾ ਜੁ ਕੇ ਤਪ ਕਹ ਹਰਿਯਹੁ । ੩੨ ।

pun mo so ik bachan ucharo. je nrip kahiyo na karai tiharo.
tab pache yeh bachan uchariyeh. raja jo ke tap keh harireh. (32)

ਜੋ ਤਿਨ ਕਹੀ ਸੁ ਪਾਛੇ ਕਹਿ ਹੈ । ਤੁਮਰੇ ਸਕਲ ਭਰਮ ਕੋ ਦਹਿ ਹੈ ।
ਅਬ ਸੁਨਿ ਲੈ ਤੈ ਬਚਨ ਹਮਾਰੋ । ਜਾ ਤੇ ਰਹਿ ਹੈ ਰਾਜ ਤਿਹਾਰੋ । ੩੩ ।

jo tin kahi so pache kahi hai. tumro sakal bharam ko dahi hai.
ab sun lai te bachan hamaro. ja te rahi hai raj tiharo. (33)

ਦੋਹਰਾ

ਸੁਤ ਬਾਲਕ ਤਰੁਨੀ ਤ੍ਰਿਯਾ ਤੈ ਤਯਾਗਤ ਸਭ ਸਾਜ ।
ਸਭ ਬਿਧਿ ਕੀਯੋ ਕਸੂਤਿ ਗ੍ਰਿਹ ਕਯੋ ਕਰਿ ਰਹਸੀ ਰਾਜ । ੩੪ ।

Dohra

sut balak turni triya te tayagat sabh saaj.
sabh bidhi kiyo kasuti greh keyo kar rehsi raj. (34)

O Rani ! Whatever I am saying, you have to carry it out without having any fear of the Raja. Let us call the Yogi at home and then bury him underneath the land (Earth) by adding some salt (to the body). (28)

Couplet :

Then the Rani did accordingly and called the Yogi at home. By digging out the Earth and throwing him inside the pit by adding some salt buried him therein. (29)

Chopaiee :

The Rani went and told the Raja that his Yogi had thrown some mud on his body. (That he had gone into meditation while being alive). At the time of death he had said these words, which I have understood fully and have made these words as my guide (have kept them in my mind). (30)

He had said, "Tell the Raja my words that he should continue to be a householder (he should remain at home) and he should not pester or give any suffering to the queens and should practice both kingship and Yoga both. (He should continue as a king along with being a Yogi)." (31)

Then he said another thing to me, "In case the Raja does not follow what I say, then tell him that his penance would all go to waste (his penance will be defeated)." (32)

"What he had said further I will tell you later, thus alleviating all your doubts and hesitation. Now you listen to my words so that your kingdom could be saved." (33)

Couplet :

"You are giving up your sons, children, young wife and kingly behaviour (riches), by doing all these silly things, how could you have peace and tranquillity at home?" (34)

ਪੁਤ ਪਰੇ ਲੋਟਤ ਧਰਨਿ ਤ੍ਰਿਯਾ ਪਰੀ ਬਿਲਲਾਇ ।
ਬੰਧੁ ਭ੍ਰਿਤ ਰੋਦਨ ਕਰੈ ਰਾਜ ਬੰਸ ਤੇ ਜਾਇ । ੩੫ ।
put parai lotat dharan triya par billaye.
bandhu bhrit rodan karai raj buns te jayi. (35)

ਚੌਪਈ

ਚੇਲੇ ਸਭੈ ਅਨੰਦਿਤ ਭਏ । ਦੁਰਬਲ ਹੁਤੇ ਪੁਸਟ ਜੈ ਗਏ ।
ਨਾਥ ਨਿਪਹਿ ਜੋਗੀ ਕਰਿ ਲਯੈ ਹੈ । ਦਾਰ ਦਾਰ ਕੇ ਟੁਕ ਮੰਗੈ ਹੈ । ੩੬ ।

Chopaiee

chele sabhai anandit bhaye. durbal hute pusat jaiv gaye.
nath nirphi jogi kar leyo hai. davar davar ke tuk mangai hai. (36)

ਦੋਹਰਾ

ਨਿਪ ਕਹ ਜੋਗੀ ਭੇਸ ਦੈ ਕਬ ਹੀ ਲਿਯੈ ਹੈ ਨਾਥ ।
ਯੋ ਮੁਰਖ ਜਾਨੈ ਨਹੀ ਕਹਾ ਤਿਹ ਸਾਥ । ੩੭ ।

Dohra

nrip keh jogi bhes de kab hi liyo hai nath.
yo murakh jane nahi kaha teh sath. (37)

ਸੁਤ ਬਾਲਕ ਤਰੁਨੀ ਤ੍ਰਿਯਾ ਕਯੋ ਨਿਪ ਛਾਡਤ ਮੋਹਿ ।
ਚਰੀ ਸਭ ਰੋਦਨ ਕਰੈ ਦਯਾ ਨ ਉਪਜਤ ਤੋਹਿ । ੩੮ ।
sut balak taruni triya keyo nrip chadat mohi.
chari sabh rodan kare daya na upjat tohi. (38)

ਸੁਨੁ ਰਾਨੀ ਤੋ ਸੋ ਕਹੋ ਬ੍ਰਹਮ ਗਯਾਨ ਕੋ ਭੇਦ ।
ਜੁ ਕਛੁ ਸਾਸਤ੍ਰ ਸਿੰਮ੍ਰਿਤ ਕਹਤ ਔਰ ਉਚਾਰਤ ਬੇਦ । ੩੯ ।
sun rani to so kaho braham gayan ko bhed.
jo kuch sastar simrat kehat aur ucharat bed. (39)

ਚੌਪਈ

ਸੁਤ ਹਿਤ ਕੈ ਮਾਤਾ ਦੁਲਰਾਵੈ । ਕਾਲ ਸੁਡ ਪਰ ਦੰਤ ਬਜਾਵੈ ।
ਵਹੁ ਨਿਤ ਲਖੇ ਪੁਤ ਬਦਿ ਜਾਵਤ । ਲੈਨ ਨ ਮੁਏ ਕਾਲ ਨਿਜਕਾਵਤ । ੪੦ ।

Chopaiee

sat hit ke mata dulrave. kaal mud par dant bajave.
vahu nit lakhe poot badi jawat. lain na muye kaal nijkawat. (40)

"The son was rolling on the ground and the wife was wailing and crying and the relatives (brothers, sisters) including attendants (servants) were crying (weeping) that the family tree (pedigree) and kingdom was being destroyed." (35)

Chopaiee :

The Yogi's followers were very happy and satisfied. They were weak minded but now they had picked up courage. They were thinking that the Yogi-Guru will convert the Raja into a Yogi and he will accompany them for begging from door to door. (36)

Couplet :

They were thinking in their minds that their Guru-Yogi would bring the Raja in the guise of a Yogi (dressed as Yogi) at any time, but the fools did not realize (know) what had happened to him. (37)

The young sons, youthful wife and maids were all crying, saying "O Raja ! Why are you deserting us ? Do you not feel any mercy for them ?" (38)

The Raja then said, "O Rani ! Listen I will tell you the secret of God's knowledge (Truth about Lord) which had been described in Shastras, Smritis and Vedas." (39)

Chopaiee :

"The mother fondles the child out of love, while the god of death was waiting to pounce any moment (gnashing its teeth). The mother feels that the son was growing big without realizing that death was approaching nearer." (40)

ਦੋਹਰਾ

ਕੋ ਮਾਤਾ ਮਨਿਤਾ ਸੁਤਾ ਪਾਚ ਤਤ ਕੀ ਦੇਹ ।
ਦਿਵਸ ਚਾਰ ਕੋ ਪੇਖਨੋ ਅੰਤ ਖੇਹ ਕੀ ਖੇਹ । ੪੧ ।

Dohra

ko mata manti suta pach tat ki deh.
divas char ko pekhno ant kheh ki kheh. (41)

ਚੌਪਈ

ਪ੍ਰਾਨੀ ਜਨਮ ਪ੍ਰਥਮ ਜਬ ਆਵੈ । ਬਾਲਾਪਨ ਮੇ ਜਨਮ ਗਵਾਵੈ ।
ਤਰੁਨਾਪਨ ਬਿਖਿਯਨ ਕੈ ਕੀਨੋ । ਕਬਹੁ ਨ ਬ੍ਰਹਮ ਤਤੁ ਕੋ ਚੀਨੋ । ੪੨ ।

Chopaiee

prani janam pratham jab avai. balapan me janam gavave.
tarunapan bikhiyan ko keeno. kabhu na braham tat ko cheeno. (42)

ਦੋਹਰਾ

ਬਿਰਧ ਭਏ ਤਨੁ ਕਾਪਈ ਨਾਮੁ ਨ ਜਪਿਯੋ ਜਾਇ ।
ਬਿਨਾ ਭਜਨ ਭਗਵਾਨ ਕੇ ਪਾਪ ਗ੍ਰਿਹਤ ਤਨ ਆਇ । ੪੩ ।

Dohra

biradh bhaye tanu kapayi naam na japiyo jayi.
bina bhajan bhagwan ke pap grehat tan ayi. (43)

ਮਿਰਤੁ ਲੋਕ ਮੈ ਆਇ ਕੈ ਬਾਲ ਬਿਧ ਕੋਊ ਹੋਇ ।
ਉਚ ਨੀਚ ਰਾਜਾ ਪ੍ਰਜਾ ਜਿਯਤ ਨ ਰਹਸੀ ਕੋਇ । ੪੪ ।

mirat lok me ayi ke bal bridh koyu hoyi.
uch neech raja praja jiyat na rehsi koyi. (44)

ਰਾਨੀ ਐਸ ਬਚਨ ਸੁਨਿ ਭੂਮਿ ਪਰੀ ਮੁਰਛਾਇ ।
ਪੋਸਤਿਯਾ ਕੀ ਨੀਦ ਜਯੋ ਸੋਇ ਨ ਸੋਯੋ ਜਾਇ । ੪੫ ।

rani ais bachan sun bhoomi par murchayi.
postiya ki need jeyo soyi na soyo jayi. (45)

ਜੋ ਉਪਜਿਯੋ ਸੋ ਬਿਨਸਿ ਹੈ ਜਗ ਰਹਿਬੋ ਦਿਨ ਚਾਰਿ ।
ਸੁਤ ਬਨਿਤਾ ਦਾਸੀ ਕਹਾ ਦੇਖਹੁ ਤਤੁ ਬੀਚਾਰਿ । ੪੬ ।

jo upjiyo so binas hai jug rahibo din char.
sut banita dasi kaha dekhu tat bichar. (46)

Couplet :

“Who is the mother, wife or daughter ?” This body consisted of five elements and this was a dramatic play (drama) of few days only, as finally dust mingles with dust” (dust thou art, to dust returnest). (41)

“When the human being takes his first birth. He wastes this life in childhood only, during youth he is engaged in vicious actions, and does not realize the God-Almighty anytime.” (42)

Couplet:

“On getting old, the body becomes weak and starts trembling (shaky) and cannot recite True Name. Without the worship of the Lord, the body gets engrossed in sinful actions.” (43)

“In this perishable world, neither the child, old or Raja and subjects, nor the high and low (rich and poor) none escapes spiritual death.” (44)

On hearing such words, the Rani (queen) fell down on the ground being unconscious, she was lying asleep like an addict, but her doubts were not cleared. (45)

“Whosoever, whether son, wife or maid, born in this world was liable to extinction (face death). The life in this world was only transitory (for few days), one may think over it carefully.” (46)

ਛੰਦ

ਪਤਿ ਪੂਤਨ ਤੇ ਰਹੈ ਬਿਜੈ ਪੂਤਨ ਤੇ ਪੈਯੈ ।
ਦਿਰਬ ਕਪੂਤਨ ਜਾਇ ਰਾਜ ਸਪੂਤਨ ਬਹੁਰੈਯੈ ।
ਪਿੰਡ ਪੂਤ੍ਰ ਹੀ ਦੇਹਿ ਪ੍ਰੀਤਿ ਪੂਤ੍ਰ ਉਪਜਾਵਹਿ ।
ਬਹੁਤ ਦਿਨਨ ਕੋ ਬੈਰ ਗਯੋ ਪੂਤ੍ਰ ਬਹੁਰਾਵਹਿ ।
ਜੋ ਪੂਤਨ ਕੋ ਛਾਡਿ ਨਿਪਤਿ ਤਪਸਯਾ ਕੋ ਜਾਵੈ ।
ਪਰੈ ਨਰਕ ਸੋ ਜਾਇ ਅਧਿਕ ਤਨ ਮੈ ਦੁਖ ਪਾਵੈ । ੪੭ ।

Chhand

pati pootan te rahe bije pootan te peye,
dirab kaputan jayi raj sapootan bahureye.
pind putar hi dehi preet puto upjaveh.
bahut dinan ko bair geyo pute bahuravhe.
jo putan ko chhad nirpat tapasya ko jave.
parai narak so jayi adhik tan me dukh pavae. (47)

ਨ ਕੋ ਹਮਾਰੋ ਪੂਤ ਨ ਕੋ ਹਮਰੀ ਕੋਈ ਨਾਰੀ ।
ਨ ਕੋ ਹਮਾਰੋ ਪਿਤਾ ਨ ਕੋ ਹਮਰੀ ਮਹਤਾਰੀ ।
ਨ ਕੋ ਹਮਾਰੀ ਭੈਨ ਨ ਕੋ ਹਮਰੋ ਕੋਈ ਭਾਈ ।
ਨ ਕੋ ਹਮਾਰੋ ਦੇਸ ਨ ਹੋ ਕਾਹੁ ਕੈ ਰਾਈ ।
ਬ੍ਰਿਖਾ ਜਗਤ ਮੈ ਆਇ ਜੋਗ ਬਿਨੁ ਜਨਮੁ ਗਵਾਯੋ ।
ਤਯਾਜੋ ਰਾਜ ਅਰੁ ਪਾਟ ਯਹੈ ਜਿਯਰੋ ਮੁਹਿ ਭਾਯੋ । ੪੮ ।

na ko hamaro poot na ko hamri koyi nari.
na ko hamaro pita na ko hamri mehtari.
na ko hamari bhain no ko hamro koyi bhayi.
na ko hamaro des na hai kahu ki rai.
brikha jagat me ayi jog bin janam gavayo.
teyajo raj aur pat yehe jiyre muhi bhayo. (48)

ਜਨਨਿ ਜਠਰ ਮਹਿ ਆਇ ਪੁਰਖ ਬਹੁਤੋ ਦੁਖੁ ਪਾਵਹਿ ।
ਮੂਤ੍ਰ ਧਾਮ ਕੋ ਪਾਇ ਕਹਤ ਹਮ ਭੋਗ ਕਮਾਵਹਿ ।
ਬੁਕ ਤਿਯਾ ਕੋ ਚਾਟਿ ਕਹਤ ਅਧਰਾਮ੍ਰਿਤ ਪਾਯੋ ।
ਬ੍ਰਿਖਾ ਜਗਤ ਮੈ ਜਨਮੁ ਬਿਨਾ ਜਗਦੀਸ ਗਵਾਯੋ । ੪੯ ।
janini jathar meh ayi purakh bahut dukh pavhi.
mutar dham ko payi kehat hum bhog kamaveh.
thook triya ko chat kehat adhramrit payo.
brikha jagat me janam bina jagdees gavayo. (49)

Chhand :

The Rani said, "One gets honoured in the world due to sons only and one gains victory over the enemy with the help of sons only. Due to vicious sons, the wealth gets lost whereas virtuous sons bring back even the lost empire. After death even, the sons perform the last rites and love is developed due to sons only. The sons only take care of old enmity. The Raja who goes for worship (penance) discarding the sons is thrown into hell and suffers body (physical) afflictions." (47)

The Raja then replied, "We have no (there is no) son or wife ; there was neither any father nor mother ; neither any brother or sister, nor there was any country belonging to us nor any king of any country (people). Without Yoga one wastes this life without any purpose, I would prefer to discard (leave) this kingdom and life of riches, which appeals to my mind." (48)

"In the mother's womb, the human being (man) faces lot of hardships, while the woman's vagina gives him the joy of having sensuous pleasure. By licking the woman's sputum he feels he was enjoying the elixir of life (lips). So finally without Lord's worship this life goes to waste without any purpose." (49)

ਰਾਨੀ ਬਾਚ

ਰਿਖਿ ਯਾਹੀ ਤੇ ਭਏ ਨਿਪਤਿ ਯਾਹੀ ਉਪਜਾਏ ।
ਬਯਾਸਾਦਿਕ ਸਭ ਚਤੁਰ ਇਹੀ ਮਾਰਗ ਹੈ ਆਏ ।
ਪਰਸੇ ਯਾ ਕੇ ਬਿਨਾ ਕਹੈ ਜਗ ਮੈ ਕੋ ਆਯੋ ।
ਪ੍ਰਥਮ ਐਤ ਭਵ ਪਾਇ ਬਹੁਰਿ ਪਰਮੇਸੁਰ ਪਾਯੋ । ੫੦ ।

Rani bacch

rikhi yahi te bhaye nirpat yahi upjaye.
bayasadik sabh chatur ehi narg haiv ayo.
parse ya ke bina kaho jug mai ko ayo.a
pratham ait bhav payi bahuri parmeswar payo. (50)

ਦੋਹਰਾ

ਅਤਿ ਚਾਤੁਰਿ ਰਾਨੀ ਸਮਤਿ ਬਾਤੈ ਕਹੀ ਅਨੇਕ ।
ਰੋਗੀ ਕੇ ਪਥ ਜਯੋ ਨਿਪਤਿ ਮਾਨਤ ਭਯੋ ਨ ਏਕ । ੫੧ ।

Dohra

ati chatur rani samit batai kahi anek.
rogi ke path jeyo nirpat manat bheyo na ek. (51)

ਰਾਜਾ ਬਾਚ

ਛੰਦ

ਪੁਨਿ ਰਾਜੈ ਯੋ ਕਹੀ ਬਚਨ ਸੁਨ ਮੇਰੋ ਰਾਨੀ ।
ਬ੍ਰਹਮ ਗਯਾਨ ਕੀ ਬਾਤ ਕਛੂ ਤੈ ਨੈਕੁ ਨ ਜਾਨੀ ।
ਕਹ" ਬਾਪੁਰੀ ਤ੍ਰਿਯਾ ਨੇਹ ਜਾ ਸੋ ਅਤਿ ਕਰਿ ਹੈ ।
ਮਹਾ ਮੂਤ੍ਰ ਕੋ ਧਾਮ ਬਿਹਸਿ ਆਗੇ ਤਿਹ ਪਰਿ ਹੈ । ੫੨ ।

Raja baach

Chhand

apun raje yo kahi bachan sun mero rani.
braham gayan ki bat kachu te nek na jani.
kaha bapuri triya neh ja so ati kar hai.
maha mutar ko dham bihas agai teh par hai. (52)

ਦੋਹਰਾ

ਪੁਨਿ ਰਾਜੈ ਐਸੇ ਕਹਿਯੋ ਸੁਨੁ ਹੋ ਰਾਜ ਕੁਮਾਰਿ ।
ਜੋ ਜੋਗੀ ਤੁਮ ਸੋ ਕਹਿਯੋ ਸੋ ਮੁਹਿ ਕਹੈ ਸੁਧਾਰਿ । ੫੩ ।

Dohra

pun raje aise kahiyo sun ho raj kumari.
jo jogi tum so kahiyo so muhi kaho sudhari. (53)

The Rani then said,

The Rani then said, "This alone has given birth to Rishis and Kings. Even Byas and other people of wisdom had been born through this process only. Without following this path who had come to this world ? By being born through this process only one could attain the Lord.

(50)

Couplet :

The wise and intelligent Rani said many things, but the Raja did not agree to anything like the preventive care of any malady.

(51)

The Raja then said,

Chhand :

Then the Raja said, "O Queen ! Listen to my words. You have not understood the talk about the Lord's knowledge (of enlightenment) even a little bit. What is the value of developing love for the poor (wife) woman, as she gets pleased and offers her vagina only (the place of urination)."

(52)

Couplet :

The Raja further said, "O :Princess ! Listen. Please tell me in detail what exactly the Yogi had told you."

(53)

ਚੌਪਈ

ਦੁਤਿਯ ਬਚਨ ਜੋਗੀ ਜੋ ਕਹਿਯੋ । ਸੋ ਮੈ ਹਿਦੈ ਬੀਚ ਦਿੜ ਗਹਿਯੋ ।
ਜੋ ਤੁਮ ਕਹੋ ਸੁ ਬਚਨ ਬਖਾਨੋ । ਤੁਮ ਜੋ ਸਾਚੁ ਜਾਨਿ ਜਿਯ ਮਾਨੋ । ੫੪ ।

Chopaiee

dutiye bachan jogi jo kahiyo. so mai hirdai beech drir gahiyo.
jo tum kaho so bachan bakhano. tum jo saach jaan jiye mano. (54)

ਮੰਦਰ ਏਕ ਉਜਾਰ ਉਸਰਿਯਹੁ । ਬੈਠੇ ਤਹਾ ਤਪਸਯਾ ਕਰਿਯਹੁ ।
ਜੋ ਤਹ ਐਰ ਮੂਰਤਿ ਧਰ ਐਹੋ । ਬ੍ਰਹਮ ਗਯਾਨ ਨਿਪ ਕੋ ਸਮੁਝੈਹੋ । ੫੫ ।

mandar ek ujar usriyo. baithe taha tapasya karihu.
jo teh aur aur murti dhur aeho. Braham gayan nrip ko samjeho. (55)

ਦੋਹਰਾ

ਬਾਨੀ ਤਹਾ ਅਕਾਸ ਕੀ ਹੈ ਹੈ ਤੁਮੈ ਬਨਾਇ ।
ਤਬ ਤੁਮ ਸਤਿ ਪਛਾਨਿਯੋ ਜੋਗੀ ਪਹੁਚਯੋ ਆਇ । ੫੬ ।

Dohra

bani taha akas ki haiv hai tume banayi.
tab tum sati pachaniyo jogi pahunchiyo ayi. (56)

ਚੌਪਈ

ਰਾਨੀ ਬਨ ਮੈ ਸਦਨ ਸਵਾਰਿਯੋ । ਛਾਤ ਬੀਚ ਰੋਜਨ ਇਕ ਧਾਰਿਯੋ ।
ਜਾ ਕੇ ਬਿਖੇ ਮਨੁਖ ਛਪਿ ਰਹੈ । ਜੋ ਚਾਹੈ ਚਿਤ ਮੈ ਸੋ ਕਹੈ । ੫੭ ।

Chopaiee

rani ban me sadan sawariyo. chhat beech rojan ik dhariyo.
ja ke bikhe manukh chap rahe. jo chahe chit me so kahe. (57)

ਬੈਠੇ ਤਰੇ ਨਜਰਿ ਨਹਿ ਆਵੈ । ਬਾਨੀ ਨਭਹੀ ਕੀ ਲਖਿ ਜਾਵੈ ।
ਰਾਨੀ ਤਹਾ ਪੁਰਖ ਬੈਠਾਯੋ । ਅਮਿਤ ਦਰਬੁ ਦੈ ਤਾਹਿ ਸਿਖਾਯੋ । ੫੮ ।

baithe tarai nazar nahi avai. bani nabhi ki lakhi jave.
rani taha purakh bethyo. amit darb de tahi sikhayo. (58)

ਦੋਹਰਾ

ਏਕ ਪੁਰਖ ਚਾਕਰ ਹੁਤੋ ਨਾਮ ਸਿੰਘ ਆਨੂਪ ।
ਵਹਿ ਜੁਗਿਯਾ ਕੀ ਬੈਸ ਥੋ ਤਾ ਕੀ ਸਕਲ ਸਰੂਪ । ੫੯ ।

Dohra

ek purakh chakar huto nam anoop.
vehi jugiya ki bais tho ta ki sakal saroop. (59)

Chopaiee :

The second thing, the Yogi had told me, I have got it fully understood and remembered (at heart). If you agree then I could explain it to you and that you have to accept as perfect truth. (54)

"Get a temple made in a desert (deserted place) and then practice penance (worship) there. I will come there in a different form and then explain to Raja the true meaning of Lord's knowledge. (True knowledge)." (55)

Couplet :

There you will hear some heavenly words. Then you could realize that the Yogi had arrived. (56)

Chopaiee :

The Rani got a building erected in the jungle. Keeping an outlet (opening) in the roof, where a man could hide and then utter something as desired. (57)

He would not be seen from down below while sitting there-and his words would appear (coming) emanating from the skies. So the Rani made one person sit there and by giving him lot of money, he was trained fully in the job (to be executed). (58)

Couplet :

The Rani had an attendant by the name of Anup Singh, whose age and appearance resembled that of the Yogi. (59)

ਚੌਪਈ

ਤਾ ਸੋ ਕਹਿਯੋ ਨਿਪਹਿ ਸਮੁਝੈਯਹੁ । ਤੁਮ ਜੋਗੀ ਆਪਹਿ ਠਹਿਰੈਯਹੁ ।
ਕਯੋ ਹੂੰ ਨਿਪਹਿ ਮੋਰਿ ਘਰ ਲਯਾਵਹੁ । ਜੋ ਕਥੁ ਮੁਖ ਮਾਗਹੁ ਸੋ ਪਾਵਹੁ । ੬੦ ।

Chopaiee

ta so kahiyo nriphi samajehu. tum jogi aphi thehrehu.
keyo hoon nirpeh mori ghar leyaveh. jo kathu mukh haghhu so pavhu. (60)

ਦੋਹਰਾ

ਜਬ ਤਾ ਸੋ ਐਸੋ ਬਚਨ ਰਾਨੀ ਕਹਿਯੋ ਬੁਲਾਇ ।
ਚਤੁਰ ਪੁਰਖ ਆਗੇ ਹੁਤੋ ਸਕਲ ਭੇਦ ਗਯੋ ਪਾਇ । ੬੧ ।

Dohra

jab ta so aiso bachan rani kahiyo bulaye.
chatur purkh agye huto sakal bhed geyo payi. (61)

ਚੌਪਈ

ਤਬ ਰਾਨੀ ਰਾਜਾ ਪਹਿ ਆਈ । ਲੀਨੇ ਦੈ ਕੰਥਾ ਕਰਵਾਈ ।
ਇਕ ਤੁਮ ਧਰੋ ਏਕ ਹੋ ਧਰਿ ਹੋ । ਤੁਮਰੇ ਸੰਗ ਤਪਸਯਾ ਕਰਿਹੋ । ੬੨ ।

Chopaiee

tab rani raja pahi ayi. leenai dev kantha karvayi.
ik tum dharo ik ho dhari ho. tumre sung tapasya kariho. (62)

ਦੋਹਰਾ

ਜਬ ਰਾਨੀ ਐਸੇ ਕਹਿਯੋ ਤਬ ਰਾਜੇ ਮੁਸਕਾਇ ।
ਜੋ ਤਾ ਸੋ ਬਾਤੈ ਕਰੀ ਸੋ ਤੁਹਿ ਕਹੋ ਸੁਨਾਇ । ੬੩ ।

Dohra

jab rani aise kahiyo tab raje muskayi.
jo ta so bate kari so tuhi kaho sunayi. (63)

ਸਵੈਯਾ

ਹੈ ਬਨ ਕੋ ਬਸਿਬੋ ਦੁਖ ਕੋ ਕਹੁ ਸੁੰਦਰਿ ਤੁ ਸੰਗ ਕਹਿਯੋ ਨਿਬਹੈ ਹੈ ।
ਸੀਤ ਤੁਸਾਰ ਪਰੈ ਤਨ ਪੈ ਸੁ ਇਤੋ ਤਬ ਤੈ ਹਠਹੂੰ ਨ ਗਹੈ ਹੈ ।
ਸਾਲ ਤਮਾਲ ਬਡੇ ਜਹ ਬਯਾਲ ਨਿਹਾਲ ਤਿਨੈ ਬਹੁਧਾ ਬਿਲਲੈ ਹੈ ।
ਤੁ ਸੁਕਮਾਰਿ ਕਰੀ ਕਰਤਾਰ ਸੁ ਹਾਰਿ ਪਰੇ ਤੁਹਿ ਕੋਨ ਉਠੈ ਹੈ । ੬੪ ।

Swaiyya

ho ban ko basibo dukhko kahu sundri tu sung kahiyo nibhe hai.
seet tumar parai tan pe su ito tab te hathhun nagahe hai.
saal tamal badai jeh bayal nihaal tinai bahuda bilalai hai.
tu sukmar kahi kartar su hari parai tuhi koun uthai hai. (64)

Chopaiee :

He was told to make the Raja understand and himself posing as a Yogi, he was required to wean away the Raja from leaving the house and going to jungles. "Then you will get whatever you would ask for." (60)

Couplet :

When the Rani called him and explained the thing, being quite smart, he could follow the secret immediately. (61)

Chopaiee :

The Rani came to the Raja having made two kanthas (necklaces) one for self and one for Raja. "She told the Raja to wear one of them and the other she will wear as I shall also go with you for penance." (62)

Couplet

When the Rani said like this, the Raja smiled and said, "Whatever you had talked to him, you repeat those things to me, so as to listen them." (63)

Swaiyya :

The Raja further added, "O charming lady ! Staying in jungle is full of suffering, so how will you manage to accompany me ?" The body will have to bear cold and frost. So do not be obstinate for staying there. There are snakes like Saal and Kamal trees and on seeing them you will start wailing. The Lord had made you very delicate and if you fall down, who will support you to get up" (64)

ਰਾਨੀ ਬਾਚ

ਸੀਤ ਸਮੀਰ ਸਹੋ ਤਨ ਪੈ ਸੁਨੁ ਨਾਥ ਤੁਮੈ ਅਬ ਛਾਡਿ ਨ ਜੈਹੋ ।
ਸਾਲ ਤਮਾਲ ਬਡੇ ਜਹ ਬਯਾਲ ਨਿਹਾਲ ਤਿਨੈ ਕਛੁ ਨ ਡਰ ਪੈਹੋ ।
ਰਾਜ ਭਜੋ ਸਜ ਸਾਜ ਤਪੋ ਧਨ ਲਾਜ ਧਰੇ ਪ੍ਰਭ ਸਿਧੈ ਹੋ ।
ਬਾਤ ਇਹੈ ਦੁਖ ਗਾਤ ਸਹੋ ਬਨ ਨਾਯਕ ਕੇ ਸੰਗ ਪਾਤ ਚਬੈਹੋ । ੬੫ ।

Rani baach

seet sameer saho tan pai sun nath tumai ab chhadi na jehi.
saal tamal bade jeh bayal nihai tinai kachu na dar peho.
raj bhajo saj saj tapo dhan laj dharai prabh sidhe ho.
baat ehe dukh gaat saho ban nayak ke sung paat chabehe. (65)

ਰਾਜਾ ਬਾਚ

ਦੋਹਰਾ

ਰਾਜ ਭਲੀ ਬਿਧ ਰਾਖਿਯਹੁ ਨਾਥ ਸੰਭਰਿਯਹੁ ਨਿਤ ।
ਸੁਤ ਸੇਵਾ ਨਿਤ ਕੀਜਿਯਹੁ ਬਚਨ ਧਾਰਿਯਹੁ ਚਿਤ । ੬੬ ।

Raja bacch

Dohra

raj bhali bid rakhiyo nath sambhariyo nit.
sut seva nit keejiyo bachan dhariyho chit. (66)

ਸਵੈਯਾ

ਰਾਜ ਤਜੋ ਸਜਿ ਸਾਜ ਤਪੋ ਧਨ ਕਾਜ ਨ ਬਾਸਵ ਕੀ ਠਕੁਰਾਈ ।
ਅਸੁ ਪਦਾਤੁ ਬਨੈ ਬਨ ਬਾਰੁਣ ਚਾਹਤ ਹੋ ਨ ਕਛੁ ਪ੍ਰਭਤਾਈ ।
ਬਾਲਕ ਬਾਰ ਤਹੇ ਬਰ ਨਾਰਿ ਤਜੋ ਅਸੁਰਾਰਿ ਯਹੈ ਠਹਰਾਈ ।
ਜਾਇ ਬਸੋ ਬਨ ਮੈ ਸੁਖੁ ਸੋ ਸੁਨੁ ਸੁੰਦਰਿ ਆਜੁ ਇਹੈ ਮਨ ਭਾਈ । ੬੭ ।

Swaiyya

raj tajo saji saj tapo dhan kaj na basav ki thukrayi.
asav padat banai ban baran chahat haiv na kachu prabhtayi.
balak bar tahe bar nari tajo asurar yehe thehrayi.
jayi baso ban me sukh so sun sundri aaj ehe man bhayi. (67)

ਦੋਹਰਾ

ਜੋ ਇਸਤ੍ਰੀ ਪਤਿ ਛਾਡਿ ਕੈ ਬਸਤ ਧਾਮ ਕੇ ਮਾਹਿ ।
ਤਿਨ ਕੋ ਆਗੇ ਸੁਰਗ ਕੇ ਭੀਤਰਿ ਪੈਠਬ ਨਾਹਿ । ੬੮ ।

Dohra

jo istri paati chhad ke basat dham ke mahi.
tin ko agai sawarg ke bhetar paithab nahi. (68)

Then the Rani said,

"O Master ! I will bear the cold wind on my body, but shall not leave you alone. I shall not get frightened on seeing snakes like the Saal and Kamal trees. Forgetting my riches of kingdom, I shall assume the wealth of the form of an ascetic going for penance and will accompany my master. To sum it all, I shall bear all hardships on the body and in the company of my spouse, shall lead a life by eating leaves." (65)

The Raja then said,

Couplet :

"You stay behind and protect with care the kingdom and remember your spouse all the time. Always serve your son by remembering my words at heart." (66)

Swaiyya :

"To attain the wealth of penance by leaving this kingdom, even Indra's kingdom is of no use to me. I do not need the glamour of these riches of horses, infantry and elephants. I am discarding all my sons, daughters and beautiful wife including even the gods, and this is my conviction of the mind. O beauty ! I will have perfect peace and bliss in the life of jungle, as this thing has appealed to my mind fully." (67)

Couplet :

The Rani then said, "The wife, who remains at home, having left her spouse, cannot have any place in the heavens." (68)

ਰਾਨੀ ਬਾਚ

ਕਬਿਤੁ

ਬਾਲਕਨ ਬੋਰੋ ਰਾਜ ਇੰਦ੍ਰਹੁ ਕੋ ਛੋਰੋ
ਔਰ ਭੁਖਨਨ ਤੋਰੋ ਕਠਿਨਾਈ ਐਸੀ ਝਲਿਹੋ ।
ਪਾਤ ਫਲ ਖੈਹੋ ਸਿੰਘ ਸਾਧ ਤੇ ਡਰੈਹੋ ਨਾਹਿ
ਬਿਨਾ ਪ੍ਰਾਨ ਪਯਾਰੇ ਕੇ ਹਿਮਾਚਲ ਮੈ ਗਲਿਹੋ ।
ਜੋਨ ਹੈ ਸੁ ਹੈਹੋ ਮੁਖ ਦੇਖੋ ਪਾਛੇ ਚਲੀ ਜੈਹ
ਨਾ ਤੈ ਬਿਰਹਾਗਨਿ ਕੀ ਆਗਿ ਬੀਚ ਬਲਿ ਹੈ ।
ਕੋਨ ਕਾਜ ਰਾਜਹੁ ਕੋ ਸਾਜ ਮਹਾਰਾਜ ਬਿਨ
ਨਾਥ ਜੁ ਤਿਹਾਰੋ ਰਹੇ ਰਹੇ ਚਲੇ ਚਲਿਹੋ । ੬੯ ।

Rani baach

Kabit

balkan boro raj inderhun ko choro
aur bhukhnan toro kathinayi aisi jhalho.
pat phal kheho singh saap te dareho nahi.
bina pran pyare ke himachal mai galiho.
jon ho so geho mukh dekho pache chali jeh.
na te birhagani ki aag beech bal ho.
koun kaj rajhun ko saaj maharaj bin.
nath ju tiharo rahe rahe chale chaliho. (69)

ਸਵੈਯਾ

ਦੇਸ ਤਹੋ ਕਰਿ ਭੇਸ ਤਪੋ ਧਨ ਕੋਸ ਮਰੋਰਿ ਜਟਾਨਿ ਸਵਾਰੋ ।
ਲੇਸ ਕਰੋ ਨ ਕਛੁ ਧਨ ਕੋ ਪ੍ਰਭ ਕੀ ਪਨਿਯਾ ਪਰ ਹੈ ਤਨ ਵਾਰੋ ।
ਬਾਲਕ ਕੋਰਿ ਕਰੋ ਇਕ ਓਰ ਸੁ ਬਸਤ੍ਰਨ ਛੋਰਿ ਕੈ ਰਾਮ ਸੰਬਾਰੋ ।
ਇੰਦ੍ਰ ਕੋ ਰਾਜ ਨਹੀ ਮੁਹਿ ਕਾਜ ਬਿਨਾ ਮਹਾਰਾਜ ਸਭੈ ਘਰ ਜਾਰੋ । ੭੦ ।

Swaiyya

des taho kar bhes tapo dhan kos marori jatan savaro.
les karo na kachu dhan ko prabh ki paniya par haiv tan varo.
balak kror karo ik ur su bastran chor ke ram sambaro.
Inder ko raj nahi muhi kaaj bina maharaj sabhai ghar jaro. (70)

ਅੰਗਨ ਮੈ ਸਜਿ ਹੈ ਭਗਵੈ ਪਟ ਹਾਥ ਬਿਖੈ ਚਿਪਿਯਾ ਗਹਿ ਲੈਹੋ ।
ਮੁੰਦ੍ਰਨ ਕਾਨ ਧਰੈ ਅਪਨੇ ਤਵ ਮੁਰਤਿ ਭਿਛਹਿ ਮਾਗਿ ਅਘੋਹੋ ।
ਨਾਥ ਚਲੋ ਤੁਮ ਠੋਰ ਜਹਾ ਹਮਹੁ ਤਿਹ ਠੋਰ ਬਿਖੈ ਚਲਿ ਜੋਹੋ ।
ਧਾਮ ਰਹੋ ਨਹਿ ਬਾਤ ਕਹੋ ਪਟ ਫਾਰਿ ਸਭੈ ਅਬ ਜੋਗਿਨ ਹੈਹੋ । ੭੧ ।

angan mai saj hai bhagvai pat hath bikhe chipiya gahi leho.
mudran kan par apne tav murti bichhi mag ageho.
nath chalo tum thor jaha hamhun teh thor bikhe chali johoh.
dham raho nahi bat kaho put phari sabhai ab jogin haiho. (71)

The Rani said,

Kabit :

"I will leave the children including the kingdom of Indra even and discard (break) all my ornaments and will bear all the hardships (of the jungle). I will manage to eat leaves and fruits without having any fear of the lions or snakes and in the absence of my spouse I will prefer to dwell (melt) in the snows of Himalayas. Let anything happen. I shall follow you by having a glance of your face else I will burn myself in the pain of your separation. O royal Raja! What is the value of this kingdom or its pomp and show without your presence ? O Master ! If you remain at home, then I shall also stay here else if you go away leaving this home, then I will also accompany you." (69)

Swaiyya :

"I will wear the apparel of a Yogi (ascetic) and leave the country and by twisting my hair I will make them into a tuft of matted hair. I will not be having any love of money and shall sacrifice myself at the lotus-feet (at the shoes of) of my spouse. I shall recite the Lord's Name by discarding millions of children. Even Indra's Kingdom is of no value to me. In fact, without the Raja, I shall burn all my household things." (70)

"(O Master !) I shall wear the scarlet Coloured dress and hold a begging bowl in hands. I shall be satisfied with wearing ear-rings and begging in the name of the Raja. O Master ! Wherever you will go, I shall accompany you there but I shall not stay at home. I am saying one thing, "I shall become a Jogan (female ascetic) by tearing all my clothes." (71)

ਰਾਜਾ ਬਾਚ

ਰਾਨੀ ਕੋ ਰੂਪ ਨਿਹਾਰਿ ਮਹੀਪਤਿ ਸੋਚ ਬਿਚਾਰ ਕਰਿਯੋ ਚਿਤ ਮਾਹੀ ।
ਰਾਜ ਕਰੈ ਸੁਖ ਸੋ ਸੁਨਿ ਸੁੰਦਰਿ ਤੋਹਿ ਤਹੋ ਲਰਕਾ ਮਰਿ ਜਾਹੀ ।
ਸੋ ਨ ਮਿਟੈ ਨ ਤਹੇ ਬਨ ਤੇ ਨਿਪ ਝਾਰਿ ਪਛੋਰਿ ਭਲੇ ਅਵਗਾਹੀ ।
ਮਾਤ ਪਰੀ ਬਿਲਲਾਤ ਧਰਾ ਪਰ ਨਾਰਿ ਹਠੀ ਹਠ ਛਾਡਤ ਨਾਹੀ । ੭੨ ।

Raja baach

rani ko roop nihar mahipati soch bichar kariyo chit mahi.
raj karo sukh so sun sundri tohi taho larka mar jahi.
so na mitai na tahe ban te nrip jhari pachori bhalai avgahi.
maat pari bilat dhara par nari hathi huth chadat nahi. (72)

ਅੜਿਲ

ਜਬ ਰਾਨੀ ਨਿਪ ਲਖੀ ਸਤਿ ਜੋਗਿਨਿ ਭਈ ।
ਛੋਰਿ ਨ ਚਲਿਯੋ ਧਾਮ ਸੰਗ ਅਪੁਨੇ ਲਈ ।
ਧਾਰਿ ਜੋਗ ਕੋ ਭੇਸ ਮਾਤ ਪਹਿ ਆਇਯੋ ।
ਹੋ ਭੇਸ ਜੋਗ ਨਿਪ ਹੋਰਿ ਸਭਨ ਦੁਖ ਪਾਇਯੋ । ੭੩ ।

Aril

jab rani nrip lakhi sati jogin bhayi.
chori na chaliyo dham sung apne layi.
dhari jog ko bhes mat peh aiyo.
ho bhes jog nrip heri sabhan dukh payo. (73)

ਦੋਹਰਾ

ਬਿਦਾ ਦੀਜਿਯੈ ਦਾਸ ਕੋ ਬਨ ਕੋ ਕਰੈ ਪਯਾਨ ।
ਬੇਦ ਬਿਧਾਨਨ ਧਯਾਇ ਹੋ ਜੋ ਭਵ ਕੇ ਭਗਵਾਨ । ੭੪ ।

Dohra

bida dejyo das ko ban ko karai payan.
bed bidhanan dhayayi hai jo bhav ke bhahwan. (74)

The Raja then said,

Seeing the beautiful charm of the queen the Raja was having second thoughts and said, "O beautiful lady ! You rule here with comforts and all riches. By your discarding the home, the son will die but the inevitable does not change and the Rani does not agree to drop her plans (of going to jungle). (The Raja rebuked her badly and threw her backwards. The mother was also wailing on the ground but does not give up her obstinate attitude." (72)

Aril :

When the Raja saw the Rani in actual dress of Jogan (female ascetic), then he took her along with himself instead of discarding her (at home). The Raja in the dress of an ascetic then came to the mother and seeing the Raja in the guise of an ascetic (Yogi) all were greatly pained (felt aggrieved). (73)

Couplet :

"O Mother ! Pray bid farewell to your slave (valet) so that I could proceed to the jungle and worship the Lord there as per the Vedic principles (guide lines given in Vedas)." (74)

ਮਾਤਾ ਬਾਚ

ਸਵੈਯਾ

ਪੂਤ ਰੋ ਬਲਿ ਜਾਉ ਕਛੂ ਦਿਨ ਪਾਲ ਕਰੋ ਦਿਨ ਦੇਸਨ ਕੈ ।
ਤੁਹਿ ਕਯੋ ਕਰਿ ਜਾਨ ਕਹੈ ਮੁਖ ਤੇ ਅਤਿ ਹੀ ਦੁਖ ਲਾਗਤ ਹੈ ਮਨ ਕੈ ।
ਗ੍ਰਿਹ ਤੇ ਤੁਹਿ ਕਾਢਿ ਇਤੋ ਸੁਖ ਛਾਡਿ ਕਹਾ ਕਹਿ ਹੈ ਇਨ ਲੋਗਨ ਕੈ ।
ਸੁਨ ਸਾਚੁ ਸਪੂਤ ਕਹੈ ਮੁਖ ਤੇ ਤੁਹਿ ਕੈਸੇ ਕੈ ਦੇਉ ਬਿਦਾ ਬਨ ਕੈ । ੭੫ ।

Mata baach

Swaiyya

poot ho bali jayu kachu din pal karo din desan ko.
tuhi keyo kari jaan kaho mukh te ati hi dukh lagat hai man ke.
greh te tuhi kadi ito sukh chhadi kaha kahi ho in logan ko.
sun sacch sapoot kaho mukh te tuhi kese ke deyo bida ban ko. (75)

ਚੌਪਈ

ਰਾਜ ਕਰੋ ਸੁਤ ਬਨ ਨ ਪਧਾਰੋ । ਮੇਰੇ ਕਹਿਯੋ ਮੰਤ੍ਰ ਬੀਚਾਰੋ ।
ਲੋਗਨ ਕੇ ਕਹਿਬੋ ਅਨੁਸਾਰਿਯੈ । ਰਾਜ ਜੋਗ ਘਰਿ ਹੀ ਮਹਿ ਕਰਿਯੈ । ੭੬ ।

Chopaiee

raj karo sut ban na padharo. mere kahiyo mantar bicharo.
logan ke kahibo anusariye. raj jog ghar hi mahi kariye. (76)

ਰਾਜਾ ਬਾਚ

ਦੋਹਰਾ

ਮਾਤਹਿ ਸੀਸ ਝੁਕਾਇ ਕੈ ਪੁਨਿ ਬੋਲਿਯੋ ਨ੍ਰਿਪ ਬੈਨ ।
ਉਚ ਨੀਚ ਰਾਜਾ ਪ੍ਰਜਾ ਜੈਹੈ ਜਮ ਕੇ ਐਨ । ੭੭ ।

Raja baach

Dohra

mathi sees jhukayi ke pun boliyo nrip bain.
uch neech raja praza jehe jam ke ain. (77)

ਸਵੈਯਾ

ਮਾਤ ਕੀ ਬਾਤ ਨ ਮਾਨੀ ਕਛੂ ਤਜਿ ਰੋਵਤ ਹੀ ਰਨਿਵਾਸਹਿ ਆਯੋ ।
ਆਵਤ ਹੀ ਦਿਜ ਲੋਗ ਬੁਲਾਇ ਜਿਤੋ ਧਨ ਹੋ ਘਰ ਮੋ ਸੁ ਲੁਟਾਯੋ ।
ਸੰਗ ਲਏ ਬਨਿਤਾ ਅਪੁਨੀ ਬਨਿ ਕੈ ਜੁਗਿਯਾ ਬਨ ਓਰ ਸਿਧਾਯੋ ।
ਤਯਾਗ ਕੈ ਦੇਸ ਭਯੋ ਅਖਿਤੋਸ ਭਜੈ ਜਗਤੋਸ ਯਹੋ ਠਹਰਾਯੋ । ੭੮ ।

Swaiyya

mat ki bat na mni kachu taji rovat hi ranvashi ayo.
avat hi dij log bulayi jito dhan ho ghar mo se lutayo.
sung laye banita apuni bani ke jugiya ban ur sidhaya.
tayag ke des bheyo akhites bhajai jagtes yehe thehrayo. (78)

The mother said

Swaiyya :

"O son ! I am a sacrifice to you, please stay some more days here and serve these countries by looking after them. How could I give you permission to leave (for the jungles) with my tongue, as I am feeling greatly pained at heart ? What shall I tell these people (subjects) after sending you out of the country leaving all these comforts ? O son ! I am telling you the truth (with my tongue) that I cannot bid you farewell for going to the jungle (how could I allow you) ? "

(75)

Chopaiee :

O son ! Please continue ruling the land and do not proceed to the jungle. Try to think it over and accept my advice. Go on acting as per the wishes of people and enjoy Yoga in richness at home only.

(76)

The Raja then said

Couplet :

Bowing to the mother, the Raja spoke thus, "The high and low, the Raja and subjects, will all face the valley of death (will all go to hell)."

(77)

Swaiyya :

He did not listen to the mother's words (advice) and leaving her crying and wailing he came to the jungle for stay. He gave away all the wealth at home to the Brahmins on arrival at home and then making his wife also an ascetic he moved away to the jungle. Leaving his country he became an ascetic (Yogi) and made up his mind to meditate upon and worship the Lord (Prime-Soul).

(78)

ਕਬਿਤ

ਲ"ਬੀ ਲ"ਬੀ ਸਾਲ ਜਹਾ ਉਚੇ ਬਟ ਤਾਲ ਤਹਾ
 ਐਸੀ ਠੌਰ ਤਪ ਕੋ ਪਧਾਰੈ ਐਸੇ ਕੌਨ ਹੈ ।
 ਜਾ ਕੀ ਪ੍ਰਭਾ ਦੇਖ ਪ੍ਰਭਾ ਖ"ਡਵ ਕੀ ਫੀਕੀ ਲਾਗੈ
 ਨੰਦਨ ਨਿਹਾਰਿ ਬਨ ਐਸੇ ਭਜੈ ਮੋਨ ਹੈ ।
 ਤਾਰਨ ਕੀ ਕਹਾ ਨੈਕੁ ਨਭ ਨ ਨਿਹਾਰਿਯੋ ਜਾਇ
 ਸੁਰਜ ਕੀ ਜੋਤਿ ਤਹਾ ਚੰਦ੍ਰ ਕੀ ਨ ਜੋਨ ਹੈ ।
 ਦੇਵ ਨ ਨਿਹਾਰਿਯੋ ਦੈਤ ਕੋਊ ਨ ਬਿਹਾਰਿਯੋ ਜਹਾ
 ਪੰਛੀ ਕੀ ਨ ਗੰਮਯ ਤਹਾ ਚੀਟੀ ਕੋ ਨ ਗੋਨ ਹੈ । ੭੯ ।

Kabit

lambi lambi saal jaha uche but tal taha.
 aisi thor tap ko padhare aiso kaun hai.
 ja ki prabha dekh prabha khandav ki phiki lage.
 nandaan nihari ban aiso bhajo mon hai.
 taran ki kaha nek nabh na nihariyo jayi.
 suraj ki joti taha chander ki na jon hai.
 dev na nihariyo det koyu na bihariyo jaha.
 panchi ki na gamaye taha chiti ko na goan hai. (79)

ਚੌਪਈ

ਜਬ ਐਸੇ ਬਨ ਮੈ ਦੋਊ ਗਏ । ਹੇਰਤ ਤਵਨ ਮਹਲ ਕੋ ਭਏ ।
 ਤੁਰਤੁ ਤਾਹਿ ਨਿਪ ਬਚਨ ਸੁਨਾਯੋ । ਤਪ ਕੋ ਭਲੇ ਠੌਰ ਹਮ ਪਾਯੋ । ੮੦ ।

Chopaiee

jab aise ban mo doyu gaye. heart tawan mehal ko bheye.
 turat tahi nrip bachan sunayo. tap ko bhalai thor hum payo. (80)

ਰਾਨੀ ਬਾਚ

ਯਾ ਮੈ ਬੈਠਿ ਤਪਸਯਾ ਕਰਿ ਹੈ । ਰਾਮ ਰਾਮ ਮੁਖ ਤੇ ਉਚਰਿ ਹੈ ।
 ਯਾ ਘਰ ਮੈ ਦਿਨ ਕਿਤਕ ਬਿਤੈ ਹੈ । ਭਸਮੀ ਭੂਤ ਪਾਪ ਸਭ ਕੈ ਹੈ । ੮੧ ।

Rani baach

ya mai baith tapasya kari hai. ram ram mukh te uchri hai.
 ya ghar mai din kitak bitai hai. bhasmi bhoot pap sabh ke hai. (81)

ਦੋਹਰਾ

ਰਾਨੀ ਜਾਹਿ ਬੁਲਾਇ ਕੈ ਭੇਦ ਕਹਿਯੋ ਸਮਝਾਇ ।
 ਵਹੈ ਪੁਰਖ ਜੁਗਿਯਾ ਬਨਯੋ ਨਿਪਹਿ ਮਿਲਤ ਭਯੋ ਆਇ । ੮੨ ।

Dohra

rani jah bulayi ke bhed kahiyo samjhayi.
 vahe purakh jugiya nirpeh milat bheyo ayi. (82)

Kabit :

Where there were huge trees of Saal (shores robusta), there were ponds with thorns and he came to such a place for his penance. "Who could be such a person ?" Even Indra's (garden) glamour would appear meaningless (hazy) before the glory of such a person. Even the Nandan garden becomes speechless before its sight (on seeing it). What was the value of stars there as the sky was hardly visible. There was neither sun's light there, nor the moon's light could be seen. Neither there were any gods nor any demons to be seen. Neither any bird approaches that area, nor even an ant is to be seen. (79)

Chopaiee :

When both had reached such a dense jungle, they saw a bhavan (cottage) there. Then the Raja immediately said these words, "We have selected (attained) the right type of place for our penance." (80)

The Rani said,

The Rani said, "We will observe penance here and recite the Lord's Name (Ram, Ram). We will stay in this building (home) for (as) many days and thus burn away all our sins (into ashes)." (81)

Couplet :

The person, whom the Rani had explained everything about her secret, came there as a Yogi (ascetic) and met the Raja. (82)

ਚੌਪਈ

ਨਿਪ ਕੋ ਤ੍ਰਿਯਹਿ ਕਹਿਯੋ ਸਮੁਝਾਈ । ਜੋਗੀ ਵਹੈ ਪਹੁੰਚਯੋ ਆਈ ।
ਮਰਤ ਬਚਨ ਮੋ ਸੋ ਤਿਨ ਕਹਿਯੋ । ਸੋ ਮੈ ਆਜੁ ਸਾਚੁ ਕਰਿ ਲਹਿਯੋ । ੮੩ ।

Chopaiee

nrip ko triyehi kahiyo samjhayi. jogi vahe pahunchiyo ayi.
marat bachan mo so tin kahiyo. so me aaj sach kar lahiyo. (83)

ਦੋਹਰਾ

ਉਠਿ ਰਾਜਾ ਪਾਇਨ ਪਰਿਯੋ ਤਾ ਕਹ ਗੁਰੁ ਪਛਾਨਿ ।
ਬੈਠਿ ਗੋਸਟਿ ਦੋਨੋ ਕਰੀ ਸੋ ਮੈ ਕਹਤ ਬਖਾਨਿ । ੮੪ ।

Dohra

uthi raja payin pariyo ta keh guru pachan.
beth gosti dono kari so me kehat bakhan. (84)

ਜੋਗੀ ਬਾਚ

ਨਾਇ ਨਦੀ ਮੋ ਜੋ ਨਿਪਤਿ ਬੈਠਹੁਗੇ ਹਯਾ ਆਇ ।
ਤਬ ਤੁਮ ਸੈ ਮੈ ਭਾਖਿਹੋ ਬ੍ਰਹਮ ਬਾਦਿ ਸਮੁਝਾਇ । ੮੫ ।

Jogi baach

navai nadi mo jo nirpat bathehuge haya ayi.
tab tum se mai bhakhiho bad samjhayi. (85)

ਚੌਪਈ

ਐਸੇ ਜਤਨ ਨਿਪਤਿ ਕੋ ਟਾਰਿਯੋ । ਛਾਤ ਬਿਖੈ ਇਕ ਨਰ ਪੈਠਾਰਿਯੋ ।
ਸਾਧੁ ਸਾਧੁ ਇਹ ਬਚ ਸੁਨਿ ਕਹਿਯਹੁ । ਤੀਨ ਬਾਰ ਕਹਿ ਕੈ ਚੁਪ ਰਹਿਯਹੁ । ੮੬ ।

Chopaiee

aise jatan nirpat ko tariyo. chhat bikhe ik nar pethaniyo.
sadhu sadhu eh bach suni kariho. teen bar kahi ke chup rahiho. (86)

ਨਾਇ ਧੌਇ ਰਾਜਾ ਜਬ ਆਯੋ । ਤਬ ਤਿਹ ਨਰ ਯੋ ਬਚਨ ਸੁਨਾਯੋ ।
ਸੁਨੁ ਨਿਪ ਜਬ ਮਾਟੀ ਮੈ ਲਈ । ਧਰਮ ਰਾਜ ਆਗਯਾ ਮੁਹਿ ਦਈ । ੮੭ ।

navai payi raja jab ayo. tab teh nar yo bachan sunayo.
sun nrip jab mati me layi. dharam raj agya muhi dayi. (87)

ਦੋਹਰਾ

ਤੈ ਰਾਜਾ ਕੋ ਤੀਰ ਤਜਿ ਕਯੋ ਆਯੋ ਇਹ ਠੌਰ ।
ਮੋ ਸੈ ਬਿਖਾ ਬਖਾਨਿਯੋ ਸੁਨੁ ਜੋਗਿਨ ਸਿਰਮੌਰ । ੮੮ ।

Dohra

te raja ko teer taji keyo ayo eh thor.
mo se brikha bakhaniyo sun jogin sirmor. (88)

Chopaiee :

The Rani then made the Raja understand that the same Yogi had arrived. "He had told me certain words at the time of his death, which are coming out to be true now."

(83)

Couplet

The Raja got up and paid his obeisance, accepting him as his Guru (teacher) whatever they talked between themselves, I am going to describe now that.

(84)

The Yogi said

"O Raja ! When you come out of the river after having bath then I will talk to you about Lord's knowledge (Light of God) and explain it fully."

(85)

Chopaiee :

By great effort he managed to put off the Raja and kept another person on top of the roof and told him to repeat Sat, Sat (Truth, Truth) three or four times and then keep quiet.

(86)

When the Raja came back after bath, then that man (disguised as a Yogi) said, "O Raja ! Listen ! When I had poured mud on my body, then Dharam Raj had ordered me."

(87)

Couplet :

"Why have you come here discarding your kingdom ?" The Raja then replied, "O Lord of the Yogis ! Listen to me and give me all details about it."

(88)

ਚੋਪਈ

ਧਰਮ ਰਾਜ ਮੁਹਿ ਬਚਨ ਉਚਾਰੇ । ਸੁ ਹੈ ਕਹਤ ਹੈ ਤੀਰ ਤਿਹਾਰੇ ।
ਮੋਰੀ ਕਹੀ ਰਾਵ ਸੈ ਕਹਿਯਹੁ । ਨਾਤਰ ਭ੍ਰਮਤ ਨਰਕ ਮਹਿ ਰਹਿਯਹੁ । ੯੯ ।

Chopaiee

dharam raj muhi bachan uchare. su hai kehat hai teer tihare.
mori kahi rav se kahiyo. natar bharamat narak mahi rahiyo. (89)

ਜੈਸੋ ਕਾਟਿ ਜਗਯ ਤਪੁ ਕੀਨੋ । ਤੈਸੋ ਸਾਚ ਨਯਾਇ ਕਰਿ ਦੀਨੋ ।
ਨਯਾਇ ਸਾਸਤ੍ਰ ਲੈ ਰਾਜ ਕਮਾਵੈ । ਤਾ ਕੋ ਨਿਕਟ ਕਾਲ ਨਹੀ ਆਵੈ । ੧੦ ।

jeso kati jagye tap keeno. teso saach nayai kar deeno.
nayai satar lai raj kamave. ta ko nikat kal nahi avai. (90)

ਦੋਹਰਾ

ਜੋ ਨ੍ਰਿਪ ਨਧਾਇ ਕਰੈ ਨਹੀ ਬੋਲਤ ਝੂਠ ਬਨਾਇ ।
ਰਾਜ ਤਯਾਗ ਤਪਸਯਾ ਕਰੈ ਪਰੈ ਨਰਕ ਮਹਿ ਜਾਇ । ੯੧ ।

Dohra

jo nrip napayi kare nahi bolat jhooth banayi.
raj tayag tapasya kare pare narak mahi jayi. (91)

ਬ੍ਰਿਧ ਮਾਤਾ ਅਰੁ ਤਾਤ ਕੀ ਸੇਵਾ ਕਰਿਯੋ ਨਿਤ ।
ਤਯਾਗ ਨ ਬਨ ਕੋ ਜਾਇਯੋ ਯਹੋ ਧਰਮੁ ਸੁਨੁ ਮਿਤ । ੯੨ ।

bridh mata aur tat ki seva kariyo nit.
tayag na ban ko jaiyeye yeho dharam sun mit. (92)

ਜੋ ਹੋ ਜੋਗੀ ਵਹੈ ਹੋ ਪਠੈ ਦਯੋ ਪ੍ਰਮਰਾਇ ।
ਹੋ ਈਹਾ ਬੋਲੈ ਤੁਰਤੁ ਅਪਨੋ ਰੂਪ ਛਪਾਇ । ੯੩ ।

jo ho jogi vahe ho pathe deyo paramrai.
ho eha bole turat apno roop chapai. (93)

ਜਬ ਜੋਗੀ ਅਠਸੇ ਕਹਿਯੋ ਤਾਹਿ ਭੇਦ ਸਮਝਾਇ ।
ਸਤਿ ਸਤਿ ਤਬ ਤਿਨ ਕਹਿਯੋ ਤੀਨ ਬਾਰ ਮੁਸਕਾਇ । ੯੪ ।

jab jogi athse kahiyo tahi bhed samjhayi.
sati sati tab tin kahiyo teen baar muskayi. (94)

ਜਿਯਬੋ ਜਗ ਕੋ ਸਕਲ ਹੈ ਯਹੈ ਕਠਿਨ ਦੈ ਕਾਮ ।
ਪ੍ਰਾਤ ਸੰਭਰਿਬੋ ਰਾਜ ਕੋ ਰਾਤਿ ਸੰਭਰਿਬੋ ਰਾਮ । ੯੫ ।

jiybo jug ke sakal hai yehi kathin dev kaam.
prat sambhribo raj ko rat samibhribo ram. (95)

Chopaiee :

The Yogi said, "Whatever Dharam Raj had told me, I am telling you now, Dharam Raj had said, "You go and tell the Raja whatever I am telling you, else you will be thrown into hell." (89)

"The benefit derived from penance for millions of years is equivalent to the rule by a Raja with perfect justice. The Raja, who imparts true justice as per Shastras does not have to face god of death (does not face spiritual death)." (90)

Couplet

"The Raja, who does not impart true justice and tells lies and discarding his kingdom gets (engaged) involved in penance, surely gets thrown into hell." (91)

"O friend ! Listen ! Always serve your old parents (mother and father) and never proceed to the jungles, leaving your kingdom (riches) this is the main religious (moral) function." (92)

"If I am the same Yogi, who had been sent by Dharam Raj, then he should get hidden and then say something." (93)

"When the Yogi spoke like this, then the person, who had been told the secret (hidden in the roof) smiled and spoke three times the Word Sat, Sat (True, True)." (94)

"It was very easy to lead this life in the world but these two things were rather difficult that one should rule the kingdom in the morning (day time) and then engage in Lord's worship at night." (95)

ਚੌਪਈ

ਮਹਾਰਾਜ ਜੈਸੀ ਸੁਨਿ ਬਾਨੀ । ਚਿਤ ਕੈ ਬਿਖੈ ਸਾਚ ਕਰਿ ਮਾਨੀ ।
ਦਿਨ ਕੋ ਰਾਜੁ ਆਪਨੋ ਕਰਿਹੈ । ਪਰੇ ਰਾਤਿ ਕੇ ਰਾਮ ਸੰਭਰਿਹੈ । ੯੬ ।

Chopaiee

maharaj jaisi sun bani. chit ke bikhe sach kar mani.
din ko raj apno kariho. pare ratri ke ram sambhriho. (96)

ਰਾਨੀ ਮਹਾਰਾਜ ਸਮਝਾਇਸਿ । ਜੋਗ ਮਾਰਗ ਤੇ ਛਲਿ ਬਹੁਰਾਇਸਿ ।
ਨਿਪ ਧਰਿ ਬਸਤੁ ਧਾਮ ਮੈ ਆਯੋ । ਬਹੁਰ ਆਪਨੋ ਰਾਜ ਕਮਾਯੋ । ੯੭ ।

rani maharaj samjhayis. jog marg te chal bahurayis.
nrip dhar bastar dham me ayo. bahur apno raj kamayo. (97)

ਦੋਹਰਾ

ਜਿਯਤੇ ਜੁਗਿਯਾ ਮਾਰਿਯੋ ਭੁਯ ਕੇ ਬਿਖੈ ਗਡਾਇ ।
ਤਿਯ ਨਿਪ ਕੋ ਬਹੁਰਾਇਯੋ ਐਸੇ ਚਰਿਤ ਬਨਾਇ । ੯੮ । ੧੭ ।

Dohra

jiyte jugiya mariyo bhuye ke bikhe gadayi.
triye nrip ko bahuraiyo aise charit banayi. (98)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕਾਸੀਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੯੯ । ੧੪੪੨ । ਅਫਜੁੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ikasivo charitar samapatam. Sat Subham sat. (81) (1442) aphjun.

ਚੌਪਈ

ਜਹ"ਗੀਰ ਆਦਿਲ ਮਰਿ ਗਯੋ । ਸਾਹਿਜਹ" ਹਜਰਤਿ ਜੁ ਭਯੋ ।
ਦਰਿਯਾ ਖ" ਪਰ ਅਧਿਕ ਰਿਸਾਯੋ । ਮਾਰਨ ਚਹਿਯੋ ਹਾਥ ਨਹਿ ਆਯੋ । ੧ ।

Chopaiee

jahangeer adil mar geyo. sahjahan hajrat jo bheyo.
dariya khaan par adhik risayo. maran chahiyo hath nahi ayo. (1)

ਦੋਹਰਾ

ਤਿਹ ਹਜਰਤਿ ਮਾਰਨ ਚਹੈ ਹਾਥ ਨ ਆਵੈ ਨਿਤ ।
ਰਾਤਿ ਦਿਵਸ ਜਾਗਤ ਉਠਤ ਬਸਤ ਸੋਵਤੇ ਚਿਤ । ੨ ।

Dohra

teh hazrat maran chaho hath na avai nit.
rati diwas jagat uthat basat sovat chit. (2)

Chopaiee :

On hearing these words the Raja accepted them as the heavenly voice, saying all this and took it to be true (so he thought) he will rule the country during day time and then engage in recitation of True Name at night. (96)

The Rani made the Raja realize all this truth and diverted him from the path of Yoga through her deceit. The Raja then changed into his royal dress and came back home and accepted the functions of a Raja (as before). (97)

Couplet :

By her deceitful action the Rani had after burying the body of the Yogi having killed him, forced the Raja to return to a householder's life. (98)

Here the eighty-first episode of the King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyani is completed. All is well. (81-1442)(Contd)

Chopaiee :

When the justice loving king Jahangir died, then Shahjahan took over the reins of the country. He was very much annoyed with Darya Khan. He wanted to kill him, but he escaped from his clutches. (1)

Couplet :

The king wanted to kill him but he always managed to escape from his hands. This thing was always disturbing the mind of the king all the time (day and night) whether being asleep or being awake. (2)

ਸਾਹਜਹ" ਜੁ ਪਲੰਘ ਪਰ ਸੋਤ ਉਠਿਯੋ ਬਰਰਾਇ ।
ਦਰਿਯਾ ਖ" ਕੋ ਮਾਰਿਯੋ ਕਰਿ ਕੈ ਕੋਰਿ ਉਪਾਇ । ੩ ।
sahjahan jo palung par sot thiyo barrayi.
dariya khan ko mariyo kar ke kori upayi. (3)

ਚੋਪਈ

ਸੋਵਤ ਸਾਹਜਹ" ਬਰਰਾਯੋ । ਜਾਗਤ ਹੁਤੀ ਬੇਗਮ ਸੁਨਿ ਪਾਯੋ ।
ਚਿੰਤ ਕਰੀ ਸਤੁ ਕੋ ਮਾਰਿਯੋ । ਪਤ ਕੋ ਸੋਕ ਸੰਤਾਪ ਨਿਵਾਰਿਯੋ । ੪ ।

Chopaiee

sowat sahjahan barrayo. jagat hut begam sun payo.
chint kari satar ko mariye. pat ko sok santap nivariye. (4)

ਬੇਗਮ ਬਾਚ

ਟੁੰਬ ਪਾਵ ਹਜਰਤਹਿ ਜਗਾਯੋ । ਤੀਨ ਕੁਰਨਸੈ ਕਰਿ ਸਿਰ ਨਯਾਯੋ ।
ਜੋ ਤੁਮ ਕਹਿਯੋ ਸੁ ਮੈ ਬੀਚਾਰਿਯੋ । ਦਰਿਯਾ ਖ" ਕਹ ਜਾਨਹੁ ਮਾਰਿਯੋ । ੫ ।

Begam Bach

tumb paav hazrathi jagayo. teen kurnase kar sir nyayo.
jo tum kahiyo so mai bichariyo. dariya khan keh janhu mariyo. (5)

ਦੋਹਰਾ

ਮੁਸਕਿਲ ਹਨਨ ਹਰੀਫ ਕੋ ਕਬਹੁ ਨ ਆਵੈ ਦਾਵ ।
ਜਦ ਕੋ ਕਹਾ ਸੰਘਾਰਿਬੈ ਜਾ ਕੋ ਰਿਝਲ ਸੁਭਾਵ । ੬ ।

Dohra

muskil hanan harif ko kabhu na avaye daav.
jayi ko kaha sangharibe ja ko rijhal sujhav. (6)

ਸੋਰਠਾ

ਸਯਾਨੀ ਸਖੀ ਬੁਲਾਇ ਪਠਈ ਮੰਤ੍ਰ ਸਿਖਾਇ ਕੈ ।
ਦਰਿਆ ਖ" ਕੋ ਜਾਇ ਲਯਾਵਹੁ ਚਰਿਤ ਬਨਾਇ ਕੈ । ੭ ।

Sortha

sayani sakhi bulayi pathyi mantar sikhayi ke.
dariya khan ko jayi leyavhu charit banayi ke. (7)

ਚੋਪਈ

ਸਯਾਨੀ ਸਖੀ ਸਮਝ ਸਭ ਗਈ । ਦਰਿਯਾ ਖ" ਕੇ ਜਾਤ ਗ੍ਰਿਹ ਭਈ ।
ਗੋਸੇ ਬੈਠਿ ਸੁ ਮੰਤ੍ਰ ਬਤਾਯੋ । ਤਵ ਗ੍ਰਿਹ ਮੈ ਬੇਗਮਹਿ ਪਠਾਯੋ । ੮ ।

Chopaiee

sayani sakhi samajh sabh gayi. dariya khan ke jaat greh bhayi.
gose baithi so mantar batayo. tav greh me begamhi pathayo. (8)

Shahjahan, while asleep, would get up talking incoherently that Darya Khan should be killed by any means. (3)

Chopaiee :

One day, while asleep, Shahjahan got up saying incoherently and the queen being awake heard this. So she thought to herself that the husband's suffering should be alleviated by killing him (Darya Khan). (4)

So the queen said

She woke up the king by touching his feet and then saluted him by bowing three times !” Whatever you had said, I have thought about it, that Darya Khan was to be killed.” (5)

Couplet :

“It is rather difficult to kill a clever and smart enemy; as he would never be caught in one's snare, but it was rather easy to kill an enemy, who could easily be won over (by deceit).” (6)

Sortha

The queen called an intelligent (wise) attendant and sent her explaining the thing fully, that she should call Darya Khan by some (clever) deceitful action. (7)

Chopaiee :

The clever attendant followed the whole secret and went to Darya Khan's house. She told him in seclusion that the queen had sent her to his house. (8)

ਦੋਹਰਾ

ਰੂਪ ਤਿਹਾਰੋ ਹੋਰਿ ਕੈ ਬੇਗਮ ਰਹੀ ਲੁਭਾਇ ।
ਹੇਤ ਤਿਹਾਰੇ ਮਿਲਨ ਕੇ ਮੋ ਕਹ ਦਯੋ ਪਠਾਇ । ੯ ।

Dohra

roop tiharo her ke begam rahi lubhaye.
het tihare milan ke mo keh deyo pathaye. (9)

ਹਜਰਤਿ ਤਿਯ ਕੋ ਚੋਰਿ ਚਿਤ ਕਹਾ ਫਿਰਤ ਹੋ ਐਠਿ ।
ਬੇਗਿ ਬੁਲਾਯੋ ਬੇਗਮਹਿ ਚਲਹੁ ਦੇਗ ਮਹਿ ਬੈਠ । ੧੦ ।

hazrat triye ko chori chit kaha phirat ho aithai.
begi bulayo begmahi chalhu deg mahi baith. (10)

ਛਾਰਿਯਾ ਉਰਦਾ ਬੇਗਨੀ ਖੋਜੇ ਜਹਾ ਅਨੇਕ ।
ਪੰਖੀ ਫਟਕਿ ਸਕੈ ਨਹੀ ਪਹੁਚੈ ਮਨੁਖ ਨ ਏਕ । ੧੧ ।

chhariya urda. begni khoje jaha anek.
pankhi phatak sake nahi pahuche manukh na ek. (11)

ਚੌਪਈ

ਕਾਹੁ ਦ੍ਰਿਸਟਿ ਤਹਾ ਜੋ ਪਰੈ । ਟੁਟ ਟੁਟ ਹਜਰਤਿ ਤਿਹ ਕਰੈ ।
ਗ੍ਰਿਹ ਕੈ ਪਲਾਟਿ ਬਹੁਰਿ ਨਹਿ ਆਵੈ । ਹਨਯੋ ਭੰਗ ਕੇ ਭਾਰੇ ਜਾਵੈ । ੧੨ ।

Chopaiee

kahu dristi taha jo parai. toot toot hazrat teh karai
greh ke palat bahur nahi avai. haniyo bhang ke bhare javaye. (12)

ਦੋਹਰਾ

ਤਹਾ ਪਹੁਚਨ ਕੋ ਕਛੁ ਪੇਸਤ ਨਹੀ ਉਪਾਇ ।
ਚਲਹੁ ਦੇਗ ਮੈ ਬੈਠਿ ਕੈ ਜਾ ਤੇ ਲਖਯੋ ਨ ਜਾਇ । ੧੩ ।

Dohra

taha pahunchan ko kachu peyat nahi upaye.
chalhu deg me baith ke ja te lakhyo na jayi. (13)

ਚੌਪਈ

ਬੇਗਮ ਜਬ ਤੇ ਤੁਮੇ ਨਿਹਾਰਿਯੋ । ਖਾਨ ਪਾਨ ਸਭ ਕਛੁ ਬਿਸਾਰਿਯੋ ।
ਲਗਨ ਲਗੈ ਬਿਹਬਲ ਚੈ ਗਈ । ਗ੍ਰਿਹ ਕੋ ਛਾਡਿ ਦਿਵਾਨੀ ਭਈ । ੧੪ ।

Chopaiee

begam jab te tume nihariyo. khan pan sabh kuch bisariyo.
lagan lage bihbal haiv gayi. greh ko chhad divani bhayi. (14)

Couplet :

On seeing your charming personality, the queen was impressed and enamoured by your love. She had sent her to arrange a meeting with him. (9)

"O smart person ! Having stolen the heart of a woman, why are you feeling so proud ! The queen had sent for you immediately, so you accompany me, sitting in this cauldron." (10)

Where there were many armed men, warriors, guards, women and eunuchs and where neither any bird nor any man could approach. (11)

Chopaiee :

If anyone was to be seen there, then the king could get him smitten (cut) into pieces and one cannot return home safely from there and one gets killed for nothing (no fault). (12)

Couplet :

There was no possibility of reaching there. So he was told to sit in the cauldron to avoid being seen by anyone. (13)

Chopaiee :

Since the time the queen had seen you, she had given up eating anything and had forgotten about everything else and being in love with you had become almost insane and had become almost mad and left the palace. (14)

ਸੀਸ ਫੁਲ ਸਿਰ ਪਰ ਜਬ ਧਾਰੈ । ਕੋਟਿ ਸੂਰ ਜਨੁ ਚਏ ਸਵਾਰੈ ।
ਜਬ ਬਿਹਸਿ ਕੈ ਬਿਰੀ ਚਬਾਵੈ । ਦੇਖੀ ਪੀਕ ਕੰਠ ਮਹਿ ਜਾਵੈ । ੧੫ ।

sees phul sir para jab dharai. koti sur jan chaye savare.
jab behas ko biri chabavai. dekhi peek kunth mahi javayi. (15)

ਦੋਹਰਾ

ਹਜਰਤਿ ਤਿਹ ਪੂਛੇ ਬਿਨਾ ਕਛੁ ਨ ਉਚਰਤ ਬੈਨ ।
ਲਾਲ ਭਏ ਬਿਸਪਾਲ ਮਨ ਹੋਰਿ ਬਾਲ ਕੇ ਨੈਨ । ੧੬ ।

Dohra

hazrat the puchayi bina kachu na uchrat bain.
lal bhave bispal man her bal ke nain. (16)

ਤਾ ਕੋ ਤੁਮਰੋ ਰੂਪ ਲਖਿ ਪੁਲਿਕਿ ਪਸੀਜਯੋ ਅੰਗ ।
ਬੇਸੰਭਾਰ ਭੂਅ ਪੈ ਗਿਰੀ ਜਨੁ ਕਰਿ ਡਸਯੋ ਭੁਜੰਗ । ੧੭ ।

ta ko tumro roop lakh pulik pasijayo ang.
besanbhar bhiye pe gir jan kar dasyo bhujang. (17)

ਖਾਨ ਸੁਨਤ ਤਿਯ ਬਾਤ ਕੋ ਮਨ ਮਹਿ ਭਯੋ ਖੁਸਾਲ ।
ਜਯੋ ਤੁਮ ਕਹੋ ਤਿਵੈ ਚਲੈ ਮਿਲੈ ਜਾਇ ਤਤਕਾਲ । ੧੮ ।

khan sunat triye bat ko man mahi bheyo khusal.
jeyo tum kaho tivai chalo mile jayi tatkal. (18)

ਚੌਪਈ

ਯਹ ਜੜਬਾਤ ਸੁਨਤ ਹਰਖਯੋ । ਦੁਰਬਲ ਹੁਤੋ ਪੁਸਟ ਹੈ ਗਯੋ ।
ਜੋ ਤੁਮ ਕਹੋ ਸੁ ਕਾਜ ਕਮਯੋ । ਬੇਗਮ ਸੀ ਭੋਗਨ ਕਹ ਪੈਯੋ । ੧੯ ।

Chopaiee

yeh jarh bat sunat harkhyo. durbal huto pusat haiv geyo.
jo tum kaho so kaaj kamaye. begam si bhogan keh peye. (19)

ਦੋਹਰਾ

ਹਜਰਤਿ ਜਾ ਕੀ ਮੁਰਤਿ ਲਖਿ ਰਹਿਯੋ ਪ੍ਰੇਮ ਸੋ ਪਾਗ ।
ਸੋ ਹਮ ਸੋ ਅਟਕਤ ਭਈ ਧੰਨਯ ਹਮਾਰੇ ਭਾਗ । ੨੦ ।

Dohra

hazrat ja ki murat lakh rahiyo prem so pag.
so hum so atkat bhayi dhanye hamare bhag. (20)

When she wears the golden ornaments on the head (phul- chowk) then it was almost as bright as if there were millions of suns shining then (it was equivalent to countless sun's light). When she chews the betel nut in her mouth, then one could see the red nut's juice (passing) through her neck. (15)

Couplet :

The king would not say anything without her consent. On seeing her eyes, the king gets immensely pleased and reddened with love (affection) for her. (16)

"Having seen your charming personality her whole body (limbs) was extremely overjoyed with passionate love and she had fallen flat on the ground as if she was bitten by a snake." (17)

On hearing the words of the lady attendant Darya Khan was immensely pleased. And said, "I will go with you, as you have suggested so as to meet her immediately." (18)

Chopaiee :

The fool was pleased on hearing her words. Though he was a weakling, but with this talk he felt very strong in himself. He said, "Whatever you will say, I shall act accordingly. I must acquire such a woman like the queen for having cohabitation with her." (19)

Couplet :

Darya Khan thought to himself, "I am very fortunate in that the same queen had fallen in love with me, whose beauty and charm had enamoured the king so much." (20)

ਚੌਪਈ

ਯਹ ਸੁਨਿ ਭੇਦ ਚਿਤ ਮਹਿ ਰਾਖਯੋ । ਐਰ ਮਿਤ੍ਰ ਤਨ ਪ੍ਰਗਟ ਨ ਭਾਖਯੋ ।
ਪ੍ਰਥਮ ਦੇਗ ਮੈ ਬਸਤ੍ਰ ਬਿਛਯੋ । ਤਾ ਮੈ ਬੈਠਿ ਆਪੁ ਪੁਨਿ ਗਯੋ । ੨੧ ।

Chopaiee

yeh sun bhed chit mahi rakhyo. aur mitar tan pargat na bhakhyo.
pratham deg me bastar bichoye. ta mai baith aap pun geyo. (21)

ਦੋਹਰਾ

ਖਾਨ ਤਿਹਾਰੋ ਰੂਪ ਲਖਿ ਬੇਗਮ ਰਹੀ ਲੁਭਾਇ ।
ਸਾਹਿਜਹ" ਲੋਗ ਸਭੈ ਤਹ ਜਾਵੈ । ਵਾ ਕੋ ਭੇਦ ਨ ਕੋਊ ਪਾਵੈ । ੨੨ ।

Dohra

khan tiharo roop lakh begam rahi lubhayi.
sahjahan log sabhai the jave. va ko bhed na koyu pave. (22)

ਚੌਪਈ

ਤੋਨ ਪਠਾਨ ਦੇਗ ਮਹਿ ਡਾਰਿਸ । ਲੈ ਹਜਰਤਿ ਗ੍ਰਿਹ ਓਰ ਸਿਧਾਰਸ ।
ਦੇਖਤ ਲੋਗ ਸਭੈ ਤਹ ਜਾਵੈ । ਵਾ ਕੋ ਭੇਦ ਨ ਕੋਊ ਪਾਵੈ । ੨੩ ।

Chopaiee

ton pathan deg mahi daris. lai hajrat greh ur sidharas
dekhat log sabhai the jave. va ko bhed na kou pave. (23)

ਲੈ ਬੇਗਮ ਕੇ ਪਾਸ ਉਤਾਰਿਯੋ । ਬੇਗਮ ਤਾ ਕੋ ਦਾਰਿਦ ਮਾਰਿਯੋ ।
ਸਖੀ ਭੇਜ ਪਤਿ ਲਯੋ ਬੁਲਾਇ । ਕਾਨ ਲਾਗਿ ਕੈ ਬਾਤ ਜਤਾਈ ੨੪ ।

laye begam ke pas utariyo. begam ta ko darid mariyo.
sakhi bhej pati leyo bulayi. kaan lagi ke bat jatayi. (24)

ਦੋਹਰਾ

ਸਖੀ ਭੇਜਿ ਪਾਤਸ਼ਾਹ ਕੋ ਲੀਨੋ ਨਿਕਟ ਬੁਲਾਇ ।
ਜੋ ਚਾਹਰੁ ਸੋ ਕੀਜਿਯੈ ਦੀਨੀ ਦੇਗ ਦਿਖਾਇ । ੨੫ ।

Dohra

sakhi bheji patshah ko leeno nikat bulayi.
jo chahru so kejye deeni deg dikhayi. (25)

ਚੌਪਈ

ਜਬ ਬੇਗਮ ਕਹਿ ਚਰਿਤ ਬਖਾਨਯੋ । ਪ੍ਰਾਨਨ ਤੇ ਪਯਾਰੀ ਤਿਹ ਜਾਨਯੋ ।
ਪੁਨਿ ਕਛੁ ਕਹਿਯੋ ਚਰਿਤ੍ਰਹਿ ਕਰਿਯੋ । ਪੁਛਿ ਕਾਜਿਯਹਿ ਯਾ ਕਹ ਮਰਿਯੋ । ੨੬ ।

Chopaiee

jab begam keh charit bakhanyo. pranan te payari the janyo.
puni kachu kahiyo charitari kariye. pooch kajiya ya keh mariye. (26)

Chopaiee :

"On hearing these words, he kept everything secret in his mind without revealing anything to any of his friends even. First he spread a bed sheet in that cauldron and then himself sat inside and went away." (21)

Couplet :

"O Khan ! The queen was completely enticed by your charming figure. Forgetting Shah Jahan she was totally in love with you." (The attendant said). (22)

Chopaiee :

The attendant, after placing the Pathan in the cauldron started towards the king's palace. Everyone (passerby) was seeing this cauldron, but no one could even think of the secret behind this move. (23)

Taking the cauldron, he came to the queen and got down there. The queen gave lot of wealth to the attendant (alleviating her poverty). By sending the attendant, the queen called the king there and passed on the whole information by keeping close to his ears (gave him the secret of this move). (24)

Couplet :

By sending the attendant, the king was called there. Showing him the cauldron she said to him, now it was up to him how to deal with this Pathan (and act accordingly). (25)

Chopaiee :

When the queen explained to the king her deceitful action (witchcraft), then the king felt greatest love (more than his life) for her. Then she thought of another deceitful action and thought of getting him killed through the Kazi. (26)

ਦੋਹਰਾ

ਤਬ ਬੇਗਮ ਤਿਹ ਸਖੀ ਮੇ ਐਸੇ ਕਹਿਯੋ ਸਿਖਾਇ ।
ਭੂਤ ਭਾਖਿ ਇਹ ਗਾਡਿਯਹੁ ਚੋਕ ਚੰਦਨੀ ਜਾਇ । ੨੭ ।

Dohra

tab begam the sakhi mo aise kahiyo sikhayi.
bhoot bhakhi eh gadiyehu chok chandni jayi. (27)

ਚੌਪਈ

ਤਿਹ ਤ੍ਰਿਯ ਲਏ ਹਨਨ ਕੋ ਆਵੈ । ਮੁਰਖ ਪਰਿਯੋ ਦੇਗ ਮੇ ਜਾਵੈ ।
ਜਾਨੈ ਆਜੁ ਬੇਗਮਹਿ ਪੈਹੋ । ਕਾਮ ਕਲਾ ਤਿਹ ਸਾਥ ਕਮੇਹੋ । ੨੮ ।

Chopaiee

the triye laye hanan ko avaye. murakh pariyo deg me jave.
jane aaj begameh peho. kaam kala the sath kameho. (28)

ਲਏ ਦੇਗ ਕੋ ਆਵੈ ਕਹਾ । ਕਾਜੀ ਮੁਫਤੀ ਸਭ ਹੈ ਜਹਾ ।
ਕੋਟਵਾਰ ਜਹ ਕਸਟ ਦਿਖਾਵੈ । ਬੈਠ ਚੌਤਰੇ ਨਯਾਉ ਚੋਕਾਵੈ । ੨੯ ।

laye deg ko avai kaha. kazi mufti sabh hai jaha.
kotwar jeh kasat dikhaye. baith chotre nyayu chokave. (29)

ਸਖੀ ਬਾਚ

ਦੋਹਰਾ

ਭੂਤ ਏਕ ਇਹ ਦੇਗ ਮੇ ਕਹੁ ਕਾਜੀ ਕਯਾ ਨਯਾਇ ।
ਕਹੋ ਤੋ ਯਾ ਕੋ ਗਾਡਿਯੈ ਕਹੋ ਤੇ ਦੇਉ ਜਗਾਇ । ੩੦ ।

Sakhi Bacch

Dohra

bhoot ek eh deg me kahu kaji kaya nyayi.
kaho to ya ko gadiyo kaho te deyu jagayi. (30)

ਤਬ ਕਾਜੀ ਐਸੇ ਕਹਿਯੋ ਸੁਨੁ ਸੁੰਦਰਿ ਮਮ ਬੈਨ ।
ਯਾ ਕੋ ਜੀਯਤਹਿ ਗਾਡਿਯੈ ਛੁਟੈ ਕਿਸੁ ਹਨੈਨ । ੩੧ ।

tab kaji aise kahiyo sunu sundri mum bain.
ya ko jiyatih gadiyo chatai kisu hanen. (31)

ਕੋਟਵਾਰ ਕਾਜੀ ਜਬੈ ਮੁਫਤੀ ਆਯਸੁ ਕੀਨ ।
ਦੇਗ ਸਹਿਤ ਤਹ ਭੂਤ ਕਹਿ ਗਾਡਿ ਗੌਰਿ ਮਹਿ ਦੀਨ । ੩੨ ।

kotwar kaji jabai mufti ayus keen.
deg shit the bhoot keh gaad gori mahi deen. (32)

Couplet :

Then the queen told her lady attendant to brandish him as a ghost and get him buried in Chandni Chowk. (27)

Chopaicee :

The attendant was taking him for killing him, while the fool was going quietly sitting inside the cauldron, thinking that he would get the queen today and then enjoy sensuous pleasure with her. (28)

The attendant, along with the cauldron came to the place where the Kazi along with his mufti (clerk) were sitting; where on the platform the Kotwal (Police Inspector) gives (announces) the sentence to meet the requirements of justice. (29)

The lady attendant said

Couplet :

"O Kazi ! There was a ghost in this cauldron what punishment should be meted out to him. ? If you order, then he should be buried in the ground or if you like then he could be burnt alive. (30)

Then the Kazi said, "O beautiful lady ! Listen to me. He should be buried alive in the ground. If we leave him alive, then he could kill someone else. (31)

When the clerk of the Kazi (religions leader) gave the order to the Kotwal (Police Inspector) and by proclaiming him as a ghost, he was buried in the grave along with the cauldron. (32)

ਜੀਤਿ ਰਹਿਯੋ ਦਲ ਸਾਹ ਕੋ ਗਯੋ ਖਜਾਨਾ ਖਾਇ ।
ਸੋ ਝਲ ਸੋ ਤਿਯ ਭੂਤ ਕਹਿ ਦੀਨੋ ਗੋਰਿ ਗਡਾਇ । ੩੩ । ੧ ।
jeeti rahiyoa dul sah ko geyo khajana khayi.
so jhul so triye keh deeno gori gadayi. (33) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਬਿਆਸੀਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੮੨ । ੧੪੭੫ । ਅਫਜ਼ੁ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
biasivo charitar samapatam. Sat Subham sat. (82) (1475) aphjun.

ਦੋਹਰਾ
ਰਾਜੋਰੀ ਕੇ ਦੇਸ ਮੈ ਰਾਜਪੁਰੋ ਇਕ ਗਾਉ ।
ਤਹਾ ਏਕ ਗੁਜਰ ਬਸੈ ਰਾਜ ਮਲ ਤਿਹ ਨਾਉ । ੧ ।

Dohra
rajori ke des me rajpuro ik gayon.
taha ek gujar basai raj mul the nayu. (1)

ਚੋਪਈ
ਰਾਜੋ ਨਾਮ ਏਕ ਤਿਹ ਨਾਰੀ । ਸੁੰਦਰ ਅੰਗ ਬੰਸ ਉਜਿਯਾਰੀ ।
ਤਿਹ ਇਕ ਨਰ ਸੋ ਨੇਹ ਲਗਾਯੋ । ਗੁਜਰ ਭੇਦ ਤਬੈ ਲਖਿ ਪਾਯੋ । ੨ ।

Chopaiee
rajo naam ek teh nari. sunder ang buns ujjari.
teh ik nar so neh lagayo. gujar bhed tabai kakh payo. (2)

ਜਾਰ ਲਖਯੋ ਗੁਜਰ ਮੁਹਿ ਜਾਨਯੋ । ਅਧਿਕ ਚਿਤ ਭੀਤਰ ਡਰ ਮਾਨਯੋ ।
ਛਾਡਿ ਗਾਵ ਤਿਹ ਅਨਤ ਸਿਧਾਯੋ । ਬਹੁਰਿ ਨ ਤਾ ਕੋ ਦਰਸੁ ਦਿਖਾਯੋ । ੩ ।
jar lakhyo gujar muhi janyo. adhik chit bhetar dar manyo.
chaad gaav teh ant sidhayo. batur na ta ko daras dikhayo. (3)

ਦੋਹਰਾ
ਰਾਜੋ ਬਿਛੁਰੇ ਯਾਰ ਕੇ ਚਿਤ ਮੈ ਭਈ ਉਦਾਸ ।
ਨਿਤਿ ਚਿੰਤਾ ਮਨ ਮੈ ਕਰੈ ਮੀਤ ਮਿਲਨ ਕੀ ਆਸ । ੪ ।

Dohra
rajo bichure yaar ke chit me bhayi udas.
nit chinta man mai karae meet milan ki aas. (4)

The king's forces had won and the treasure was looted, the same person was proclaimed a ghost and buried alive in the grave. (33)(1)

Here the Eighty-second episode of Minister's & King's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (82-1475)(Contd)

Couplet :

There was a village of Rajpur in the Rajouri state. There lived a (gujar) dairy-man by the name of Raj mal. (1)

Chopaiee :

He had a wife called Rajo, who was very beautiful and from a noble caste. She got involved in the love of another man and the gujar (husband) came to know about this secret. (2)

The paramour also realized that the gujar had got a clue about it and knew him. He felt greatly frightened at heart. So he left the village to stay somewhere else and never showed his face again (to him). (3)

Couplet

The woman (Rajo) got very gloomy due to the separation from her paramour. She would always think of some way to meet the friend in her mind. (4)

ਚੌਪਈ

ਯਹਿ ਸਭ ਭੇਦ ਗੁਜਰਹਿ ਜਾਨਯੋ । ਤਾ ਸੋ ਪ੍ਰਗਟ ਨ ਕਛੁ ਬਖਾਨਯੋ ।
ਚਿੰਤਾ ਯਹੋ ਕਰੀ ਮਨ ਮਾਹੀ । ਯਾ ਕੇ ਧਨ ਛੋਡੈ ਗ੍ਰਿਹ ਨਾਹੀ । ੫ ।

Chopaiee

yahi sabh bhed gujrahi janyo. ta so pargat na kachu bakhanyo.
chinta yahe kari man mahi. ya ke dhan chode greh nahi. (5)

ਦੋਹਰਾ

ਪਤਿਯਾ ਲਿਖੀ ਬਨਾਇ ਕੈ ਤਵਨ ਮੀਤ ਕੇ ਨਾਮ ।
ਏਕ ਅਤਿਥ ਕੋ ਹਾਥ ਦੈ ਪਠੀ ਤ੍ਰਿਯਾ ਕੇ ਧਾਮ । ੬ ।

Dohra

patiya likhi banayi ke tawan meet ke naam.
ek atith ko hath de pathi triya ke dham. (6)

ਚੌਪਈ

ਜਬ ਪਤਿਯਾ ਤਿਨ ਛੋਰਿ ਬਚਾਈ । ਮੀਤ ਨਾਮ ਸੁਨਿ ਕੰਠ ਲਗਾਈ ।
ਯਹੈ ਯਾਰਿ ਲਿਖਿ ਤਾਹਿ ਪਠਾਯੋ । ਤੁਮ ਬਿਨੁ ਅਧਿਕ ਕਸਟ ਹਮ ਪਾਯੋ । ੭ ।

Chopaiee

jab patiya tin chori bachayi. meet naam sun kanth lagayi.
yehi yari lokhi tahi pathayo. tum bin adhik kasat hum payo. (7)

ਪਤਿਯਾ ਮੈ ਲਖਿ ਯਹੈ ਪਠਾਯੋ । ਤੁਮ ਬਿਨੁ ਹਮ ਸਭ ਕਿਛੁ ਬਿਸਰਾਯੋ ।
ਹਮਰੀ ਸੁਧਿ ਆਪਨ ਤੁਮ ਲੀਜਹੁ । ਕਛੁ ਧਨੁ ਕਾਡਿ ਪਠੈ ਮੁਹਿ ਦੀਜਹੁ । ੮ ।
patiya me lakhi yehi pathayo. tum bin hum sabh kichu bisrayo.
hamri sudhi apan tum leejho. kachu dhan kadi pathai muhi deejhu. (8)

ਦੋਹਰਾ

ਸੁਨਤ ਬਾਤ ਮੁਰਖ ਤ੍ਰਿਯਾ ਚਿਤ ਮੈ ਭਈ ਪ੍ਰਸੰਨਯ ।
ਮੀਤ ਚਿਤਾਰਿਯੋ ਆਜੁ ਮੁਹਿ ਧਰਨੀ ਤਲਹੈ ਧੰਨਯ । ੯ ।

Dohra

sunat baat murakh triya chit me bhayi parsanye.
meet chetarayo aaj muhi dharni talho dhanye. (9)

ਚੌਪਈ

ਭੋਜਿ ਕਾਹੁ ਤ੍ਰਿਯਾ ਇਹੈ ਸਿਖਾਯੋ । ਲਿਖਿ ਪਤਿਯਾ ਮੈ ਯਹੈ ਪਠਾਯੋ ।
ਪ੍ਰਾਤ ਸਮੈ ਪਿਛਵਾਰੇ ਐਹੈ । ਦੁਹੁ ਹਾਥ ਭਏ ਤਾਲ ਬਜੈਹੈ । ੧੦ ।

Chopaiee

bhej kahu triya ehi sikhayo. likhi patiya me yehe pathayo.
prat samai pichvare aeho. duhun hath bhaye tal bajeho. (10)

Chopaiee :

This whole secret was known to the dairy-man also, but he did not say anything to her. He thought to himself that now no money should be left with her at home. (5)

Couplet :

So he (milkman) got a letter written from her paramour and sent it to be delivered to the woman through a pious (Sadh) man. (6)

Chopaiee :

When she opened the letter and realized it to be from her lover, she embraced it (kissed the letter). The paramour had written that he was in great pain without her presence. (7)

He had also written that without her he had forgotten everything. Now she should take care of him by sending some money to him. (8)

Couplet :

On learning this thing the foolish woman got very pleased at heart. She thought to herself that her paramour had remembered her and she was (like) the wealth on Earth (in the world). (9)

Chopaiee :

Through someone he made it known to the woman that he would come at the day dawn (early morning) at the back of the house and then clap with both hands. (10)

ਜਬ ਤਾਰੀ ਸ੍ਵਨਨ ਸੁਨਿ ਪੈਯਹੁ । ਤੁਰਤੁ ਤਹਾ ਆਪਨ ਉਠਿ ਐਯਹੁ ।
 ਕੰਧ ਉਪਰਿ ਕਰਿ ਥੈਲੀ ਲੈਯਹੁ । ਮੇਰੈ ਕਹਿਯੋ ਮਾਨਿ ਤਿਯ ਲੈਯਹੁ । ੧੧ ।
 jab tari sarvanan sun payhu. turat taha apan uth ayehu.
 kandh upari kar theli leyhu. mero kahiyo man triya leyhu. (11)

ਪ੍ਰਾਤ ਸਮੈ ਤਾਰੀ ਤਿਨ ਕਰੀ । ਸੁ ਧੁਨਿ ਕਾਨ ਤਿਯਾ ਕੇ ਪਰੀ ।
 ਥੈਲੀ ਕੰਧ ਉਪਰ ਕਰਿ ਡਾਰੀ । ਭੇਦ ਨ ਲਖਯੋ ਦੈਵ ਕੀ ਮਾਰੀ । ੧੨ ।
 prat samai tari tin kari. so dhuni kaan triya ke pari.
 theli kandh upar kar dari. bhed na lakhyo dev ki mari. (12)

ਦੋਹਰਾ

ਯੋ ਹੀ ਬਾਰ ਛਿ ਸਾਤ ਕਰਿ ਲਯੋ ਦਰਬੁ ਸਭ ਛੀਨ ।
 ਭੇਦ ਨ ਮੁਰਖ ਤਿਯ ਲਖਯੋ ਕਹਾ ਜਤਨ ਇਹ ਕੀਨ । ੧੩ ।

Dohra

yo hi br chi mat kar leyo darbs sab cheen.
 bhed na murkh tiye lakhyo kaha jatan eh keen. (13)

ਚੌਪਈ

ਯਾਹੀ ਜਤਨ ਸਕਲ ਧਨ ਹਰਿਯੋ । ਰਾਨੀ ਹੁਤੇ ਰੰਕ ਤਹ ਕਰਿਯੋ ।
 ਹਾਥ ਮਿਤ੍ਰ ਕੇ ਦਰਬੁ ਨ ਆਯੋ । ਨਾਹਕ ਅਪਨੋ ਮੂੰਡ ਮੁੰਡਾਯੋ । ੧੪ । ੧ ।

Chopaiee

yehi jatan sakal dhan hariyo. rani hute runk the kariyo.
 hath mitar ke darab na ayo. nakak apno mund mundayo. (14) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਪੁਰਖ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਤਿਰਾਸੀਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੮੩ । ੧੪੮੯ । ਅਫਜ਼ੁ ।
 iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
 tirasivo charitar samapatam. Sat Subham sat. (83) (1489) aphjun.

ਦੋਹਰਾ

ਮਹਾਰਾਸਟ੍ਰ ਕੇ ਦੇਸ ਮੈ ਮਹਾਰਾਸਟ੍ਰ ਪਤਿ ਰਾਵ ।
 ਦਰਬੁ ਬਟਾਵੈ ਗੁਨਿ ਜਨਨ ਕਰਤ ਕਬਿਨ ਕੋ ਭਾਵ । ੧ ।

Dohra

maharastra ke des me maharastra pat rav.
 darab batave guni janan karat kabin ko bhav. (1)

"When you hear the clapping sound, you must get up and come down there immediately and keep the money bag on the wall. O woman! Please accept my request." (11)

In the morning he clapped and the woman heard the sound with her ears. So she kept the bag on the wall. But due to her extrema love for him, she could not grasp the secret (behind it). (12)

Couplet :

By repeating this exercise six or seven times he took all the money from the woman. But the foolish woman did not realize that her husband had made all these efforts. (13)

Chopaiee :

Through this effort the spouse had taken all the money from her. So from a rich woman she was rendered a pauper but that money did not reach the hands of her paramour even and she came to loss without any purpose. (14)

Here the eighty-third episode of Minister's & King's dialogue regarding woman's characterization from Charitar Pakhyani is completed. All is well. (83-1489)(Contd)

Couplet :

There was a Raja by the name of Maharashtar Pati in the state of Maharashtra. He was dishing out money to virtuous people (with various qualities) and used to honour (love) the poets. (I)

ਚੌਪਈ

ਇੰਦ੍ਰ ਮਤੀ ਤਾ ਕੀ ਪਟਰਾਨੀ । ਸੁੰਦਰਿ ਸਕਲ ਭਵਨ ਮੈ ਜਾਨੀ ।
ਅਤਿ ਰਾਜਾ ਤਾ ਕੇ ਬਸਿ ਰਹੈ । ਜੋ ਵਹੁ ਕਹੈ ਵਹੈ ਨਿਪ ਕਹੈ । ੨ ।

Chopaiee

inder mati ta ki patrani. sundri sakal bhawan me jani.
ati raja ta ke basi rahe. jo vahu kahe vahe nrip kahe. (2)

ਦੋਹਰਾ

ਮੋਹਨ ਸਿੰਘ ਸਪੂਤ ਸਭ ਦਾਵੜ ਦੇਸਹਿ ਏਸ ।
ਮਹਾਰਾਟੜ ਪਤਿ ਨਗਰ ਮੈ ਗਯੋ ਅਥਿਤ ਕੇ ਭੇਸ । ੩ ।

Dohra

mohan singh sapoot sabh daravar desh es.
maharashtra pati nagar mai geyo athit ke bhes. (3)

ਚੌਪਈ

ਜਬ ਰਾਨੀ ਤਿਹ ਓਰ ਨਿਹਾਰਿਯੋ । ਯਹੈ ਆਪਨੇ ਹਿਦੈ ਬਿਚਾਰਿਯੋ ।
ਜੋਗਿਨ ਯਹ ਰਾਜਾ ਸੋ ਲਹਿਯੋ । ਭੇਜਿ ਮਾਨੁਖਨ ਯਾ ਕੋ ਗਹਿਯੋ । ੪ ।

Chopaiee

jab rani the aur nihariyo. yahi apne hirdai bichariyo.
jogin yeh raja so lahiyo. bhej manukhan ya ko gahiyo. (4)

ਦੋਹਰਾ

ਭੇਜਿ ਮਾਨੁਖਨ ਗਹਿ ਲਯੋ ਧਾਮ ਬੁਲਾਇ ।
ਦੁਹਿਤਾ ਦਈ ਬਿਵਾਹਿ ਕੈ ਜਾਨਿ ਦੇਸ ਕੋ ਰਾਇ । ੫ ।

Dohra

bhej manukhan geh leyo dham bulayi.
duhita dayi bivahi ke jaan des ko rai. (5)

ਬਚਨ ਸੁਨਤ ਨਿਪ ਰਿਸਿ ਭਰਿਯੋ ਛੋਡਿ ਰਾਮ ਕੋ ਜਾਪ ।
ਦੁਹਿਤਾ ਦਈ ਬਿਵਾਹਿ ਤਿਹ ਜਾ ਕੈ ਮਾਇ ਨ ਬਾਪ । ੬ ।

bachan sunat nrip risi bharyo chodi ram ko jaap.
duhita dayi bivahi the ja ke mayi na baap. (6)

Chopaiee :

He had a queen consort by the name of Indra Mati and she was known for her beauty among the people. The Raja was always under her control. The Raja would act according to her dictates only. (2)

Couplet :

Mohan Singh, the son of the King of Dravar land went in the guise of a Yogi to the town of Maharashtra Pati. (3)

Chopaiee :

When the queen saw him, (she felt) that she should (demand) take this Yogi from the Raja and by sending men, he should be caught somehow. (4)

Couplet :

By sending men, he was caught and called him (brought him) to her house. Then considering him the king of some land, got her daughter married to him. (5)

On hearing this news, the Raja discarding worship of True Name (Ram Naam) got furious with rage and said, "You have married your daughter to a person, who had no mother or father. (6)

ਰਾਜਾ ਬਾਚ

ਚੌਪਈ

ਮਾਇ ਨ ਬਾਪ ਜਾਨਿਯਤ ਜਾ ਕੈ । ਦੁਹਿਤਾ ਕਹੂ ਦੀਜਿਯਤ ਤਾ ਕੈ ।
ਯਾ ਕੋ ਅਬੈ ਬਾਧਿ ਕਰਿ ਮਾਰੈ । ਰਾਨੀ ਦੁਹਤਾ ਸਹਿਤ ਸੰਘਾਰੈ । ੭ ।

Raja Baach

Chopaiee

mayi na baap janiyat ja ke. duhita kahu dijiyat ta ke.
ya ko abai bandhi kar maro. rani duhita sahit sanghare. (7)

ਰਾਨੀ ਬਚਨ ਸੁਨਤ ਡਰਿ ਗਈ । ਚਨਿਤ ਕਛੂ ਉਪਾਇ ਨ ਭਈ ।
ਜਾ ਤੋ ਜਾਮਾਤਾ ਨਹਿ ਮਰਿਯੈ । ਸੁਤਾ ਸਹਿਤ ਇਹ ਜਿਯਤ ਨਿਕਰਿਯੈ । ੮ ।

rani bachan sunat dar gayi. chanit kachu upayi na bhayi.
ja to jamata nahi mariye. suta sahit eh jiyat nikriye. (8)

ਰਾਨੀ ਏਕ ਮੰਗਾਇ ਪਿਟਾਰੈ । ਦੁਹੁਅਨ ਕਨਾਰੇ ਡਾਰੈ ।
ਏਕ ਪਿਟਾਰੈ ਔਰ ਮੰਗਾਯੋ । ਵਹ ਪਿਟਾਰ ਤਿਹ ਭੀਤਰ ਪਾਯੋ । ੯ ।

rani ek mangayi pitaro. duhuan kanare daro.
ek pitaro aur mangayo. veh pitar the bhetar payo. (9)

ਦੋਹਰਾ

ਅੰਤਰ ਹੂੰ ਕੇ ਪਿਟਾਰ ਮੈ ਡਾਰੇ ਰਤਨ ਅਪਾਰ ।
ਤਿਹ ਢਕਨੋ ਦੈ ਦੁਤਿਯ ਮੈ ਦਈ ਮਿਠਾਈ ਡਾਰਿ । ੧੦ ।

Dohra

antar hoon ke pitar me dare ratan apar.
the dhakno de dutiye me dayi mithayi daar. (10)

ਚੌਪਈ

ਦੁਤਿਯ ਪਿਟਾਰ ਮਿਠਾਈ ਡਾਰੀ । ਵਹ ਪਿਟਾਰ ਨਹਿ ਦੇਤ ਦਿਖਾਰੀ ।
ਸਭ ਕੋ ਦ੍ਰਿਸਟਿ ਸਿਰੀਨੀ ਆਵੈ । ਤਾ ਕੋ ਭੇਦ ਨ ਕੋਊ ਪਾਵੈ । ੧੧ ।

Chopaiee

dutiye pitar mithayi dari. veh pitar nahi det dikhari.
sabh ko darisat sirini avai. ta ko bhed na koyu pave. (11)

ਪਠੇ ਚੌਰਿ ਯਹ ਨਿਪਾਤਿ ਬੁਲਾਯੋ । ਗਹਿ ਬਹਿਯਾ ਸਭ ਸਦਨ ਦਿਖਾਯੋ ।
ਹਮ ਕਾ ਤੁਮ ਤੇ ਨੈਕ ਨ ਡਰਿ ਹੈ । ਬਿਨੁ ਤਵ ਕਹੇ ਸਗਾਈ ਕਰਿ ਹੈ । ੧੨ ।
pathe chori yeh nirpat bulayo. geh bahiya sabh sadan dikhayo.
hum ka tum te nek na dar hai. bin tav kahe sagayi kar hai. (12)

The Raja said

Chopaiee :

"When we do not know details of his parentage, then why get your daughter married to him ? So this Yogi should be caught and tied and then killed and the Rani along with daughter should be finished. (7)

On hearing this, the Rani got frightened. She could not think of some solution to this problem, so that the son-in-law should not be killed and along with the daughter, he should be helped to escape alive. (8)

The Rani then sent for a carriage (sack) and made them sit at both the ends of it. Then she called for another sack which was kept inside the first one (9)

Couplet :

In the second sack there were kept many pearls (jewels) and covered it with a lid, while she kept some sweets in the second sack. (10)

Chopaiee :

In the second sack some sweetmeats were kept as such the inner sack was not visible (from outside) and everyone could only see the sweetmeats. No one could gauge the secret behind it. (11)

Then the Rani (queen) sent her attendant to call the Raja and the whole palace was shown to him by holding him by the arm. "Do we have no regard (fear) for you, so that without your approval, how could we arrange for betrothal ?" (she said). (12)

ਰਾਨੀ ਬਾਚ

ਦੋਹਰਾ

ਚਿਤ ਕੋ ਨਿਵਾਰਿ ਕੈ ਰਾਵ ਕਚਹਿਰੀ ਜਾਹੁ ।
ਤਵ ਹਿਤ ਧਰੀ ਬਨਾਇ ਕੈ ਚਲਹੁ ਮਿਠਾਈ ਖਾਹੁ । ੧੩ ।

Rani Baach

Dohra

chit ko nivar ke rav kachheri jahu.
tav hit dhari banayi ke chalhu mithayi khahu. (13)

ਚੌਪਈ

ਛੋਰਿ ਪਿਟਾਰਿ ਪਕਵਾਨ ਖਵਾਯੋ । ਵਹ ਕਛੂ ਭੇਦ ਰਾਇ ਨਹਿ ਪਾਯੋ ।
ਪੁਨਿ ਇਹ ਕਹਿਯੋ ਦਾਨ ਕਰਿ ਦੀਜੈ । ਮੇਰੇ ਕਹਿਯੋ ਮਾਨ ਨਿਪ ਲੀਜੈ । ੧੪ ।

Chopaiee

chori pitari pakwan khavayo. veh kachu bhed rayi nahi payo.
pun eh kahiyo dan kar deejo. mero kahiyo man nrip leejo. (14)

ਜਬ ਪਿਟਾਰ ਤਿਹ ਛੋਰਿ ਦਿਖਾਯੋ । ਅਤਿ ਡਰ ਜਾਮਾਤਾ ਮਨ ਆਯੋ ।
ਅਬ ਹੀ ਮੋਕਹ ਪਕਰਿ ਨਿਕਰਿ ਹੈ । ਬਹੁਰੇ ਬਧਿ ਮਾਰਹੀ ਡਰਿ ਹੈ । ੧੫ ।

jab pitar the chor dikhayo. ati dar jamata man ayo.
ab hi mokeh pakar nikar hai. bahuro bandhi mahri dari hai. (15)

ਹੈ ਇਹ ਠੋਰ ਆਨ ਤ੍ਰਿਯ ਮਾਰਿਯੋ । ਅਬ ਉਪਾਇ ਕਯਾ ਕਰੋ ਬਿਚਾਰਿਯੋ ।
ਕਾ ਸੋ ਕਹੈ ਸੰਗ ਕੋਊ ਨਾਹੀ । ਇਹ ਚਿੰਤਾ ਤਾ ਕੇ ਮਨ ਮਾਹੀ । ੧੬ ।

hai eh thor aan triye mariyo. ab upaye kaya karo bichariyo.
ka so kaho sung koyu nahi. eh chinta ta ke man mahi. (16)

ਦੋਹਰਾ

ਸਸਤੁ ਅਸਤੁ ਘੋਰਾ ਨਹੀ ਸਾਥੀ ਸੰਗ ਨ ਕੋਇ ।
ਅਤਿ ਮੁਸਕਿਲ ਮੋ ਕੈ ਬਨੀ ਕਰਤਾ ਕਰੈ ਸੁ ਹੋਇ । ੧੭ ।

Dohra

sastar astar ghora nahi sathi sung na koyi.
ati muskil mo ke bani karta karo su hoyi. (17)

ਸਾਥੀ ਕੋਊ ਸੰਗ ਨਹੀ ਕਾ ਸੋ ਕਰੈ ਪੁਕਾਰ ।
ਮਨਸਾ ਬਾਚਾ ਕਰਮਨਾ ਮੋਹਿ ਹਨਿ ਹੈ ਨਿਰਧਾਰ । ੧੮ ।

sathi koyu sung nahi ka so karo pukar.
mansa bacha karman mohi kan hai nirdhar. (18)

The Rani said

Couplet :

"O dear Raja ! Please go to your assembly hall (darbar) without having any mental worry. I have got some sweet meats made for you, which you should eat and enjoy."

(13)

Chopaiee :

By opening the sack she gave him some sweets to eat. The secret of this move was not realized (understood) by the Raja. The Rani then said, "O Raja ! You accept my advice and give away this sweet-meat in alms (offerings)."

(14)

When she showed the sack openly, the son-in-law was in great panic (fear) at heart that he would be caught and brought out and then by tying him, he would be killed.

(15)

(He said to himself) "That this woman has brought him there for no purpose, now what means should I adopt (to get away). Whom should I tell as nobody was with me ?" This mental worry was bothering him.

(16)

Couplet :

"At this moment, I do not have any weapons, protective cover or horse, nor any friends or companions. I am in a great fix (difficult situation). Now whatever the Lord creator wills shall happen (whatever Lord decides)."

(17)

"I have no colleagues with me, so whom should I Ask for help ? In fact, it is certain by body, mind and speech that I shall be killed."

(18)

ਖਾਇ ਮਿਠਾਈ ਰਾਵ ਤਬ ਦੀਯੋ ਪਿਟਾਰੋ ਦਾਨ ।
 ਵਹ ਬਿਵਾਹਿ ਤਿਹ ਲੈ ਗਯੋ ਅਧਿਕ ਹਿਦੈ ਸੁਖ ਮਾਨਿ । ੧੯ ।
 khayi mithayi rav tab diyo pitaro daan.
 veh bivahi teh laye geyo adhik hirdai sukh man. (19)

ਦੁਹਿਤ ਜਮਾਤਾ ਸਹਿਤ ਜੀਯਤ ਦਯੋ ਪਠਾਇ ।
 ਸਭ ਦੇਖਤ ਦਿਨ ਕਾਦਿਯੈ । ਨਿਪਹਿ ਮਠਾਈ ਖਾਇ । ੨੦ ।
 duhit jamata sahit jiyat deyo pathayi.
 sabh dekhat din kadiyo. nirpeh mathayi khavai. (20)

ਚੌਪਈ

ਬਨਿਤਾ ਚਰਿਤ ਹਾਥ ਨਹਿ ਆਯੋ । ਦੈਵ ਦੈਤ ਕਿਨਹੂੰ ਨਹਿ ਪਾਯੋ ।
 ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰ ਨ ਕਿਸਹੂੰ ਕਹਿਯੈ । ਚਿਤ ਮੈ ਸਮਝਿ ਮੋਨਿ ਹੈ ਰਹਿਯੋ । ੨੧ । ੧ ।

Chopaiee

banita charit hath nahi ayo. dev det kinhu nahi payo.
 triya charitar na kishu kahiyo. chit me samajh mon haiv rahiyo. (21) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 'ਸੀਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੮੪ । ੧੫੧੦ । ਅਫਜ਼ੁੰ ।
 iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
 chorasivo charitar samapatam. Sat Subham sat. (84) (1510) aphjun.

ਚੌਪਈ

ਉਰੀਚੰਗ ਉਚਿਸ਼ਵ ਰਾਜਾ । ਜਾ ਕੀ ਤੁਲਿ ਕਹੂੰ ਨਹਿ ਸਾਜਾ ।
 ਰੂਪ ਕਲਾ ਤਾ ਕੀ ਵਰ ਨਾਰੀ । ਮਾਨਹੁ ਕਾਮ ਕੰਦਲਾ ਪਯਾਰੀ । ੧ ।

Chopaiee

urchang uchsarv raja. ja ki tuli kahun nahi saja.
 roop kala ta ki var nari. manhu kaam kandla payari. (1)

ਦੋਹਰਾ

ਇੰਦ੍ਰ ਨਾਥ ਜੋਗੀ ਹੁਤੋ ਸੋ ਤਹਿ ਨਿਕਸਿਯੋ ਆਇ ।
 ਝਰਨਨ ਤੇ ਝਾਈ ਪਰੀ ਰਾਨੀ ਲਯੋ ਬੁਲਾਇ । ੨ ।

Dohra

Inder nath jogi huto so tahi niksiyo aye.
 jharnan te jhayi pari rani leyo bulaye. (2)

When the Raja, after having sweets, gave away) the sack in offerings (alms) and that Yogi took away the bride having married her, with great delight. (19)

The son-in-law along with the daughter was sent away alive. By giving sweets to the Raja, she managed to send him away safely in the very presence of all during broad daylight. (20)

Chopaiee :

The deceptive mood of women has not been understood by anyone, even the gods and demons had never understood it. The deceitful action (witchcraft) of women cannot be explained by anyone. So it is always advisable to keep quiet after keeping (knowing) it in mind. (21)(1)

Here the eighty-fourth episode of the Minister's & King's dialogue regarding woman's characterization from Charitar Pakhyani is completed. All is well. (84-1570)(Contd)

Chopaiee .

There was a Raja, called Uchishair in the land of Urichung and he had no parallel to him in glory and glamour. His queen consort was Roop Kala, who was as beautiful and lovable as Ram Kandla. (1)

Couplet :

There was a Yogi by the name of Indra Nath, who happened to come there. The Rani had a glance of his through the peephole and she called him inside. (2)

ਚੌਪਈ

ਜੋਗੀ ਦੈ ਅੰਜਨੁ ਤਹ ਆਵੈ । ਗੁਟਕੈ ਬਲੁ ਬਹੁ ਉਡਿ ਜਾਵੈ ।
ਜਿਸੀ ਠੌਰ ਚਾਹੈ ਤਿਸੁ ਜਾਵੈ । ਭਾਤਿ ਭਾਤਿ ਕੈ ਭੋਗ ਕਮਾਵੈ । ੩ ।

Chopaiee

jogi de anjan the avaye. gutke bal bahu udi jave.
jis thor chahe tis jave. bhati bhati ke bhog kamave. (3)

ਭਾਤਿ ਭਾਤਿ ਕੇ ਦੇਸ ਨਿਹਾਰੈ । ਭਾਤਿ ਭਾਤਿ ਕੀ ਪ੍ਰਭਾ ਬਿਚਾਰੈ ।
ਅੰਜਨ ਬਲ ਤਿਹ ਕੋਊ ਨ ਪਾਵੈ । ਤਿਸੀ ਠੌਰ ਰਨਿਯਹਿ ਲੈ ਜਾਵੈ । ੪ ।

bhati bhati ke des nihare. bhati bhati ki prabha bichare.
anjan bal the koyu na pavai. tisi thor raniyehi lai jave. (4)

ਦੋਹਰਾ

ਭਾਤਿ ਭਾਤਿ ਕੇ ਦੇਸ ਮੈ ਭਾਤਿ ਭਾਤਿ ਕਰਿ ਗੋਨ ।
ਐਸੈ ਸੁਖਨ ਬਿਲੋਕਿ ਕੈ ਨ੍ਰਿਪ ਪਰ ਰੀਝਤ ਕੋਨ । ੫ ।

Dohra

bhati bhati ke des me bhati bhati kari goun.
ayse sukhon bilok ke nrup par reejhat koun. (5)

ਚੌਪਈ

ਜਬ ਯਹ ਭੇਦ ਰਾਵ ਲਖਿ ਪਾਵਾ । ਅਧਿਕ ਕੋਪ ਮਨ ਮਾਝ ਬਸਾਵਾ ।
ਚਿਤ ਮਹਿ ਕਹਿਯੋ ਕੋਨ ਬਿਧਿ ਕੀਜੈ । ਜਾ ਤੇ ਨਾਮ ਤ੍ਰਿਯਾ ਕਰਿ ਦੀਜੈ । ੬ ।

Chopaiee

jab yeh bhed rav lakhi pava. adhik kop man majh basava
chit mahi kahiyo kon bidhi keejai. ja te naam triya kar deejai. (6)

ਰਾਜਾ ਤਹਾ ਆਪਿ ਚਲਿ ਆਯੋ । ਪਾਇਨ ਕੋ ਖਰਕੋ ਨ ਜਤਾਯੋ ।
ਸੋਜ ਸੋਤ ਜੋਗਿਯਹਿ ਨਿਹਾਰਿਯੋ । ਕਾਦਿ ਕ੍ਰਿਪਾਨ ਮਾਰ ਹੀ ਡਾਰਿਯੋ । ੭ ।

raja taha aap chal ayo. payan ko kharko na jatayo.
soj sot jogi yehi nihariyo. kadi kirpan mar hi dariyo. (7)

ਗੁਟਕਾ ਹੁਤੋ ਹਾਥ ਮਹਿ ਲਯੋ । ਜੁਗਿਯਹਿ ਡਾਰਿ ਕੁਠਰਿਯਹਿ ਦਯੋ ।
ਸੋਨ ਪੋਛ ਬਸਤ੍ਰਨ ਸੋ ਡਾਰਿਯੋ । ਸੋਤ ਰਾਨੀ ਕਛੁ ਨ ਬਿਛਾਰਿਯੋ । ੮ ।

gutka huto hath mehi leyo. jugyehi dari kutharyehi deyo.
saron poch bastran so dariyo. sot rani kachu na bichariyo. (8)

Chopaiee :

The Yogi would give her (Rani) some collyrium and she would be under the magic spell (being a slave of the Yogi as per the Shastra of witchcraft) and with that power she would fly off and could go wherever she desired and was having sexual accompaniment of various types (sexual affairs). (3)

They could visit various lands and were enjoying the beauty of different places because with the magic power of the collyrium no one could see them. So he (Yogi) would take the Rani also along with him to those places. (4)

Couplet :

She could visit distant lands of various types (along with Yogi) so experiencing such enjoyment. Who could be satisfied with the Raja ? (5)

Chopaiee :

When the Raja came to know of this secret, he was very furious at heart. So he thought of some means of dealing with this situation and get this woman killed (destroyed). (6)

The Raja came there personally without making any noise of his foot steps. He saw the Yogi sleeping on the bed. So he took out his sword and killed him. (7)

He took the mantravati (the magic spell) in his hand and threw the corpse of the Yogi inside a store room. The blood was soaked and drained off with some cloth (clothes). The Rani was lying asleep and knew not what had happened in between. (8)

ਦੋਹਰਾ

ਜੁਗਿਯਾ ਹੁ ਕੇ ਬਕਤ ਤੇ ਪਯਾ ਲਿਖੀ ਬਨਾਇ ।
ਰਾਨੀ ਮੈ ਬੇਖਰਚਿ ਹੈ ਕਛੁ ਮੁਹਿ ਦੇਹੁ ਪਠਾਇ । ੯ ।

Dohra

jugiya hu ke baktar te piya likhi banayi.
rani mai bekharch ho kachu muhi dehu pathayi. (9)

ਚੌਪਈ

ਇਸੀ ਭਾਤਿ ਲਿਖਿ ਨਿਤਿ ਪਠਾਵੈ । ਸਭ ਰਾਨੀ ਕੋ ਦਰਬ ਚੁਰਾਵੈ ।
ਧਨੀ ਹੁਤੀ ਨਿਰਧਨ ਹੈ ਗਈ । ਨਿਪਹੂੰ ਡਾਰਿ ਚਿਤ ਤੇ ਦਈ । ੧੦ ।

Chopaiee

isi bhati likh niti pathave. sabh rani ko daran churave.
dhani huti nirdhan haiv gayi. nriphun dari chit te dayi. (10)

ਜੋ ਨਿਪ ਧਨੁ ਇਸਤੀ ਤੇ ਪਾਵੈ । ਟਕਾ ਟਕਾ ਕਰਿ ਦਿਜਨ ਲੁਟਾਵੈ ।
ਤਿਹ ਸੌਤਿਨ ਮੈ ਕੇਲ ਕਮਾਵੈ । ਤਾ ਕੇ ਨਿਕਟ ਨ ਕਬਹੂੰ ਆਵੈ । ੧੧ ।

jo nrip dhan istri te pave. taka taka kar dijan lutave.
the sotin me kel kamave. ta ke nikat na kabhun avai. (11)

ਸਭ ਤਾ ਕੋ ਧਨੁ ਲਯੋ ਚੁਰਾਈ । ਸੌਤਿਨ ਕੇ ਗ੍ਰਿਹ ਭੀਖ ਮੰਗਾਈ ।
ਲਏ ਠੀਕਰੈ ਹਾਥ ਬਿਹਾਰੈ । ਭੀਖ ਸੌਤਿ ਤਾ ਕੋ ਨਹਿ ਡਾਰੈ । ੧੨ ।
sabh ta ko dhan leyo churayi. sotin ke greh bheekh mangayi.
laye thikre hath bihare. bheekh sot ta ko nahi dare. (12)

ਦਾਰ ਦਾਰ ਤੇ ਭੀਖ ਮੰਗਾਈ । ਦਰਬ ਹੋਤੋ ਸੋ ਰਹਿਯੋ ਨ ਕਾਈ ।
ਭੁਖਨ ਮਰਤ ਦੁਖਿਤ ਅਤਿ ਭਈ । ਟੂਕਨ ਹੀ ਮੰਗਤ ਮਰਿ ਗਈ । ੧੩ । ੧ ।
dawar dawar te bheekh mangayi. darab hoto so rahiyo na kayi.
bhukhan marat dukhit ati bhayi. tukan hi mangat mar gayi. (13) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਪੁਰਖ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਪਚਾਸੀਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੮੫ । ੧੫੨੩ । ਅਫਜ਼ੁੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
pachasivo charitar samapatam. Sat Subham sat. (85) (1523) aphjun.

ਦੋਹਰਾ

ਚਾਮਰੰਗ ਕਧ ਦੇਸ ਮੈ ਇੰਦ੍ਰ ਸਿੰਘ ਬੈ ਨਾਥ ।
ਸਕਲ ਸੈਨ ਚਤੁਰੰਗਨੀ ਅਮਿਤ ਚੜਤ ਤਿਹ ਸਾਥ । ੧ ।

Dohra

chamrang kadh des me Inder Singh tho nath.
sakal sain chaturangni amit charat the sath. (1)

Couplet :

Then he (Raja) wrote a letter, supposed to be from the Yogi to the Rani saying, "O Rani! I am short of money, so please send me some money." (9)

Chopaiee :

Like this he was sending letters regularly and collected (took away) all the money from the Rani. She was very rich but now she became a pauper. The Raja had totally forsaken her from his heart. (10)

The money which the Raja was getting from the Rani was distributed among Brahmins. He was enjoying sensuous pleasure with her (Rani) rival-wives and would not come anywhere near her. (11)

Thus the Raja had taken away (stolen) all the wealth of the Rani and she was made to beg from his rival wives. She was going around with a begging bowl in her hand while the rival-wives would not give her any alms (any help). (12)

She was made to beg from house to house. Whatever money she had, was all lost and wasted and she did not have a penny. She died of hunger undergoing suffering, while begging for loaves ? (13)(1)

Here the eighty-fifth episode of the Minister's & King's dialogue regarding woman's characterization from Charitar Pakhyani is completed. All is well. (85-1523)(Contd)

Couplet:

There was a Raja by the name of Inder Singh in the land of Cham rung and he had always with him a multi-coloured (multifaceted) army to support him. (1)

ਚੰਦ੍ਰਕਲਾ ਤਾ ਕੀ ਤ੍ਰਿਯਾ ਜਾ ਸਮ ਤ੍ਰਿਯਾ ਨ ਕੋਇ ।
 ਜੋ ਵਹੁ ਚਾਹੈ ਸੋ ਕਰੈ ਜੋ ਭਾਖੈ ਸੋ ਹੋਇ । ੨ ।
 chanderkala ta ki triya ja sam triya na koyi.
 jo vahu chahe so kare jo bhakhe so hoyi. (2)

ਚੌਪਈ

ਸੁੰਦਰਿ ਏਕ ਸਖੀ ਤਹ ਰਹੈ । ਤਾ ਸੋ ਨੇਹ ਰਾਵ ਨਿਰਬਾਹੈ ।
 ਰਾਨੀ ਅਧਿਕ ਹਿਦੈ ਮੈ ਜਰਈ । ਯਾ ਸੋ ਪ੍ਰੀਤ ਅਧਿਕ ਨਿਪ ਕਰਈ । ੩ ।

Chopaiee

sundri ek sakhi the rahe. ta so neh rav nirbahe.
 rani adhik hirde me jarayi. ya so preet adhik nrip karayi. (3)

ਗੰਧੀ ਇਕ ਖਤ੍ਰੀ ਤਹ ਡਾਰੈ । ਫਤਹ ਚੰਦ ਨਾਮਾ ਉਜਿਯਾਰੈ ।
 ਸੋ ਤਿਨ ਚੇਰੀ ਬੋਲਿ ਪਠਾਯੋ । ਕਾਮ ਕੇਲ ਤਿਹ ਸਾਥ ਕਮਾਯੋ । ੪ ।
 gandhi ik khatri teh daro. phateh chand nama ujiyaro.
 so tin cheri boli pathayo. kam kel the sath kamayo. (4)

ਭੋਗ ਕਮਾਤ ਗਰਤ ਰਹਿ ਗਯੋ । ਚੇਰੀ ਦੋਸੁ ਰਾਵ ਸਿਰ ਦੇਯੋ ।
 ਰਾਜਾ ਮੋ ਸੈ ਭੋਗ ਕਮਾਯੋ । ਤਾ ਤੋ ਪੁਤ ਸਪੁਤ ਉਪਜਾਯੋ । ੫ ।
 bhog kamat garat reh geyo. cheri dos rav sir deyo.
 raja mo se bhog kamayo. ta to put sapoot upjayo. (5)

ਨਿਪ ਇਹ ਭੇਦ ਲਹਿਯੋ ਚੁਪਿ ਰਹਿਯੋ । ਤਾ ਸੋ ਪ੍ਰਗਟ ਨ ਮੁਖ ਤੇ ਕਹਿਯੋ ।
 ਮੈ ਯਾ ਸੋ ਨਹਿ ਭੋਗ ਕਮਾਯੋ । ਚੇਰੀ ਪੁਤ੍ਰ ਕਹਾ ਤੇ ਪਾਯੋ । ੬ ।
 nrip eh bhed lahiyo chup rahiyo. ta so pargat na mukh te kahiyo.
 mo yeh so nahi bhed kamayo. cheri putar kaha te payo. (6)

ਦੋਹਰਾ

ਫਤਹ ਚੰਦ ਕੋ ਨਾਮੁ ਲੈ ਚੇਰੀ ਲਈ ਬੁਲਾਇ ।
 ਮਾਰਿ ਆਪਨੇ ਹਾਥ ਹੀ ਗਡਹੇ ਦਈ ਗਦਾਇ । ੭ । ੧ ।

Dohra

phateh chand ko naam le cheri layi bulayi.
 mari apno hath hi gadhe dayi gadayi. (7) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਛਿਆਸੀਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੮੬ । ੧੫੩੦ । ਅਫਜ਼ੀ ।
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 chhiyasivo charitar samapatam. Sat Subham sat. (86) (1530) aphjun.

His wife was Chander Kala who had no other parallel in beauty with her. Whatever she desired would be followed and whatever she would say would be enacted.

(2)

Chopaicee :

She had a beautiful lady attendant and the Raja used to love her. The Rani was feeling very hurt about it that the Raja was always interested in her love.

(3)

There was a high caste Khatri by the name of Fateh Chand and the lady attendant called him to her palace and had sexual relations with him.

(4)

As a result of this she became pregnant and the attendant announced that the Raja was responsible for it. (This action was attributed to the Raja). She would say "that the Raja had sexual relations with me and I was blessed with a son."

(5)

The Raja on hearing this secret, kept quiet and did not say anything openly with his own tongue. He was wondering in his mind that he had no sexual relations with her, then from where she had begotten this son.

(6)

Couplet :

The Raja attributed this act to Fateh Chand and sent for the lady attendant. He killed the attendant himself and then buried her in a pit.

(7)(1)

Here the eighty-sixth episode of the Minister's & Kings's dialogue regarding woman characterization from Charitar Pakhyani is completed. All is well so far.

(86-1530)(Contd)

ਦੋਹਰਾ

ਰਾਜਾ ਏਕ ਭੁਟੰਤ ਕੋ ਚੰਦ੍ਰ ਸਿੰਘ ਤਿਹ ਨਾਮ ।
ਪੂਜਾ ਸ੍ਰੀ ਜਦੁਨਾਥ ਕੀ ਕਰਤ ਆਠਹੂੰ ਜਾਮ । ੧ ।

Dohra

raja ek bhutant ko chander singh the naam.
pooja sri jadnath ki karat athhun jam. (1)

ਚੌਪਈ

ਚੰਦ੍ਰ ਪ੍ਰਭਾ ਤਾ ਕੋ ਤ੍ਰਿਯ ਘਰ ਮੈ । ਕੋਬਿਦ ਸਭ ਹੀ ਰਹਤ ਹੁਨਰ ਮੈ ।
ਤਾ ਕੋ ਹੇਰਿ ਨਿਤਯ ਨਿਪ ਜੀਵੈ । ਤਿਹ ਹੇਰੇ ਬਿਨੁ ਪਾਨਿ ਨ ਪੀਪਵੈ । ੨ ।

Chopaiee

chander prabha ta ko triye ghar me. kobid sabh hi rehat hunar me.
ta ko heri nitye nrip jeevai. the here bin pani na pipve. (2)

ਏਕ ਭੁਟੰਤੀ ਸੋ ਵਹੁ ਅਟਕੀ । ਭੂਲਿ ਗਈ ਸਭ ਹੀ ਸੁਧਿ ਘਟ ਕੀ ।
ਰਾਤਿ ਦਿਵਸ ਤਿਹ ਬੋਲਿ ਪਠਾਵੈ । ਕਾਮ ਕਲਾ ਤਿਹ ਸੰਗ ਕਮਾਵੈ । ੩ ।

ek bhutanti so veh atki. bhool gayi sabh hi sudh ghut ki.
rati divas the boli pathave. kam kala teh sang kamave. (3)

ਭੋਗ ਕਮਾਤ ਰਾਵ ਗ੍ਰਿਹ ਆਯੋ । ਤਾ ਕੋ ਰਾਨੀ ਤੁਰਤ ਛਪਾਯੋ ।
ਨਿਪਹਿ ਅਧਿਕ ਮਦ ਆਨਿ ਪਿਯਾਰਿਯੋ । ਕਰਿ ਕੈ ਮਤ ਖਾਟ ਪਰ ਡਾਰਿਯੋ । ੪ ।

bhog kammat rav greh ayo. ta ko rani turat chapayo.
nirpeh adhik mad ani piyariyo. kar ke mat khat par dariyo. (4)

ਦੋਹਰਾ

ਤਾ ਕੋ ਖਲਰੀ ਸਾਨ ਕੀ ਲਈ ਤੁਰਤ ਪਹਿਰਾਈ ।
ਰਾਜਾ ਜੁ ਕੇ ਦੇਖਤੇ ਗ੍ਰਿਹ ਕੋ ਦਯੋ ਪਠਾਇ । ੫ ।

Dohra

ta ko khalri sawan ki layi turat pehrayi.
raja ju ke dekhte greh ko deyo pathayi. (5)

ਚੌਪਈ

ਆਪ ਨਿਪਤਿ ਸੋ ਬਚਨ ਉਚਾਰੋ । ਸੁਨ ਨਾਥ ਇਹ ਸਾਨ ਤਿਹਾਰੋ ।
ਮੋ ਕੋ ਅਧਿਕ ਪ੍ਰਾਨ ਤੇ ਪਯਾਰੋ । ਯਾ ਕੋ ਜਿਨਿ ਪਾਹਨ ਤੁਮ ਮਾਰੋ । ੬ ।

Chopaiee

aap nirpat so bachan ucharo. sun nath eh sawan tiharo.
mo ko adhik pran te payaro. ya ko jin pahan tum maro. (6)

Couplet:

Chander Singh was the Raja of Bhutant, who was worshipping 'Sri Jadunath' all the twenty-four hours (eight pehars). (1)

Chopaiee :

He had a wife by the name of Chander Prabha who was competent in all types of virtuous deeds (functions). The Raja was very fond of her and by her company he was feeling the bliss of life (he felt alive). He would not take even water, without having a glance of her (without meeting her). (2)

She was involved in a love affair with a man from Bhutant and she lost all sense of body and mind in his love (she was madly in love with him). She would send for him during day and night and would enjoy sensuous pleasure with him. (3)

While they were having sexual company, the Raja happened to come there and the Rani made the Bhutanti man hide somewhere. She made the Raja drink too much wine and in that drunken state put him on a cot. (4)

Couplet :

That Bhutanti man was covered by her with a dog skin and in the presence of Raja (before his eyes) sent him away to his house. (5)

Chopaiee

The Rani then told the Raja, "O dear Raja ! Listen. This dog of yours was very dear to me, more than my own life. So do not throw stones at him." (6)

ਦੋਹਰਾ

ਸਤਿ ਸਤਿ ਤਬ ਨਿਪ ਕਹਿਯੋ ਤਾਹਿ ਟੂਕਰੋ ਡਾਰਿ ।
ਆਗੇ ਹੈ ਕੈ ਨਿਕਸਿਯੋ ਸਕਿਯੋ ਨ ਮੂੜ ਬਿਚਾਰਿ । ੭ । ੧ ।

Dohra

mati mati tab nrip kahiyo tahi tukro dari.
agai haiv ke niksiyo sakiyo na murh bichar. (7) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਸਤਾਸੀਵੈ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੮੭ । ੧੫੩੭ । ਅਫਜ਼ੁ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
satasivo charitar samapatam. Sat Subham sat. (87) (1537) aphjun.

ਦੋਹਰਾ

ਇੰਦ੍ਰ ਦਤ ਰਾਜਾ ਹੁਤੋ ਗੋਖਾ ਨਗਰ ਮਝਾਰ ।
ਕੰਜ ਪ੍ਰਭਾ ਰਾਨੀ ਰਹੈ ਜਾ ਕੋ ਰੂਪ ਅਪਾਰ । ੧ ।

Dohra

Inder dut raja huto gotha nagar majhar.
kanj prabha rani rahe ja ko roop apar. (1)

ਸਰਬ ਮੰਗਲਾ ਕੋ ਭਵਨ ਗੋਖਾ ਸ਼ਹਿਰ ਮੰਝਾਰ ।
ਉਚ ਨੀਚ ਰਾਜਾ ਪ੍ਰਜਾ ਸਭ ਤਿਹ ਕਰਤ ਜੁਹਾਰ । ੨ ।
sarab mangla ko bhawan gokha shehar manjhar.
uch neech raja praza sabh teh karat juhar. (2)

ਚੌਪਈ

ਤਾ ਕੇ ਭਵਨ ਸਕਲ ਚਲਿ ਆਵਹਿ । ਆਨਿ ਗੋਰ ਕੋ ਸੀਸ ਝੁਕਾਵਹਿ ।
ਕੁੰਕਮ ਔਰ ਅਛਤਨ ਲਾਵਹਿ । ਭਾਤਿ ਭਾਤਿ ਕੋ ਧੂਪ ਜਗਾਵਹਿ । ੩ ।

Chopaiee

ta ke bhawan sakal chal avhi. aan gor kp sees jhukavhi.
kunkam aur achan lavhi. bhati bhati ko dhup jagavhi. (3)

ਦੋਹਰਾ

ਭਾਤਿ ਭਾਤਿ ਦੈ ਪ੍ਰਕਮਾ ਭਾਤਿ ਭਾਤਿ ਸਿਰ ਨਯਾਇ ।
ਪੂਜ ਭਵਾਨੀ ਕੋ ਭਵਨ ਬਹੁਰਿ ਬਸੈ ਗ੍ਰਿਹ ਆਇ । ੪ ।

Dohra

bhati bhati de prakarma bhati bhati sir neyayi.
pooj bhawani ko bhawan bahur basai greh ayi. (4)

Couplet :

The Raja then accepted this truth of the Rani and gave him even food, so the dog came forward and moved away (man in the garb of a dog). But the foolish Raja did not appreciate the secret behind it. (7)(1)

Here the eighty-seventh episode of the King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (87-1537)(Contd)

Couplet .

There was a Raja of 'Golcha Nagar' by the name of Indra Dutt. He had a queen called Kang Prabha who was very charming. (1)

There was a temple of "goddess Sarab Mangla" in the Golcha Nagar. All the high and low people including the Raja and the subjects would salute the goddess. (2)

Chopaiee :

All the people would visit the Devi's temple and would bow to the mausoleum. They would offer rice and saffron to the goddess and burn incense of many types. (3)

Couplet :

They would perform circumambulation and pay their obeisance to the goddess in many ways and after performing worship of Bhawani's temple only they would come back home. (4)

ਚੌਪਈ

ਨਰ ਨਾਰੀ ਸਭ ਤਹ ਚਲਿ ਜਾਹੀ । ਅਛਤ ਧੂਪ ਕੁੰਕਮਹਿ ਲਾਹੀ ।
ਭਾਤਿ ਭਾਤਿ ਕੇ ਗੀਤਨ ਗਾਵੈ । ਸਰਬ ਮੰਗਲਾ ਕੋ ਸਿਰ ਨਯਾਵੈ । ੫ ।

Chopaiee

nar nari sabh the chal jahi. achat dhoop kunkmeh lahi.
bhati bhati ke geetan gavye. sarab mangla ko sir nyave. (5)

ਜੋ ਇਛਾ ਕੋਊ ਮਨ ਮੈ ਧਰੈ । ਜਾਇ ਭਵਾਨੀ ਭਵਨ ਉਚਰੈ ।
ਪੂਰਨ ਭਾਵਨਾ ਤਿਨ ਕੀ ਹੋਈ । ਬਾਲ ਬਿਧ ਜਾਨਤ ਸਭ ਕੋਈ । ੬ ।

jo ichha koyu man me dharaye. jayi bhawani bhawan uchre.
pooran bhawna tin ki hoyi. bal bridh janat sabh koyi. (6)

ਦੋਹਰਾ

ਫਲਤ ਆਪਨੀ ਭਾਵਨਾ ਯਾ ਮੈ ਭੇਦ ਨ ਕੋਇ ।
ਭਲੋ ਭਲੋ ਕੋ ਹੋਤ ਹੈ ਬੁਰੇ ਕੋ ਹੋਇ । ੭ ।

Dohra

phalat apni bhawana ya mai bhed na koyi.
bhalo bhale ko hot hai bure ko hoyi. (7)

ਚੇਤ੍ਰ ਅਸਟਮੀ ਕੇ ਦਿਵਸ ਉਤਸਵ ਤਿਹ ਠਾ ਹੋਇ ।
ਉਚ ਨੀਚ ਰਾਜਾ ਪ੍ਰਜਾ ਰਹੈ ਨ ਘਰ ਮੈ ਕੋਇ । ੮ ।

chetar astami ke divas utsav teh tha hoyi.
ooch neech raja praja rahe na ghar me koyi. (8)

ਚੌਪਈ

ਦਿਵਸ ਅਸਟਮੀ ਕੋ ਜਬ ਆਯੋ । ਜਾਤੀ ਏਕ ਰਾਨਿਯਹਿ ਭਾਯੋ ।
ਤਾ ਸੋ ਭੋਗ ਕਰਤ ਮਨ ਭਾਵੈ । ਘਾਤ ਏਕਹੂੰ ਹਾਥ ਨ ਆਵੈ । ੯ ।

Chopaiee

divas astami ko jab ayo. jatri ek raniyeh bhayo.
ta so bhog karat man bhaye. ghat ekhun hath na avaye. (9)

ਯਹੈ ਬਿਹਾਰ ਚਿਤ ਮਹਿ ਆਯੋ । ਜਾਤੀ ਕਹ ਪਿਛਵਾਰ ਸਦਾਯੋ ।
ਤਾ ਸੋ ਘਾਤ ਯਹੈ ਬਦਿ ਰਾਖੀ । ਪ੍ਰਗਟ ਰਾਵ ਜੁ ਤਨ ਯੋ ਭਾਖੀ । ੧੦ ।

yehe behar chit meh ayo. jatri keh pichwar sadayo.
ta so ghat yehe bad rakhi. pargat rav jo tan yo bhakhi. (10)

ਜਾਨਸਿ ਮਿਤਿ ਪਿਛਵਾਰੇ ਆਵਾ । ਬਦਿ ਸੰਕੇਤਿ ਯੋ ਬਚਨ ਸੁਨਾਵਾ ।
ਸਖਿਯਹਿ ਸਹਿਤ ਕਾਲਿ ਮੈ ਜੋਹੈ । ਪੂਜ ਗੋਰਜਾ ਕੋ ਗ੍ਰਿਹ ਐਹੈ । ੧੧ ।

janas miti pichware ava. bad sanket yo bachan sunava.
sakhiyeh sahit lal me jecho. pooj gorja ko greh acho. (11)

Chopaiee

All the men and women would cover the distance by walking and offer rice and saffron and burn the incense there. They would sing songs of praises (of the goddess) and would bow to the goddess Sarb Mangla. (5)

Whatever one would desire at heart, he would pray to the goddess at Bhawani's Temple (and seek her blessings for its fulfillment). He would get his desires (hopes) fulfilled. This fact was known to all, including young and old people. (6)

Couplet :

Everywhere it is one's earnestness which brings fulfillment of one's desires and there was no doubt about it. The virtuous would get noble (deeds) desires fulfilled while the vicious people get vicious results (as per one's thinking). (7)

On the eighth day of moon's phases during the month of Chet (March) there would be a great fair held at that place and all would visit that place including high and low, the King and the subjects (and no one remains at home). (8)

Chopaiee :

When the day of Astami (eighth day of moon's phases), the Rani liked one pilgrim and she wanted to have sexual relations with him to her heart's satisfaction but could not catch hold of any chance for its fulfillment. (9)

When she thought of it, she called the pilgrim at the back side and she fixed with him to fulfil this desire and told the Raja openly. (10)

When she found that the friend had come at the back side, then she told the game play briefly that she would come there tomorrow along with attendants (lady) and would return home after performing girja worship only. (11)

ਦੋਹਰਾ

ਜੋ ਕੋਊ ਹਮਰੋ ਹਿਤੁ ਤਹ ਮਿਲਿਯੋ ਮੁਹਿ ਆਇ ।
ਭੇਦ ਰਾਵ ਕਛੁ ਨ ਲਹਿਯੋ ਮੀਤਹਿ ਗਈ ਜਤਾਇ । ੧੨ ।

Dohra

jo koyu hamro hit the miliyo muh ayi.
bhed rav kachu na lahiyo miteh gayi jatayi. (12)

ਸਵੈਯਾ

ਰਾਨੀ ਪਛਾਨੀ ਕਿ ਮੰਦਰ ਕੇ ਪਿਛਵਾਰੇ ਹੈ ਮੇਰੇ ਖਰੇ ਸੁਖਦਾਈ ।
ਚਾਹਤ ਬਾਤ ਕਹਿਯੋ ਸਕੁਚੈ ਤਬ ਕੀਨੀ ਹੈ ਬੈਨਨਿ ਮੈ ਚਤੁਰਾਈ ।
ਪੂਛਿ ਸਖੀ ਅਪਨੀ ਮਿਸਰੀ ਉਤ ਪਯਾਰੇ ਕੋ ਐਸੀ ਸਹੋਟ ਬਤਾਈ ।
ਸਾਥ ਚਲੈਗੀ ਹੈ ਕਾਲਿ ਚਲੈਗੀ ਮੈ ਦੇਬੀ ਕੈ ਦੇਹੁਰੇ ਪੂਜਨ ਮਾਈ । ੧੩ ।

Swaiyya

rani pachan ki mandar ke pichvare hai mero kharo sukhdayi.
chahat bat kahiyo sakuche tab kini hai baenan mai chaturayi.
pooch sakhi apni misri ut pyare ko aisi sahet batayi.
sath chalogi ho kali chalogi mai debi ke dohre poojan mayi. (13)

ਚੌਪਈ

ਯੋ ਨ੍ਰਿਪ ਸੋ ਕਹਿ ਪ੍ਰਗਟ ਸੁਨਾਈ । ਮੀਤਹਿ ਉਤੈ ਸਹੋਟ ਬਤਾਈ ।
ਭਵਨ ਭਵਾਨੀ ਕੇ ਮੈ ਜੈਹੋ । ਪੂਜਿ ਮੰਗਲਾ ਕੋ ਫਿਰਿ ਐਹੋ । ੧੪ ।

Chopaiee

yo nrip so keh pargat sunayi. meethi ute sahot batayi.
bhawan bhawani ke mai jeho. pooji mangla ko phir aeho. (14)

ਦੋਹਰਾ

ਜੋ ਕੋਊ ਹਮਰੋ ਹਿਤੁ ਤਹ ਮਿਲਿਯੋ ਮੁਹਿ ਆਇ ।
ਭੇਦ ਕਛੁ ਨ੍ਰਿਪ ਨ ਲਖਿਯੋ ਮੀਤਹਿ ਗਈ ਜਤਾਇ । ੧੫ ।

Dohra

jo koyu hamro hit the miliyo muhi ayi.
bhed kachu nrip na likhiyo miteh gayi jatayi. (15)

ਯੋ ਕਹਿ ਕੈ ਰਾਨੀ ਉਠੀ ਕਰਿਯੋ ਮੀਤ ਗ੍ਰਿਹ ਗੈਨ ।
ਨ੍ਰਿਪਤਿ ਪ੍ਰਫੁਲਿਤ ਚਿਤ ਭਯੋ ਗਈ ਸਿਵਾ ਕੇ ਭੈਨ । ੧੬ । ੧ ।

yo keh ke rani uthi kariyo meet greh gon.
nirpat parfulit chit bheyo gayi Siva ke bhen. (16) (1)

Couplet :

“If any friend would like to meet me, then he should come there to meet me. The Raja could not understand the motive (secret) behind it, while the friend was explained its secret fully.” (12)

Swaiyya :

The Rani realized that her paramour was already waiting (standing) there. She wanted to talk (to him) but was a bit hesitant, then she made a clever move through her words. She asked her attendant about the place and gave its location to her friend through an excuse (meeting place) that “she would come tomorrow for Devi’s worship at the mausoleum (for mother goddess worship) and accompany them.” (13)

Chopaiee :

Thus she told the friend (paramour) about the meeting place in the very presence of the Raja, that she would go to Bhawani’s Temple and after worship of Mangla (goddess) only, she would come back home. (14)

Couplet :

“If there were any friends (well-wisher) then they should come there to meet me. The Raja did not see through this secret move but the friend was told everything.” (15)

Thus the Rani got up and moved towards the friend’s house (place). The Raja was happy at heart (in his mind) that she had gone for Shiva’s Temple. (16)(1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਅਠਾਸੀਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੮੮ । ੧੫੫੩ । ਅਫਜ਼ੁ ।
 • iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
 athasivo charitar samapatam. Sat Subham sat. (88) (1553) aphjun.

ਚੌਪਈ

ਮਾਝਾ ਦੇਸ ਜਾਟ ਇਕ ਰਹੈ । ਕਾਜ ਕਿਸਾਨੀ ਕੋ ਨਿਰਬਹੈ ।
 ਰੈਨਿ ਦਿਨਾ ਖੇਤਨ ਮੈ ਰਹਈ । ਰਾਮ ਸੀਹ ਨਾਮਾ ਜਗ ਕਹਈ । ੧ ।

Chopaiee

majha des jat ik rahe, kaaj kirsani ko nirbhai.
 raen dina khetan me rahi. ram seeh nama jug kaheyi. (1)

ਰਾਧਾ ਨਾਮ ਨਾਰਿ ਗ੍ਰਿਹ ਤਾ ਕੇ । ਕਛੁ ਨ ਲਾਜ ਰਹਤ ਤਨ ਵਾ ਕੇ ।
 ਨਿਤ ਉਠਿ ਬਾਗਵਾਨ ਪੈ ਜਾਵੈ । ਭੋਗ ਕਮਾਇ ਬਹੁਰਿ ਗ੍ਰਿਹ ਆਵੈ । ੨ ।

radha nam nari greh ta ke. kachu na laj rehat tan va ke.
 nit uthi bagwan pe jave. bhog kamayi bahur greh aave. (2)

ਲੈ ਸਤੁਆ ਪਤਿ ਓਰ ਸਿਧਾਈ । ਚਲੀ ਚਲੀ ਮਾਲੀ ਪਹਿ ਆਈ ।
 ਬਸਤੁ ਛੋਰਿ ਕੈ ਭੋਗ ਕਮਾਯੋ । ਤਿਹ ਸਤੁਆ ਕੀ ਕਰੀ ਬਨਾਯੋ । ੩ ।

le satuya pat ur sidhayi. chali chali mali peh ayi.
 bastar chor ke bhog kamayo. teh sauya ki kari banayo. (3)

ਦੋਹਰਾ

ਸਤੁਅਨ ਕਰੀ ਬਨਾਇ ਕੈ ਤਾ ਮੈ ਬਧਯੋ ਬਨਾਇ ।
 ਸਤੁਆ ਹੀ ਸੋ ਜਾਨਿਯੋ ਕਰੀ ਨ ਚੀਨਯੋ ਜਾਇ । ੪ ।

Dohra

satuyan kar banayi ke ta me badhyo banayi.
 satuya hi so janiye kar na chiniyo jayi. (4)

ਚੌਪਈ

ਭੋਗ ਕਰਤ ਭਾਮਿਨਿ ਸੁਖ ਪਾਯੋ । ਜਾਮਿਕ ਤਾ ਸੋ ਕੇਲ ਕਮਾਯੋ ।
 ਮਾਲੀ ਕੇ ਗ੍ਰਿਹ ਤੇ ਜਬ ਆਈ । ਬਸਤੁ ਆਪਨੋ ਲਯੋ ਉਠਾਈ । ੫ ।

Chopaiee

bhog karat bhaman sukh payo. jamak ta so kel kamayo.
 mali ke greh te jab ayi. bastar apno leyo uthayi. (5)

ਲੈ ਸਤੁਆ ਨਿਜ ਪਤਿ ਗਈ । ਛੋਰਤ ਬਸਤੁ ਹੇਤ ਤਿਹ ਭਈ ।
 ਹਾਥੀ ਹੋਰਿ ਚੋਕ ਜੜ ਰਹਿਯੋ । ਤੁਰਤ ਬਚਨ ਤਬ ਹੀ ਤ੍ਰਿਯਾ ਕਹਿਯੋ । ੬ ।

lai satuya nij pat hayi. chorat bastar het teh bhayi.
 hathi her chok jarh rahiyo. turat bachan tab hi triya kahiyo. (6)

Here the eighty-eights episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well so far.

(88-1553)(Contd)

Chopaiee :

There was a Jat living in the land of Majha, who was ploughing his fields and would remain in his fields day and night and he was known by the name of Ram Singh. (1)

He had a wife (at home) named Radha, who was a shameless creature (who had no modesty) she would always go to the gardener and after having cohabitation with him she would come back home. (2)

When she was going to her husband taking with her some ground oats (satu) and on her way she came across the gardener. So she had sexual relations with him, having kept her clothes aside. The companions of the gardener, opened that bundle and removed the Satu (ground oats) and made an elephant out of it. (3)

Couplet

They tied the elephant, (made out of satu) into the bundle. It appeared like satu (ground maize) and not an elephant. (4)

Chopaiee :

That woman felt greatly pleased and satisfied after the cohabitation and gave him company for one pehar (three hours). When she came from his house, she brought her sheet (cloth) also. (5)

She went to her husband with the satu and was opening the cloth (bundle) of satu. That fool got frightened to see the elephant. Then the woman told him promptly. (6)

ਸੋਵਤ ਹੁਤੀ ਸੁਪਨ ਮੁਹਿ ਆਯੋ । ਕਰੀ ਮਤ ਪਾਛੈ ਤਵ ਪਾਯੋ ।
ਮੈ ਡਰਿ ਪੰਡਿਤ ਲਯੋ ਬੁਲਾਈ । ਜੋ ਉਨ ਕਹਿਯੋ ਸੁ ਕ੍ਰਿਆ ਕਮਾਈ । ੭ ।

sovat huti supan muhi ayo. kari mat pachai tav payo.
mai dar pandit leyo bulayi. jo un kahiyo so kriya kamayi. (7)

ਦੋਹਰਾ

ਸਤੁਅਨ ਕਰੀ ਬਨਾਇ ਕੈ ਦੰਤਨ ਚਾਬੇ ਕੋਇ ।
ਤਾ ਕੈ ਗੈਵਰ ਮਤ ਕੋ ਕਬਹੂੰ ਤ੍ਰਾਸ ਨ ਹੋਇ । ੮ ।

Dohra

satuyan kar banayi ke dantan chabe koyi.
ta ko gaevar mat ko kabhun tras na hoyi. (8)

ਫੂਲਿ ਗਯੋ ਜੜ ਬਾਤ ਸੁਨਿ ਭੇਦ ਨ ਸਕਿਯੋ ਪਾਇ ।
ਸਤੁਅਨ ਕਰੀ ਤੁਰਾਇ ਕੈ ਮੁਹਿ ਤ੍ਰਿਯ ਬਚਾਇ । ੯ । ੧ ।

phool geyo jarh bat sun bhed na sakiyo payi.
satuyan kari turayi ke muhi triye bachayi. (9) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਨਵਾਸੀਮੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੮੯ । ੧੫੬੨ । ਅਫਜ਼ੁ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
navasimo charitar samapatam. Sat Subham sat. (89) (1562) aphjun.

ਦੋਹਰਾ

ਸਹਰ ਇਟਾਵਾ ਮੈ ਹੁਤੋ ਨਾਨਾ ਨਾਮ ਸੁਨਾਰ ।
ਤਾ ਕੀ ਅਤਿ ਹੀ ਦੇਹ ਮੈ ਦੀਨੋ ਰੂਪ ਮੁਰਾਰ । ੧ ।

Dohra

sahar itawa mai huto nana nam sunar.
ta ki ati hi deh mai deeno roop murar. (1)

ਚੌਪਈ

ਜੋ ਤ੍ਰਿਯ ਤਾ ਕੋ ਨੈਨ ਨਿਹਾਰੈ । ਆਪੁਨ ਕੋ ਕਰਿ ਧੰਨੁਯ ਬਿਚਾਰੈ ।
ਯਾ ਕੈ ਰੂਪ ਤੁਲਿ ਕੋਊ ਨਾਹੀ । ਯੋ ਕਹਿ ਕੈ ਅਬਲਾ ਬਲਿ ਜਾਹੀ । ੨ ।

Chopaiee

jo triye ta ko nain nihare. apun ko kar dhanye bichare.
ya ke roop tuli koyu nahi. yo keh ke abla bal jahi. (2)

"When I was sleeping, I had a dream that a drunken elephant was chasing you. So I called the Brahmin (pandit) and as he said, I have done like that." (7)

Couplet :

"If someone were to make an elephant of satus and then eat it with his teeth, then he would not be frightened of a drunken elephant." (8)

That fool got puffed up on hearing this and could not gauge the secret. "He thought that by getting this elephant chewed by me out of ground oats, the woman had saved him." (9)(1)

Here the eighty-ninth episode of Minister's & King's dialogue regarding woman's characterization from Charitar Pakhyon is completed. All is well. (89-1562)(Contd)

Couplet :

There was a goldsmith in the town of Etawah by the name of Nana. He had been bestowed with a beautiful personality (body) by the Lord. (1)

Chopaiie :

Any woman, who would get a chance to glance at him, would feel greatly honoured. The women would feel overjoyed (would like to sacrifice themselves over him) by having a glance at him as he had no parallel in beauty and charm. (2)

ਦੋਹਰਾ

ਦੀਪ ਕਲਾ ਨਾਮਾ ਹੁਤੀ ਦੁਹਿਤਾ ਰਾਜ ਕੁਮਾਰਿ ।
ਅਮਿਤ ਦਰਬੁ ਤਾ ਕੇ ਰਹੈ ਦਾਸੀ ਰਹੈ ਹਜਾਰ । ੩ ।

Dohra

deep kala nama huti duhita raj kumari.
amit darbu ta ke rahe dasi rahe hazar. (3)

ਪਠੈ ਏਕ ਤਿਨ ਸਹਚਰੀ ਲਯੋ ਸੁਨਾਰ ਬੁਲਾਇ ।
ਰੈਨਿ ਦਿਨਾ ਤਾ ਸੋ ਰਮੈ ਅਧਿਕ ਚਿਤ ਸੁਖ ਪਾਇ । ੪ ।

pathai ek tin sehchari leyo sunar bulayi.
rain dina ta so ramai adhik chit sukh payi. (4)

ਚੌਪਈ

ਰਾਤ ਦਿਵਸ ਤਿਹ ਧਾਮ ਬੁਲਾਵੈ । ਕਾਮ ਕੇਲ ਤਿਹ ਸੰਗ ਕਮਾਵੈ ।
ਪ੍ਰੀਤਿ ਮਾਨਿ ਤਿਹ ਸਾਥ ਬਿਹਾਰੈ । ਵਾ ਕੇ ਲਿਯੋ ਪ੍ਰਾਨ ਦੈ ਡਾਰੈ । ੫ ।

Chopaiee

rat divas the dham bulave. kam kel the sung kamave.
preet mani teh sath bihare. va ke liyo pran de dare. (5)

ਏਕ ਦਿਵਸ ਤਿਹ ਧਾਮ ਬੁਲਾਯੋ । ਤਬ ਲੋ ਪਿਤੁ ਤਾ ਕੇ ਗ੍ਰਿਹ ਆਯੋ ।
ਕਛੂ ਨ ਚਲਿਯੋ ਜਤਨ ਇਹ ਕੀਨੋ । ਅੰਜਨ ਅੰਜਿ ਬਿਦਾ ਕਰਿ ਦੀਨੋ । ੬ ।

ek divas the dham bulayo. tab lo pit ta ke greh ayo.
kachu na chaliyo jatan eh keeno. anjan anji bida kar deeno. (6)

ਦੋਹਰਾ

ਅਧਿਕ ਮੂੜ ਤਾ ਕੋ ਪਿਤਾ ਸਕਿਯੋ ਭੇਦ ਨਹਿ ਚੀਨ ।
ਆਖਨ ਅੰਜਨ ਅੰਜਿ ਤ੍ਰਿਯ ਮੀਤ ਬਿਦਾ ਕਹਿ ਦੀਨ । ੭ । ੧ ।

Dohra

adhik murh ta ko pita sakiyo bhed nahi cheen.
akhan anjan anji triye meet bida keh deen. (7) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਨਬਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੯੦ । ੧੫੬੯ । ਅਫਜੁੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
nabyevo charitar samapatam. Sat Subham sat. (90) (1569) aphjun.

Couplet :

There was a princess there called Deep I.ala. She possessed wealth beyond any count and thousands of lady attendants. (3)

She sent one of her attendants to call the goldsmith to meet her. She would enjoy cohabitation with him day and night and felt great satisfaction at heart. (4)

Chopaiee :

She would call that goldsmith day and night and enjoy sensuous pleasure with him. She would carry on her love affair with him and would be prepared to sacrifice everything (her life) for him. (5)

She called him one day, when suddenly her father also came there. When she could not manage any love affair, she sent him away after putting collyrium in his eyes. (6)

Couplet :

Her father was a great fool, who could not follow the secret. The woman had sent away her paramour after putting collyrium in his eyes. (7)(1)

Here the ninetieth episode of the King's & the Minister's dialogue regarding the woman's characterization from Charitar Pakhyan is completed. All is well.

(90-1569)(Contd)

ਦੋਹਰਾ

ਗਬਿੰਦ ਚੰਦ ਨਰੇਸ ਕੇ ਮਾਧਵਨਲ ਨਿਜੁ ਮੀਤ ।
ਪੜੇ ਬਯਾਕਰਨ ਸਾਸਤ੍ਰ ਖਟ ਕੋਕ ਸਾਰ ਸੰਗੀਤ । ੧ ।

Dohra

gabind chand nares ke madhvanal nij meet.
parai bayakaran shastar khat kok sar sangeet. (1)

ਚੌਪਈ

ਮਧੁਰ ਮਧੁਰ ਧੁਨਿ ਬੇਨ ਬਜਾਵੈ । ਜੋ ਕੋਊ ਤਿਯ ਸੁਵਨਨ ਸੁਨਿ ਪਾਵੈ ।
ਚਿਤ ਮੈ ਅਧਿਕ ਮਤ ਹੈ ਝੁਲੈ । ਗ੍ਰਿਹ ਕੀ ਸਕਲ ਤਾਹਿ ਸੁਧਿ ਭੁਲੈ । ੨ ।

Chopaiee

madhur madhur dhun bain bajave. jo koyu triye sarvnan sun paye.
chit mai adhik mat haiv jhule. greh ki sakal tahi sudhi bhule. (2)

ਪੁਰ ਬਾਸੀ ਨ੍ਰਿਪ ਪੈ ਚਲਿ ਆਏ । ਆਇ ਰਾਇ ਤਨ ਬਚਨ ਸੁਨਾਏ ।
ਕੈ ਮਾਧਵਨਲ ਕੈ ਅਬ ਮਰਿਯੈ । ਨਾ ਤੋ ਯਾ ਕਹ ਦੇਸ ਨਿਕਰਿਯੈ । ੩ ।

pur basi nrip pe chali aye. ayi gayi tan bachan sunaye.
ko madhavanal ke ab mariye. na to ya keh des nikreye. (3)

ਦੋਹਰਾ

ਇਹ ਹਮਾਰੀ ਇਸਤ੍ਰੀਨ ਕੇ ਲੇਤ ਚਿਤ ਬਿਰਮਾਇ ।
ਜੋ ਹਮ ਸਭ ਕੋ ਕਾਢਿਯੈ ਤੋ ਇਹ ਰਖਿਯੈ ਰਾਹਿ । ੪ ।

Dohra

eh hamari istrin ke let chit birmayi.
jo hun sabh ke kadiyo te eh rakhiyo rahi. (4)

ਚੌਪਈ

ਤੌਰਿ ਰਾਵ ਤਬ ਜਲਜ ਮੰਗਾਏ । ਭਾਤਿ ਬਿਛੋਨਾ ਕੀ ਬਿਛਵਾਏ ।
ਸਕਲ ਸਖੀ ਤਿਹ ਪਰ ਬੈਠਾਈ । ਭਾਤਿ ਭਾਤਿ ਕੀ ਪ੍ਰਭਾ ਬਨਾਈ । ੫ ।

Chopaiee

tor rav tab jalaj mangaye. bhat bichona ki bichavai.
sakal sakhi the par behayi. bhat bhat ki prabha banayi. (5)

ਮਾਧਵਨਲ ਕੋ ਬੋਲਿ ਪਠਾਇਸ । ਤਵਨ ਸਭਾ ਭੀਤਰ ਬੈਠਾਇਸ ।
ਰੀਝਿ ਬਿਪ੍ਰ ਤਬ ਬੇਨ ਬਜਾਈ । ਸਭ ਇਸਤ੍ਰੀਨ ਕੇ ਚਿਤ ਸੁ ਭਾਈ । ੬ ।

madhvanal ko boli pathayis. tawan sabha bhetar bethayis.
reejh bipar tab ben bajayi. sabh istrin ke chit so bhayi. (6)

Couplet :

The Raja Gobind Chand had a great friend in Madhvanal who was studying the six shastras along with Kok Shastra and music. (1)

Chopaiee :

He used to play on his flute with a very sweet tune. If any woman would par chance hear the flute with her ears, she would get spellbound and get enamoured by it. She would forget everything about her household chores. (2)

The residents of the town then came to the Raja with a complaint saying that this fellow Madhavanal be either killed or exiled from that land. (3)

Couplet :

(They complained) that He had enticed the hearts of their womenfolk. Either they should all be exiled and only he be kept in the town. (4)

Chopaiee :

Then the Raja sent for some lotus flowers (being plucked) and spread them like a bed spread. All the lady attendants were made to sit there, after they were embellished with various ornaments. (5)

Then he called Madhvanal there and seated him in the assembly. Then the Brahmin (Madhvanal) played on his flute with great love, which appealed to the ladies gathered there. (6)

ਦੋਹਰਾ

ਸਭ ਅਬਲਾ ਮਾਹਿਤ ਭਈ ਨਾਦ ਸ੍ਰਵਨ ਸੁਨਿ ਪਾਇ ।
ਸਭਹਿਨ ਕੇ ਤਨ ਸੈ ਗਏ ਕਮਲ ਪਤ੍ਰ ਲਪਟਾਇ । ੭ ।

Dohra

sabh abla mohit bhayi nad sarvan sun payi.
sabhin ke tan se gaye kamal patar laptayi. (7)

ਚੌਪਈ

ਮਾਧਵਨਲ ਨਿਪ ਤੁਰਤੁ ਨਿਕਾਰਿਯੋ । ਬਿਪ੍ਰ ਜਾਨਿ ਜਿਯ ਤੇ ਨਹੀ ਮਾਰਿਯੋ ।
ਕਾਮਾਵਤੀ ਨਗਰ ਚਲਿ ਆਯੋ । ਕਾਮਕੰਦਲਾ ਸੋ ਹਿਤ ਭਾਯੋ । ੮ ।

Chopaiee

madhavnal nrip turat nikariyo. bipar jani jiye te nahi mariyo.
kamvati nagar chali ayo. kamkandla so hit bhayo. (8)

ਦੋਹਰਾ

ਕਾਮ ਸੈਨ ਰਾਜਾ ਤਹ ਦਿਜ ਪਹੁੰਚਯੋ ਜਾਇ ।
ਪ੍ਰਗਟ ਤੀਨਿ ਸੈ ਸਾਠਿ ਤਿਯ ਨਾਚਤ ਜਹਾ ਬਨਾਇ । ੯ ।

Dohra

kaam sain raja the diji pahunchiyo jayi.
pargat teeni se sath triye nachat jaha banayi. (9)

ਚੌਪਈ

ਮਾਧਵ ਤੋਨ ਸਭਾ ਮਹਿ ਆਯੋ । ਆਨਿ ਰਾਵ ਕੋ ਸੀਸ ਝੁਕਾਯੋ ।
ਸੂਰਬੀਰ ਬੈਠੇ ਬਹੁ ਜਹਾ । ਨਾਚਤ ਕਾਮਕੰਦਲਾ ਤਹਾ । ੧੦ ।

Chopaiee

madhav ton sabha meh ayo. aan rav ko sees jhukayo.
surbeer baithe bahu jaha. nachat kamkandla taha. (10)

ਦੋਹਰਾ

ਚੰਦਨ ਕੀ ਤਨ ਕੰਚੁਕੀ ਕਾਮਾ ਕਸੀ ਬਨਾਇ ।
ਅੰਗਿਯਾ ਹੀ ਸਭ ਕੋ ਲਖੈ ਚੰਦਨ ਲਖਯੋ ਨ ਜਾਇ । ੧੧ ।

Dohra

chanbdan ki tan kanchuki kama banayi.
angiya hi sabh ko lakhe chandan lakhyo na jayi. (11)

ਚੰਦਨ ਕੀ ਲੈ ਬਾਸਨਾ ਭਵਰ ਬਹਿਠਯੋ ਆਇ ।
ਸੋ ਤਿਨ ਕੁਚ ਬਾਯੁ ਤੇ ਦੀਨੋ ਤਾਹਿ ਉਠਾਇ । ੧੨ ।

chandan ki lai basna bhawar bethiyo ayi.
so tin kuch bayu te deeno tahi uthayi. (12)

Couplet :

All the women got enamoured with the hearing of the tunes (of flute). Their bodies were stuck with lotus petals. (7)

Chopaiee :

The Raja then ordered Madhvanal for exile (to go out of the land) immediately but did not kill him as he was a Brahmin. He came to the town of Kamavati after that. He developed love for Kamkandla there. (8)

Couplet :

Madhvanal (Brahmin) had reached a place where Kam Sain Raja ruled the land. There were 360 women, who would dance in the presence of the Raja. (9)

Chopaiee

Madhvanal came to the Raja's assembly and made his obeisance to him (Raja). There were many warriors there and Kamkandla was performing her dance. (10)

Couplet :

Kamkandla had worn a dress of Sandalwood, which was tightly worn by her. They could not see the Sandalwood but only the tight dress was visible. (11)

With the fragrance of Sandal wood a black bee came buzzing but the movements of her breasts sent a strong gust of wind which made the black bee to fly off. (12)

ਚੌਪਈ

ਇਹ ਸੁ ਭੇਦ ਬਿਧ ਨੈ ਲਹਿ ਲਯੋ । ਰੀਝਤ ਅਧਿਕ ਚਿਤ ਮਹਿ ਭਯੋ ।
ਅਮਿਤ ਦਰਬੁ ਨਿਪ ਤੇ ਜੋ ਲੀਨੋ । ਸੋ ਲੈ ਕਾਮਕੰਦਲਹਿ ਦੀਨੋ । ੧੩ ।

Chopaiee

eh su bhed bidh ne lahi leyo. reejhat adhik chit mahi bheyo.
amit darbu nrip te jo leeno. so le kamkandaleh deeno. (13)

ਦੋਹਰਾ

ਅਮਿਤ ਦਰਬੁ ਹਮ ਜੋ ਦਯੋ ਸੋ ਇਹ ਦਯੋ ਲੁਟਾਇ ।
ਐਸੇ ਬਿਪੁ ਫਜ਼ੂਲ ਕੋ ਮੋਹਿ ਨ ਰਾਖਯੋ ਜਾਇ । ੧੪ ।

Dohra

amit darbu hum jo deyo so eh deyo lutayi.
aise bipar phajool ko mohi na rakhyo jayi. (14)

ਚੌਪਈ

ਬਿਪੁ ਜਾਨਿ ਜਿਯ ਤੇ ਨਹਿ ਮਰਿਯੈ । ਇਹ ਪੁਰ ਤੇ ਇਹ ਤੁਰਤੁ ਨਿਕਰਿਯੈ ।
ਜਾ ਕੇ ਦੁਰਿਯੋ ਧਾਮ ਲਹਿ ਲੀਜੈ । ਟੂਕ ਅਨੇਕ ਤਵਨ ਕੋ ਕੀਜੈ । ੧੫ ।

Chopaiee

bipar jaan jiye te nahi mariye. eh par te eh turat nikriye.
ja ke duriyo dham leh leejae. took anek tawan ko keejai. (15)

ਯਹ ਸਬ ਭੇਦ ਬਿਪੁ ਸੁਨਿ ਪਾਯੋ । ਚਲਿਯੋ ਚਲਿਯੋ ਕਾਮਾ ਗ੍ਰਿਹ ਆਯੋ ।
ਮੋ ਪਰ ਕੋਪ ਅਧਿਕ ਨਿਪ ਕੀਨੋ । ਤਿਹ ਹਿਤ ਧਾਮ ਤਿਹਾਰੋ ਚੀਨੋ । ੧੬ ।
yeh sabh bhed bipar sun payo. chaliyo chaliyo kama greh ayo.
mo par kop adhik nrip keeno. the hit dham tiharo cheeno. (16)

ਦੋਹਰਾ

ਸੁਨਤ ਬਚਨ ਕਾਮਾ ਤੁਰਤੁ ਦਿਜ ਗ੍ਰਿਹ ਲਯੋ ਦੁਰਾਇ ।
ਰਾਜਾ ਕੀ ਨਿੰਦਯਾ ਕਰੀ ਤਾਹਿ ਗਰੇ ਸੋ ਲਾਇ । ੧੭ ।

Dohra

sunat bachan kama tyrat dij greh leyo durayi.
raja ki nindya kari teh gare so layi. (17)

Chopaiee :

The secret of this whole movement was understood by the Brahmin. He felt very happy in his heart. Whatever wealth he had brought from the Raja, was given away to Kamkandla. (13)

Couplet :

The Raja thought that all the money he had given him had been squandered by him. So such a spendthrift Brahmin could not be tolerated by him anymore (could not keep him any more). (14)

Chopaiee

Being a Brahmin he had been spared his life, but he must be exiled from this town immediately. Moreover if he was found hiding in some one's house then that person will also be cut into pieces. (15)

The Brahmin had heard all this, so he came moving slowly to Kamkandla's house. (He said) that the Raja had been very harsh and enraged with him, so he had come to her house. (16)

Couplet :

Kamkandla, on hearing these words, then hid the Brahmin in her house. She embraced him while scolding (slandering) the Raja. (17)

ਕਾਮਾ ਬਾਚ

ਚੌਪਈ

ਪ੍ਰਿਗ ਇਹ ਰਾਇ ਭੇਦ ਨਹਿ ਜਾਨਤ । ਤੁਮ ਸੋ ਚਤੁਰਨ ਸੋ ਰਿਸਿ ਠਾਨਤ ।
ਮਹਾ ਮੂੜ ਨ੍ਰਿਪ ਕੋ ਕਾ ਕਹਿਯੈ । ਯਾ ਪਾਪੀ ਕੇ ਦੇਸ ਨ ਰਹਿਯੈ । ੧੮ ।

Kama Bacch

Chopaiee

prig eh rayi bhed nahi janat. tum so chaturan so risi thanat.
maha murh nrip ko ka kahiyo. ya papi ke des na rahiyo. (18)

ਦੋਹਰਾ

ਚਲੋ ਤ ਏਕੈ ਮਗੁ ਚਲੋ ਰਹੇ ਰਹੈ ਤਿਹ ਗਾਉ ।
ਨਿਸੁ ਦਿਨ ਰਟੈ ਬਿਹੰਗ ਜਯੋ ਮੀਤ ਤਿਹਾਰੋ ਨਾਉ । ੧੯ ।

Dohra

chalo ta ekai mag chalo rahe raho the gayu.
nis din rato bihung jeyo meet tiharo nayu. (19)

ਬਿਰਹ ਬਾਨ ਮੋ ਤਨ ਗਡੇ ਕਾ ਸੋ ਕਰੋ ਪੁਕਾਰ ।
ਤਨਕ ਅਗਨਿ ਕੋ ਸਿਵ ਭਏ ਜਰੈ ਸੰਭਾਰਿ ਸੰਭਾਰਿ । ੨੦ ।

birhe baan mo tan gade ka so karo pukar.
tanak agan ko Siv bhaye jaro sambhar sanbhar. (20)

ਆਜੁ ਸਖੀ ਮੈ ਯੋ ਸੁਨਯੋ ਪਹੁ ਫਾਟਤ ਪਿਯ ਗੋਨ ।
ਪਹੁ ਹਿਯਰੇ ਝਗਰਾ ਪਰਿਯੋ ਪਹਿਲੇ ਫਟਿ ਹੈ ਕੋਨ । ੨੧ ।

aaj sakhi me yo sunyo pahu phatat piye gon.
pahu hiyre jhagra pariyo pahile phati haye kon. (21)

ਮਾਧਵ ਬਾਚ

ਚੌਪਈ

ਤੁਮ ਸੁਖ ਸੋ ਸੁੰਦਰਿ ਹਯਾ ਰਹੋ । ਹਮ ਕੋ ਬੇਗਿ ਬਿਦਾ ਮੁਖ ਕਹੋ ।
ਹਮਰੋ ਕਛੂ ਤਾਪ ਨਹ ਕਰਿਯਹੁ । ਨਿਤ ਰਾਮ ਕੋ ਨਾਮ ਸੰਭਰਿਯਹੁ । ੨੨ ।

Madhav baach

Chopaiee

tum sukh si sunder haya raho. hum ko begi bida mukh kaho.
hamro kachu tap neh kariyu. nit ram ko naam sambarhiyo. (22)

Kamkandla Said -

Chopaiee :

Cursed be this Raja, who does not know the secret and scolds someone so intelligent and knowledgeable like you ! What should we say to such a foolish Raja ? One should not stay in his country (land).” (18)

Couplet :

“If you decide to move away from here, then I shall accompany you on that path and stay even at a village wherever you stay. O dear friend ! “I shall recite your name only day and night like a papiya (bird).” (19)

“I have been hit by the arrow of your separation. Whom should I complain ? There is a small fire smouldering within me in which I find myself burning.” (20)

She said to herself, “ O (lady) friend ! I have heard today that with the dawn of day, the beloved would be going awry. There is going on a conflict within me whether the day dawn will burst first or I (my heart) will burst into a flame (face death).” (21)

Madhavani then said-

Chopaiee :

“O beautiful woman ! You stay here in comfort and solace and bid me farewell with your tongue with pleasure and quickly. Do not feel the pangs of my separation (going away) and always meditate on Lord's True Name (Ram Naam).” (22)

ਦੋਹਰਾ

ਸੁਨਤ ਬਚਨ ਕਾਮਾ ਤਬੈ ਭੂਮਿ ਪਰੀ ਮੁਰਛਾਇ ।
ਜਨੁ ਘਾਯਲ ਘਾਇਨ ਲਗੇ ਗਿਰੈ ਉਠੈ ਬਰਰਾਇ । ੨੩ ।

Dohra

sunat bachan kama tabai bhoomi pari murchaye.
jan ghayal ghayin lage giae uthai barraye. (23)

ਸੋਰਠਾ

ਅਧਿਕ ਬਿਰਹ ਕੇ ਸੰਗ ਪੀਤ ਬਰਨ ਕਾਮਾ ਭਈ ।
ਰਕਤ ਨ ਰਹਿਯੋ ਅੰਗ ਚਲਿਯੋ ਮੀਤ ਚੁਰਾਇ ਚਿਤ । ੨੪ ।

Sortha

adhik birhe ke sung peet baran kama bhayi.
rakat na rahiyo ang chaliyo meet churayi chit. (24)

ਦੋਹਰਾ

ਟੰਕ ਤੋਲ ਤਨ ਨ ਰਹਿਯੋ ਮਾਸਾ ਰਹਿਯੋ ਨ ਮਾਸ ।
ਬਿਰਹਿਨ ਕੋ ਤੀਨੋ ਭਲੋ ਹਾਡ ਚਾਮ ਅਰੁ ਸਾਸ । ੨੫ ।

Dohra

tank tol tan na rahiyo mama rahiyo na mas.
birhan ko tinho bhalo had cham aru savas. (25)

ਅਤਿ ਕਾਮਾ ਲੋਟਤ ਧਰਨਿ ਮਾਧਵਨਲ ਕੇ ਹੇਤ ।
ਟੂਟੈ ਅਮਲ ਅਫੀਮਿਯਹਿ ਜਨੁ ਪਸਵਾਰੇ ਲੇਤ । ੨੬ ।

ati kama lotat dharan madhavnal ke het.
tuto amal aphimiyeh jan pasvare let. (26)

ਮਿਲਤ ਨੈਨ ਨਹਿ ਰਹਿ ਸਕਤ ਜਾਨਤ ਪ੍ਰੀਤਿ ਪਤੰਗ ।
ਛੂਟਤ ਬਿਰਹ ਬਿਯੋਗ ਤੇ ਹੋਮਤ ਅਪਨੋ ਅੰਗ । ੨੭ ।

milat nain nahi rahi sakat janat preeti patang.
chutat birhe biyog te homat apno ang. (27)

ਕਾਮਾ ਬਾਚ

ਚੋਪਈ

ਖੰਡ ਖੰਡ ਕੈ ਤੀਰਥ ਕਰਿਹੈ । ਬਾਰਿ ਅਨੇਕ ਆਗਿ ਮੈ ਬਰਿਹੈ ।
ਕਾਸੀ ਬਿਖੇ ਕਰਵਾਤਿਹਿ ਪੈਹੈ । ਢੂੰਦਿ ਮੀਤ ਤੋ ਕੈ ਤਉ ਲੈਹੈ । ੨੮ ।

Kama baach

Chopaiee

khand khand ke terath kariho. bar anek aag me barihe.
kasi bikhe karvatehi yehe. dhund meet to ke tayu leho. (28)

Couplet :

Kamkandla on hearing the words of Madhvanal became unconscious and fell down on the ground (Earth) just as a wounded person falls on being hit (wounded) and then gets up and mumbles (utters) something. (23)

Sortha :

Kamkandla had become pale in colour due to his separation, as if the blood had dried up (there was no blood left) within her body, as her paramour was gone having taken away (stolen) her heart. (24)

Couplet :

The body had become frail and there was no flesh left in the body. For the separated ones the maladies of body, flesh or breathlessness were good. (25)

Kamkandla was tossing around on the ground in the love of Madhvanal. Just as an addict, being cut off from his dose, feels desperate and pulsates around on the ground. (26)

“The black-bee having developed love of the lamp, knows with the loss of love, what it means without seeing the lamp’s light ? By- touching itself with the flame of light for fear of losing it, burns itself completely.” (27)

Kamkandla then said -

Chopaiee :

“I will visit all the holy places of the world and will burn myself in the fire (pit). I will get myself cut into pieces with a saw at Kashi (Benaras). O friend ! Then I will be able to meet you.” (28)

ਅੜਿਲ

ਜਹਾ ਪਿਯਰਵਾ ਚਲੇ ਪ੍ਰਾਨ ਤਿਤਹੀ ਚਲੇ ।
ਸਕਲ ਸਿਖਿਲ ਭਏ ਅੰਗ ਸੰਗ ਜੈਹੈ ਭਲੇ ।
ਮਾਧਵਨਲ ਕੈ ਨਾਮ ਮੰਤ੍ਰ ਸੋ ਜਾਨਿਯੈ ।
ਹੋ ਜਾਤੋ ਲਗਤ ਉਚਾਟ ਮਤਿ ਕਰਿ ਮਾਨਿਯੈ । ੨੯ ।

Aril

jaha piyarva chale pran tithi chale.
sakal sikhil bhaye ang sang jehe bhale.
madhavnal ke nam mantrar so janiye.
ho jato lagat uchat mati kari maniye. (29)

ਦੋਹਰਾ

ਜੋ ਤੁਮਰੀ ਬਾਛਾ ਕਰਤ ਪ੍ਰਾਨ ਹਰੈ ਜਮ ਮੋਹਿ ।
ਮਰੇ ਪਰਾਤ ਚੁਰੈਲ ਹੈ ਚਮਕਿ ਚਿਤੈਹੋ ਤੋਹਿ । ੩੦ ।

Dohra

jo tumri bacha karat pran harai jum mohi.
mare parat churail haiv chamak chiteho tohi. (30)

ਬਰੀ ਬਿਰਹ ਕੀ ਆਗਿ ਮੈ ਜਰੀ ਰਖੈ ਹੋ ਨਾਉ ।
ਭਾਤਿ ਜਰੀ ਕੀ ਬਰੀ ਕੀ ਦਿਦ ਤੇ ਕਬਹੂੰ ਨ ਜਾਉ । ੩੧ ।
bari bihar ki agai mai jari rakhe ho nayu.
bhati jari ji bari ki dhig te kabhun na jayu. (31)

ਸਾਚ ਕਹਤ ਹੈ ਬਿਰਹਨੀ ਰਹੀ ਪ੍ਰੇਮ ਸੋ ਪਾਗਿ ।
ਡਰਤ ਬਿਰਹ ਕੀ ਅਗਨਿ ਸੋ ਜਰਤ ਕਾਠ ਕੀ ਆਗਿ । ੩੨ ।
sach kehat hai biharan rahi prem so pag.
darat birhe ki agni so jarat kath ki aag. (32)

ਤਬ ਮਾਧਵਨਲ ਉਠਿ ਚਲਿਯੋ ਭਯੋ ਪਵਨ ਕੋ ਭੇਸ ।
ਜਸ ਧੁਨਿ ਸੁਨਿ ਸਿਰ ਧੁਨਿ ਗਯੋ ਬਿਕ੍ਰਮ ਜਹਾ ਨਰੇਸ । ੩੩ ।
tab madhavnal uth chaliyo bheyo pawan ko bhes.
jam dhun suni sir dhuni geyo bikram jaha nares. (33)

ਚੌਪਈ

ਬਿਕ੍ਰਮ ਜਹਾ ਨਿਤਿ ਚਲਿ ਆਵੈ । ਪੂਜਿ ਗੋਰਜਾ ਕੋ ਗ੍ਰਿਹ ਜਾਵੈ ।
ਮੰਦਿਰ ਉਚ ਧੁਜਾ ਫਹਰਾਹੀ । ਫਟਕਾਚਲ ਲਖਿ ਤਾਹਿ ਲਜਾਹੀ । ੩੪ ।

Chopaiee

bikram jaha nit chali avai. pooji gorja ko greh javai.
mandir uch dhuja pharhari. phatkachal lakh tahi lajahi. (34)

Aril :

"Wherever my beloved goes my life will be left therein. body limbs have become frail, so it would be worthwhile going away with the beloved. The name of Madhvanal would be my mantra (for chanting). By doing so my gloom is dispelled. Take it as perfect Truth." (29)

Couplet :

"If following your desires, the god of death snatches my life then I will transform after death into a witch and perceive you through my flashes of light." (30)

"Burning in the fire of separation, I will keep my name as a herbal plant and would never leave the company of the beloved like the herbs." (31)

"I am telling you the truth that as a woman in separation, I am completely engrossed in my love. Being afraid of the fire of separation, I would burn myself in the fire of wood." (32)

Then Madhvanal left with the speed of wind. Hearing the (music) tune of his praise with his ears and shaking his head he went to the place of Raja Vikramajit. (33)

Chopaiee :

There Bikramajit would walk down daily to the place and worship Gorja (goddess) before going back home. Huge flags were fluttering on top of the temple, seeing which even the Kailash mountain would feel belittled. (34)

ਦੋਹਰਾ

ਤਿਹੀ ਠੌਰਿ ਮਾਧਵ ਗਯੋ ਦੋਹਾ ਲਿਖਯੋ ਬਨਾਇ ।
ਜੋ ਬਿਕ੍ਰਮ ਇਹ ਬਾਚਿ ਹੈ ਹੈ ਹੋ ਮੋਰ ਉਪਾਉ । ੩੫ ।

Dohra

tihi thor madhav geyo doha likhiyo banayi.
jo bikram eh bach hai haiv mor upaye. (35)

ਜੇ ਨਰ ਰੋਗਨ ਸੋ ਗ੍ਰਸੇ ਤਿਨ ਕੋ ਹੋਤ ਉਪਾਉ ।
ਬਿਰਹ ਤ੍ਰਿਦੋਖਨ ਜੇ ਗ੍ਰਸੇ ਤਿਨ ਕੋ ਕਛੁ ਨ ਬਚਾਉ । ੩੬ ।

je nar rogan so grase tin ke hot upayo.
birhe trdokhan je grase tin ko kachu na bachayu. (36)

ਚੌਪਈ

ਬਿਕ੍ਰਮ ਸੈਨਿ ਤਹਾ ਚਲਿ ਆਯੋ । ਆਨ ਗੋਰਜਾ ਕੋ ਸਿਰ ਨਯਾਯੋ ।
ਬਾਚਿ ਦੋਹਰਾ ਕੋ ਚਕਿ ਰਹਿਯੋ । ਕੋ ਬਿਰਹੀ ਆਯੋ ਹਯਾ ਕਹਿਯੋ । ੩੭ ।

Chopaiee

bikram saini taha chai ayo. aan gorja ko sir nyayo.
bach dohra ko chaki rahiyo. ko birhi ayo haya kahiyo. (37)

ਦੋਹਰਾ

ਕੋ ਬਿਰਹੀ ਆਯੋ ਹਯਾ ਤਾ ਕੋ ਲੇਹੁ ਬੁਲਾਇ ।
ਜੇ ਵਹੁ ਕਹੈ ਸੋ ਹੋ ਸਰੋ ਤਾ ਕੋ ਜਿਯਨ ਉਪਾਇ । ੩੮ ।

Dohra

ko birhi ayo haya ta ko lehu bulayi.
ajo vahi kahe so ho saro ta ko jiyan upayi. (38)

ਚੌਪਈ

ਬਿਕ੍ਰਮ ਮਾਧਵ ਬੋਲਿ ਪਠਾਯੋ । ਆਦਰੁ ਦੈ ਆਸਨੁ ਬੈਠਾਯੋ ।
ਕਹਮਿ ਦਿਜਾਗਯਾ ਦੇਹੁ ਸੁ ਕਰਿਹੋ । ਪ੍ਰਾਨਨ ਲਗੇ ਹੇਤੁ ਤੁਹਿ ਲਰਿਹੋ । ੩੯ ।

Chopaiee

bikram madhav bol pathayo. adar de asan bethayo.
kehas dijagya dehu so karihu. pranan lage het tuhi lariho. (39)

ਜਬ ਮਾਧਵ ਕਹਿ ਭੇਦ ਸੁਨਾਯੋ । ਤਬ ਬਿਕ੍ਰਮ ਸਭ ਸੈਨ ਬੁਲਾਯੋ ।
ਸਾਜੇ ਸਸਤ੍ਰ ਕੋਚ ਤਨ ਧਾਰੇ । ਕਾਮਵਤੀ ਕੀ ਓਰ ਸਿਧਾਰੇ । ੪੦ ।

jab madhav keh bhed sunayo. tab bikram sabh sain bulayo.
saje sastar koch tan dhare. kamwati ki ur sidhare. (40)

Couplet

Madhavanal then went there and wrote a couplet with full deliberation. "So that Bikramajit may read it sometime resulting in my rehabilitation." (35)

"The person, who is suffering from various maladies could find a solution out of it. But the person suffering from the pangs of separation of body, flesh and mind could not be saved from this plight." (36)

Chopaiee :

Raja Bikramajit came there by walking (on foot) and paid his obeisance to Gorja and on reading that couplet got surprised and said that some separated soul had visited this place. (37)

Couplet :

"If anybody had visited this place, he must be called (to meet me) and whatever mode of action for his life (saving) he would suggest, I will help him to realize that." (38)

Chopaiee :

Bikramajit then sent for Madhvanal and received him with great honour (made him sit) and said, "O Brahmin ! Whatever you would order, I would act accordingly. If my life is to be staked for its realization, I am prepared to do that (and fight for it)." (39)

When Madhvanal spelt out his secret, then Bikramajit called out his whole army. He got dressed up with arms and protective cover (coat of mail) and marched towards the town of Karriwati. (40)

ਸੋਰਠਾ

ਦੂਤ ਪਠਾਯੋ ਏਕ ਕਾਮਸੈਨ ਨ੍ਰਿਪ ਸੋ ਕਹੈ ।
ਕਾਮਕੰਦਲਾ ਏਕ ਦੈ ਸਭ ਦੇਸ ਉਬਾਰਿਯੈ । ੪੧ ।

Sortha

doot pathayo ek kamsen nrip so kahe.
kamkandal ek de sabh des ubariye. (41)

ਚੌਪਈ

ਕਾਮਵਤੀ ਭੀਤਰ ਦੂਤਾਯੋ । ਕਾਮਸੈਨ ਜੁ ਕੋ ਸਿਰੁ ਨਯਾਯੋ ।
ਬਿਕ੍ਰਮ ਕਹਿਯੋ ਸੁ ਤਾਹਿ ਸੁਨਾਵਾ । ਅਧਿਕ ਰਾਵ ਕੋ ਦੁਖ ਉਪਜਾਵਾ । ੪੨ ।

Chopaiee

kamwati bhetar dutayo. kamsen jo ko sir nayayo.
bikram kahiyo su tahi sunava. adhik raav ko dukh upjava. (42)

ਦੋਹਰਾ

ਨਿਸਿਸਿ ਚੜੇ ਦਿਨ ਕੇ ਭਏ ਨਿਸਿ ਰਵਿ ਕਰੈ ਉਦੋਤ ।
ਕਾਮਕੰਦਲਾ ਕੋ ਦਿਯਬ ਤਉ ਨ ਹਮ ਤੇ ਹੋਤ । ੪੩ ।

Dohra

nisis chadai din ke bhave nis ravi karai udot.
kamkandal ko diyab tayu na hum te hot. (43)

ਦੂਤੋ ਬਾਚ

ਭੁਜੰਗ ਛੰਦ

ਸੁਨੋ ਰਾਜ ਕਹਾ ਨਾਰਿ ਕਾਮਾ ਬਿਚਾਰੀ । ਕਹਾ ਗਾਠਿ ਬਾਧੀ ਤੁਮੈ ਜਾਨਿ ਪਯਾਰੀ ।
ਕਹੀ ਮਾਨਿ ਮੇਰੀ ਕਹਾ ਨਾਹਿ ਭਾਖੋ । ਇਨੈ ਦੈ ਮਿਲੈ ਤਾਹਿ ਕੋ ਗਰਬ ਰਾਖੋ । ੪੪ ।

Duto Bacch

Bhujang Chhand

suno raj kaha nari kama bichari. kaha gaath badhi tume jani payari.
kahi maan meri kaha nahi bhakh. inayi de milo tahi ko garab rakho. (44)

ਚੌਪਈ

ਹਠੀ ਹੈ ਹਮਾਰੀ ਸੁ ਤੁਮਹੂੰ ਪਛਾਨੋ । ਦਿਸਾ ਚਾਰਿ ਜਾ ਕੀ ਸਦਾ ਲੋਹ ਮਾਨੋ ।
ਬਲੀ ਦੇਵ ਆਦੇਵ ਜਾ ਕੋ ਬਖਾਨੈ । ਕਹਾ ਰੋਕ ਤੂ ਤੈਨ ਸੋ ਜੁਧ ਠਾਨੈ । ੪੫ ।
hathi hai hamari so tumho pachano. disa chari ja ki sada loh mano.
bali dev adev ja ke bakhano. kaha rok tu toun so judhthane. (45)

ਬਜੀ ਦੁੰਦਭੀ ਦੀਹ ਦਰਬਾਰ ਭਾਰੇ । ਜਬੈ ਦੂਤ ਕਟੁ ਬੈਨ ਐਸੇ ਉਚਾਰੇ ।
ਹਠਿਯੋ ਬੀਰ ਹਾਠੋ ਕਹਿਯੋ ਜੁਧ ਮੰਡੇ । ਕਹਾ ਬਿਕ੍ਰਮਾ ਕਾਲ ਕੋ ਖੰਡ ਖੰਡੇ । ੪੬ ।
baji dundabh deh darbar bhare. jabai doot katu bain aise uchare.
hathiyo beer hatho khaiyo judh mando. kaha bikrma kal ko khund khando. (46)

Sortha :

He (Raja) sent an emissary to inform Paja Kamsain that he should handover (one) Kamkandla and thus save his country (from destruction). (41)

Chopaiee :

An emissary came to the town of Kamwati and he bowed his head to the Raja Kamsain. He gave the message of Bikramjit (Raja) and the Raja felt greatly aggrieved. (42)

Couplet :

The Raja thought in his mind and felt that it was impossible for him to hand over Kamkandla, even though the moon might shine during daytime and the sun may rise during the night (these thing may be possible). (43)

The emissary said -

Bhujang Chhand :

“O Raja ! Listen ! What is the value of this woman Kamkandla whom you have kept with you even dearer than your life itself. You please accept my proposal. This is exactly what the Raja (Bikramajit) had told me to convey. By handing over (this woman) you meet my Raja (Bikramajit) thus keeping his honour intact.” (44)

Chopaiee :

“Our army was very stubborn, which you must realize. Whose strength was well known and accepted in all the ten directions. Whom the gods and demons all have known as very powerful, why do you want to stop him and fight with him ?” (45)

When the emissary said such painful and striking words to the Raja then many dreadful drums were beaten in the Raja's assembly. Then Raja Kamsain said, “O stubborn warriors ! Let us fight it out. What is the value of poor Bikramajit, we will cut into pieces even the god of death !” (46)

ਚੜਿਯੋ ਲੈ ਅਨੀ ਕੋ ਬਲੀ ਬੀਰ ਭਾਰੇ । ਖੰਡੇਲੇ ਬਘੇਲੇ ਪੰਧੇਰੇ ਪਵਾਰੇ ।
ਗਹਰਵਾਰ ਚੌਹਾਨ ਗਹਲੌਤ ਦੌਰੈ । ਮਹਾ ਜੰਗ ਜੋਧਾ ਜਿਤੇ ਨਾਹਿ ਐਰੈ । ੪੭ ।
chariyo le ani ko bali beer bhare. khandele baghele pandhere paware.
geharvar chohan gehlot dore. maha jung jodha jitaye nahi aure. (47)

ਸੁਨਯੋ ਬਿਕ੍ਰਮਾ ਬੀਰ ਸਭ ਹੀ ਬੁਲਾਏ । ਠਟੇ ਠਾਟ ਗਾੜੇ ਚਲੇ ਖੇਤ ਆਏ ।
ਦੁਹੂੰ ਉਰ ਤੇ ਸੂਰ ਸੈਨਾ ਉਮੰਗੈ । ਮਿਲੇ ਜਾਇ ਜਮੁਨਾ ਮਨੋ ਧਾਇ ਗੀਰੈ । ੪੮ ।
suno bikram beer sabh hi bulaye. thate thaat gade chale khet aye.
dohun ur te sur saina umange. mile jayi jamuna mano dhayi range. (48)

ਕਿਤੇ ਬੀਰ ਕਰਵਾਰਿ ਕਾਦੈ ਚਲਾਵੈ । ਕਿਤੇ ਚਰਮ ਪੈ ਘਾਇ ਤਾ ਕੋ ਬਚਾਵੈ ।
ਕਿਤੋ ਬਰਮ ਪੈ ਚਰਮ ਰੁਪਿ ਗਰਮ ਝਾਰੈ । ਉਠੈ ਨਾਦ ਭਾਰੇ ਛੁਟੈ ਚਿੰਨਗਾਰੈ । ੪੯ ।
kite beer karwar kade chalave. kite charam pe ghayi ta ko bachave.
kite baram pe charam roop garam jhare. uthye naad bhare chute chingare. (49)

ਕਿਤੇ ਗੋਫਨੈ ਗੁਰਜ ਗੋਲਾ ਚਲਾਵੈ । ਕਿਤੇ ਅਰਧ ਚੰਦ੍ਰਾਦਿ ਬਾਨਾ ਬਜਾਵੈ ।
ਕਿਤੇ ਸੂਲ ਸੈਥੀ ਸੁਆ ਹਾਥ ਲੈ ਕੈ । ਮੰਡੇ ਆਨਿ ਜੋਧਾ ਮਹਾ ਕੋਪ ਹੈ ਕੈ । ੫੦ ।
kite gophne guraj gola chalave. kite ardh chandrad bana bajave.
kite sool sethi suya hath lai ke. mande aan jodha maha kop haiv ke. (50)

ਫਰੀ ਧੋਪ ਖੰਡੇ ਲਏ ਫਾਸ ਐਸੀ । ਮਨੋ ਨਾਰਿ ਕੇ ਸਾਹੁ ਕੀ ਜੁਲਫ ਜੈਸੀ ।
ਕਰੀ ਮਤ ਕੀ ਭਾਤਿ ਮਾਰਤ ਬਿਹਾਰੈ । ਜਿਸੇ ਕੰਠਿ ਡਾਰੈ ਤਿਸੈ ਐਚ ਮਾਰੈ । ੫੧ ।
phari dhop khande laye phas aise. mano nar ke sahu ki julaph jaise.
kari mat ki bhati marat bihare. jisai kanth dare tise aich mare. (51)

ਜਬ ਇਹ ਭਾਤਿ ਸਕਲ ਭਟ ਲਰੇ । ਟੁਕ ਟੁਕ ਰਨ ਮੈ ਹੈ ਪਰੇ ।
ਤਬ ਬਿਕ੍ਰਮ ਹਸਿ ਬੈਨ ਉਚਾਰੈ । ਕਾਮਸੈਨ ਸੁਨੁ ਕਹਿਯੋ ਹਮਾਰੈ । ੫੨ ।
jab eh bhati sakal bhat larai. tuk tuk ran me haiv paraye.
tab bikram has bain ucharo. kamsen sunu kahiyo hamaro. (52)

ਦੋਹਰਾ

ਦੈ ਬੈਸਾ ਇਹ ਬਿਪੁ ਕੋ ਹੁਨੁ ਰੇ ਬਚਨ ਅਚੇਤ ।
ਬਿਖਾ ਜੁਝਾਰਤ ਕਯੋ ਕਟਕ ਏਕ ਨਟੀ ਕੇ ਹੇਤ । ੫੩ ।

Dohra

de besva eh bipasr ko hun re bachan achet.
brikha jujharat kayo katak ek nati ke het. (53)

So he launched an attack with a huge army of warriors which included Khandels, Baghels, Pandhers, Pawars, Gaherwars, Chouhans, Gohlots etc. and other warriors, who had never been defeated by others. (47)

When Bikramajit heard about it, he also collected all his warriors and all of them came and established their positions in the battlefield. On both sides the warriors were having great hopes (of victory) It seemed as if Jamna had rushed to meet and embrace Ganga. (48)

At some places the soldiers were striking with swords while at some other places they were trying to save the onslaughts of the enemy with their shields. At places you could hear the sounds of striking weapons on shields and protective covers producing heat, which was resulting in producing sounds of music or flames of light. (49)

At places, there were reeling (waving) arms, maces and bullets being used, while at places the arrows in the form of half moon were being shot while at other places the warriors were fighting fiercely with their spikes, pokers and bayonets in hands. (50)

The warriors had double edged swords, or swords in hands or were having a noose resembling the curls of hair of the (King's) queen. They were striking like drunken elephants and whosoever was pulled by throwing the noose was killed instantly. (51)

When the warriors were fighting so fiercely and were falling being cut into pieces, the Raja Bikram laughed and said, "O Kamsain ! Listen to my words !" (52)

Couplet :

"O fool ! Listen to me ! Give away this prostitute to this Brahmin. Why are you getting your troops killed for the sake of a woman ?" (53)

ਚੌਪਈ

ਕਾਮਸੈਨ ਤਿਹ ਕਹੀ ਨ ਕਰੀ । ਪੁਨਿ ਬਿਕ੍ਰਮ ਹਸਿ ਯਹੈ ਉਚਰੀ ।
ਹਮ ਤੁਮ ਲਰੈ ਕਪਟ ਤਜਿ ਦੋਈ । ਕੈ ਜੀਤੇ ਕੈ ਹਾਰੈ ਕੋਈ । ੫੪ ।

Chopaiee

kamsenteh keh na kari. puni bikram has yahai uchri.
ahum tum lare kapat taj deyi. ko jeete ke hare koyi. (54)

ਅਪਨੀ ਅਪਨੇ ਹੀ ਸਿਰ ਲੀਜੈ । ਔਰਨ ਕੇ ਸਿਰ ਬਿਥਾ ਨ ਦੀਜੈ ।
ਬੈਠਿ ਬਿਗਾਰਿ ਆਪੁ ਜੋ ਕਰਿਯੈ । ਨਾਹਕ ਔਰ ਲੋਕ ਨਹਿ ਮਰਿਯੈ । ੫੫ ।

apni aone hi sir leejai. auran ke sir brikha na deejai.
bethi bigari aap jo kariyo. nahak aur lok nahi mariyo. (55)

ਦੋਹਰਾ

ਕਾਮਸੈਨ ਇਹ ਬਚਨ ਸੁਨਿ ਅਧਿਕ ਉਠਿਯੋ ਰਿਸ ਖਾਇ ।
ਅਪਨੋ ਤੁਰੈ ਧਵਾਇ ਕੈ ਬਿਕ੍ਰਮ ਲਯੋ ਬੁਲਾਇ । ੫੬ ।

Dohra

kamsen eh bachan suni adhik uthyo ris khayi.
apno ture dhavai ke bikram leyo bulayi. (56)

ਕਾਮਸੈਨ ਐਸੇ ਕਹਿਯੋ ਸੂਰ ਸਾਮੁਹੇ ਜਾਇ ।
ਝਾਗਿ ਸੈਹਥੀ ਬਿਣ ਕਰੈ ਤੋ ਤੂ ਬਿਕ੍ਰਮ ਸਰਾਇ । ੫੭ ।

kamsen aise kahiyo soor samuhe jaye.
jhag saehthi brin karai to tu bikram saraye. (57)

ਝਾਗਿ ਸੈਹਥੀ ਪੇਟ ਮਹਿ ਚਿਤ ਮਹਿ ਅਧਿਕ ਰਿਸਾਇ ।
ਆਨਿ ਕਟਾਰੀ ਕੋ ਕਿਯੋ ਕਾਮਸੈਨ ਕੋ ਘਾਇ । ੫੮ ।

jhag saehthi pet mahi chit mahi adhik risayi.
aan karari ko kiyo kamsen ko ghayi. (58)

ਐਸੇ ਕੋ ਐਸੇ ਲਹਤ ਜਿਯਤ ਨ ਛਾਡਤ ਔਰ ।
ਮਾਰਿ ਕਟਾਰੀ ਰਾਖਿਯੋ ਜਿਯਤ ਰਾਵ ਤਿਹ ਠੌਰ । ੫੯ ।

aise ko aiso lehat jiyat na chadat aur.
mar katari rakhiyo jiyat raav the thor. (59)

ਚੌਪਈ

ਜੀਤਿ ਤਾਹਿ ਸਭ ਸੈਨ ਬੁਲਾਇ । ਭਾਤਿ ਭਾਤਿ ਕੀ ਬਜੀ ਬਧਾਈ ।
ਦੇਵਨ ਰੀਝਿ ਇਹੈ ਬਰੁ ਦਯੋ । ਬਣੀ ਹੁਤੋ ਅਬਣ ਹੈ ਗਯੋ । ੬੦ ।

Chopaiee

jeet tahi sab sain bulayi. bhati bhati ki baji badhayi.
devan reejh ehe bar deyo. barni huto abaran hain geyo. (60)

Chopaiee

Kamsain did not agree to his (Bikram's) words, while Bikram again said laughing the same thing. "Let us fight it out, without having any grudge, where one would win and the other lose." (54)

"Let us fight this battle on our own (the two of us) without involving other troops unnecessarily. Let us sit together and settle this quarrel amongst ourselves, why are we killing others without any purpose?" (55)

Couplet

"Kamsain, on hearing these words became very furious with rage and racing his horse called out Bikram to come and fight." (56)

Then Kamsain went in front of the warrior (Bikram) and said, "If you are able to protect yourself against my attack with a javelin and then are in a position to cause wounds on my person, then only you could be called Raja Bikram." (57)

Then Bikram upheld the attack of his (Kamsain) javelin at his stomach he became furious and wounded Kamsain with his dagger. (58)

"Such a person needs to be opposed in such a manner and such a person should not be left alive." With his dagger he killed Kamsain, so that he was made to rest at that spot only. (59)

Chopaiee :

Having gained victory over him, Bikram called out his army. Many drums of victory were sounded. The gods were pleased and blessed Raja Bikram so that he got cured of his wounds. (60)

ਦੋਹਰਾ

ਅਥਿਤ ਭੇਖ ਸਜਿ ਆਪੁ ਨਿਪ ਗਯੋ ਬਿਪੁ ਕੈ ਕਾਮ ।
ਜਹ ਕਾਮਾ ਲੋਟਤ ਹੁਤੀ ਲੈ ਮਾਧਵ ਕੋ ਨਾਮ । ੬੧ ।

Dohra

athit bhekh sji aap nrip geyo bridh ke naam.
jeh kama lotat huti le madhav ko naam. (61)

ਚੌਪਈ

ਜਾਤੈ ਇਹੈ ਬਚਨ ਤਿਨ ਕਹਿਯੋ । ਮਾਧਵ ਖੇਤ ਹੇਤ ਤਵ ਰਹਿਯੋ ।
ਸੁਨਤ ਬਚਨ ਤਬ ਹੀ ਮਰਿ ਗਈ । ਨਿਪੁ ਲੈ ਇਹੈ ਖਬਰਿ ਦਿਜ ਦਈ । ੬੨ ।

Chopaiee

jate ehe bachan tin kahiyu. madhav khet het tav rahiyo.
sunat bachan tab hi mar gayi. nrip le ehe khabar dij dayi. (62)

ਯਹ ਬਚ ਜਬ ਸੋਨਨ ਸੁਨਿ ਲੀਨੋ । ਪਲਕ ਏਕ ਮਹਿ ਪਾਨਹਿ ਦੀਨੋ ।
ਜਬ ਕੋਤਕ ਇਹ ਰਾਇ ਨਿਹਾਰਿਯੋ । ਜਗਨ ਮਰਨ ਕਾ ਨਿਗ੍ਰਹ ਧਾਰਿਯੋ । ੬੩ ।

yeh bach jab saronan sun leeno. palak ek mah pranih deeno.
jab kotak eh rayi nihariyo. jagan maran ka nigreh dhariyo. (63)

ਚਿਤਾ ਜਗਾਇ ਜਰਨ ਜਬ ਲਾਗਯੋ । ਤਬ ਬੀਤਾਲ ਤਹਾ ਤੇ ਜਗਯੋ ।
ਸੰਚਿ ਅੰਮ੍ਰਿਤ ਤਿਹ ਦੁਹੰਨ ਜਿਯਾਯੋ । ਨਿਪੁ ਕੇ ਚਿਤ ਕੋ ਤਾਪੁ ਮਿਟਾਯੋ । ੬੪ ।

chita jagayi jaran jab lagyo. tab betal taha te jagyo.
sanch amrit teh dahun jiyayo. nrip ke chit ko taap mitayo. (64)

ਦੋਹਰਾ

ਸਹਿ ਸੈਥੀ ਪਾਵਕ ਬਰਿਯੋ ਦੁਹੰਨ ਲਯੋ ਬਚਾਇ ।
ਕਾਮਾ ਦਈ ਦਿਜੋਤ ਮਹਿ ਧੰਨਯੋ ਬਿਕ੍ਰਮਾਰਾਇ । ੬੫ । ੧ ।

Dohra

sah sethi pawak bariyo duhuan leyo bachayi.
kama dayi dijit mah dhanyo bikramaraye. (65) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਪੁਰਖ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕਾਨਵੈ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੯੧ । ੧੬੩੪ । ਅਫਜੁਨੁ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ikanavo charitar samapatam. Sat Subham sat. (91) (1634) aphjun.

Couplet :

Being in the guise of Yogi, Raja Bikram went personally for the Brahmin's function and came to the place where Kamkandla (in anguish) was pulsating up and down in the name of Madhvanal. (61)

Chopaiee :

On reaching there, the Raja announced these words. "Madhav had been killed for your sake in the battle." On hearing these words Kamkandla also died and on coming back the same news was given by the Raja to the Brahmin also. (62)

When Madhavanal heard these words with his ears, then he also gave up his life in a moment. When the Raja saw this wonderous drama then he also decided to immolate himself and give up his life. (63)

When the Raja, after preparing the pyre was about to immolate himself, then a betal (evil spirit) got up from there. He sprinkled an elixir (amrit) on both of them (Madhav and Kamkandla) and brought them to life, thus alleviating the pangs of his suffering. (64)

Couplet :

Having faced the attack of a javelin and then trying to burn himself alive, the Raja saved both of them and handed over Kamkandla to the Brahmin. Truly Bikramajit was worth saluting. (65)(1)

Here the ninety-first episode of King's & Minister's dialogue regarding the man's characterization from Charitar Pakhyan is completed. All is well. (91-1634)(Contd)

ਚੌਪਈ

ਦਛਿਨ ਦੇਸ ਬਿਚਛਨ ਨਾਰੀ । ਜੋਗੀ ਗਏ ਭਏ ਘਰ ਬਾਰੀ ।
ਮੰਗਲ ਸੈਨ ਰਾਵ ਜਗੁ ਕਹਈ । ਸਭ ਅਰਿ ਕੁਲ ਜਾ ਤੇ ਤਿਣ ਗਹਈ । ੧ ।

Chopaiee

dachin des bichchan nahi. jogi gaye bhaye ghar bari.
mangal sain eav jag kahayi. sabh ar kul ja te trin gehyi. (1)

ਸਰੂਪ ਕਲਾ ਤਾ ਕੀ ਬਰ ਨਾਰੀ । ਮਾਨਹੁ ਮਹਾ ਰੁਦ੍ਰ ਕੀ ਪਯਾਰੀ ।
ਤਾ ਸੋ ਨੇਹ ਨਿਪਤਿ ਕੋ ਰਹੈ । ਕਰੈ ਸੋਈ ਜੋਈ ਵਹ ਕਹੈ । ੨ ।
saroop kala ta ki bar nari. manhu maha rudar ki payari.
ta so neh nirpat ko rahe. kare soyi joyi veh kahe. (2)

ਰੁਆਲ ਛੰਦ

ਰੰਗ ਮਹਲ ਬਿਖੈ ਹੁਤੇ ਨਰ ਰਾਇ ਤਵਨੈ ਕਾਲ ।
ਰੂਪ ਪ੍ਰਭਾ ਬਿਰਾਜਤੀ ਤਹ ਸੁੰਦਰੀ ਲੈ ਬਾਲ ।
ਕਾਨਰੇ ਨਾਦ ਐ ਨਫੀਰੀ ਬੇਨ ਬੀਨ ਮਿਦੰਗ ।
ਭਾਤਿ ਭਾਤਿਨ ਕੇ ਕੁਲਾਹਲ ਹੋਤ ਨਾਨਾ ਰੰਗ । ੩ ।

Ruaal Chhand

rang mehal bikhe hute nar raye tavnai kal.
roop prabha birajati teh sundri le bal.
kanre nad auo nafiri ben been mirdang.
bhati bhatin ke kulahal hot nana rung. (3)

ਏਕ ਨਟੁਆ ਤਹ ਰਹੈ ਤਿਹ ਬਿਸੁਨ ਦਤਾ ਨਾਮ ।
ਰਾਵ ਜੁ ਤਾ ਕੋ ਨਚਾਵਤ ਰਹੈ ਆਠੋ ਜਾਮ ।
ਅਮਿਤ ਰੂਪ ਬਿਲੋਕਿ ਤਾ ਕੋ ਰਾਨਿਯਹਿ ਨਿਜੁ ਨੈਨ ।
ਹੈ ਗਿਰੀ ਬਿਸੰਭਾਰ ਭੂ ਪੈ ਬਧੀ ਸਾਯਕ ਮੈਨ । ੪ ।

ek natuya teh rahe the bisun datva naam.
rav ju ta ko nachavat rahe atho jam.
amit roop biloki ta ko raniyeh nij nain.
haiv giri bisambhar bhu pai badhi sayak maen. (4)

ਤੋਮਰ ਛੰਦ

ਰਾਨਿਯਹਿ ਸਖੀ ਪਠਾਇ । ਸੋ ਲਯੋ ਧਾਮ ਬੁਲਾਇ ।
ਤਜਿ ਕੈ ਨਿਪਤਿ ਕੀ ਕਾਨਿ । ਤਾ ਸੋ ਰਮੀ ਰੁਚਿ ਮਾਨਿ । ੫ ।

Tomar Chhand

raniyehi sakhi pathayi. so leyo dham bulayi.
taj ke nirpat ki kaan. ta so rami rami ruchhi mani. (5)

Chopaiee :

The women of the south are very clever. Any Yogi, who goes there becomes a householder. There was a famous Raja by the name of Mangal Sain, who had brought all the enemies into submission. (1)

He had a beautiful wife called Sarup Kala who was almost like Parbati. The Raja had great love and affection for her. He would act according to her wishes and whatever she stated. (2)

Ruaal Chhand :

When the Raja would visit the pleasure palace then Roop Prabha would also be seated there along with other beautiful women (colleagues). The musical instruments like trumpets, lyre, flute and mirdung would play the Kanra Raga then, and there would be lot of pomp and show of various hues and colours with lot of noisy scenes. (3)

There was a juggler by the name of Bisan Datra, living there. The Raja would make him dance to his tunes all the twenty-four hours (eight pehars) (doing various feats). The Rani (queen) on seeing his charming personality was pierced by the arrows of passionate love (god of love) and then fell down unconscious on the ground. (4)

Tomar Chhand

The Rani through her lady attendant, called him at her palace. Then, without caring for the Raja, she had cohabitation with him, to her satisfaction. (5)

ਤਿਹ ਅਮਿਤ ਰੂਪ ਨਿਹਾਰਿ । ਸਿਵ ਸਤੁ ਗਯੋ ਸਰ ਮਾਰਿ ।
ਤਬ ਲੋ ਨਿਪਤਿ ਗਯੋ ਆਇ । ਅਬਲਾ ਅਧਿਕ ਦੁਖ ਪਾਇ । ੬ ।

teh amit roop nahari. Siv satar geyo sar mari.
tab le nirpat geyo ayi. abla adhik dukh payi. (6)

ਤਬ ਕਿਯੋ ਇਹੈ ਉਪਾਇ । ਇਕ ਦੇਗ ਲਈ ਮੰਗਾਇ ।
ਤਾ ਪੈ ਤਵਾ ਕੋ ਦੀਨ । ਕੋਊ ਸਕੈ ਤਾਹਿ ਨ ਚੀਨ । ੭ ।

tab kiyo ehe upayi. ik deg layi mangayi.
ta pe tava ko deen. koyu sake tahi na ceen. (7)

ਜਾ ਮੈ ਘਨੋ ਜਲ ਪਰੈ । ਤਰ ਕੋ ਨ ਬੰਦਿਕ ਦਰੈ ।
ਤਾ ਮੈ ਗੁਲਾਬਹਿ ਪਾਇ । ਕਾਢਿਯੋ ਪਤਿਹਿ ਦਿਖਰਾਇ । ੮ ।

ja mai ghano jal parai. tar ko na bundak dharai.
ta mai gulabhi payi. kadiyo piteh dikhrayi. (8)

ਦੋਹਰਾ

ਸੀ'ਚਯੋ ਵਹੈ ਗੁਲਾਬ ਲੈ ਪਤਿ ਕੀ ਪਗਿਯਾ ਮਾਹਿ ।
ਛਿਰਕਿ ਸਭਨ ਪਹਿ ਕਾਢਿਯੋ ਭੇਦ ਲਹਿਯੋ ਜੜ ਨਾਹਿ । ੯ ।

Dohra

sinchiyo vahe gulab le pati ki pagiya mahi
chirak sabhan peh kadiyo bhed lahiyo jarh nahi. (9)

ਚੌਪਈ

ਨਾਥ ਬਾਗ ਜੋ ਮੈ ਲਗਵਾਯੋ । ਯਹ ਗੁਲਾਬ ਤਿਹ ਠਾ ਤੇ ਆਯੋ ।
ਸਕਲ ਸਖਿਨ ਜੁਤ ਤੁਮ ਪੈ ਡਾਰਿਯੋ । ਪ੍ਰਫੁਲਤ ਭਯੋ ਜੜ ਕਛੁ ਨ ਬਿਚਾਰਿਯੋ । ੧੦ । ੧ ।

Chopaiee

nath bag jo mai lagvayo. yeh gulab teh tha te ayo.
sakal sakhin jut tum pe dariyo. parfulat bheyo jarh kachu na bichariyo. (10) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਬਾਨਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੯੨ । ੧੬੪੪ । ਅਫਜੁੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
banavo charitar samapatam. Sat Subham sat. (92) (1644) aphjun.

ਦੋਹਰਾ

ਚਲਿਯੋ ਜੁਲਾਹੋ ਸਾਹੁਰੇ ਉਡਿ ਜਾ ਕਹਤਾ ਜਾਇ ।
ਬਾਧਿਕਨ ਕੁਸਗੁਨ ਜਾਨਿ ਕੈ ਮਾਰਿਯੋ ਤਾਹਿ ਬਨਾਇ । ੧ ।

Dohra

chaliyo julaho sahure udi ja kehta jayi.
badkan kusgun jan ke mariyo tahi banayi. (1)

On seeing his charming beauty she was hit by the arrows of Shiva's enemy (god of love-Kamdev) and in the meantime the Raja also happened to visit her and she was greatly pained. (6)

Then she made this provision and sent for a cauldron and covered it with an iron hot plate, so that no one could see him. (7)

Lot of water could be poured into it and not a drop of water would be spilt. She poured some rose water in it and showed it to her spouse (Raja) by taking it out. (8)

Couplet :

With that rose water, she rinsed the Raja's turban and sprinkled the rose water from the cauldron on all of them (gathered there) and not a single fool could (know) get at the secret of her move. (9)

Chopaiee :

"O Master ! These roses have been brought from the garden (of roses) which I have got planted and it (rose water) had been sprinkled from there along with the attendants on you. The foolish Raja got overjoyed and could not even imagine (think about) the secret behind it. (10)(1)

Here the ninety second episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyani is completed. All is well. (92-1644)(Contd)

Couplet :

One weaver going to in-laws place was repeating the words "Fly off". Then one hunter, taking him for an ill-omened person, beat the weaver severely. (1)

ਬਧਿਕ ਬਾਚ
ਉਡਿ ਉਡਿ ਆਵਹੁ ਫਾਸਿਯਹੁ ਸੈ ਕਹਤਾ ਮਗੁ ਜਾਇ ।
ਜੋ ਐਸੇ ਬਚ ਕਹਿਯੋ ਹਨਿਹੈ ਤੋਹਿ ਰਿਸਾਇ । ੨ ।

Badhik Baach
ud ud avhu phasiyo so kehta mag jayi.
jo aiso bach kahiyo hanihe tohi risayi. (2)

ਚੌਪਈ
ਫਾਸਿ ਫਾਸਿ ਜਾਵਹੁ ਉਡਿ ਉਡਿ ਆਇ । ਐਸੇ ਕਹਤ ਜੁਲਾਹੋ ਜਾਇ ।
ਚੋਰਨ ਕੁਸਗੁਨ ਚਿਤ ਬਿਚਾਰਿਯੋ । ਦੋ ਸੈ ਜੁਤੀ ਸੈ ਤਿਹ ਮਾਰਿਯੋ । ੩ ।

Chopaiee
phas phas javhu ud ud ayi. aise kehat julaho jayi.
choran kusgun chit bichariyo. do se juti se teh mariyo. (3)

ਚੋਰਨ ਬਾਚ
ਦੋਹਰਾ
ਲੈ ਆਵਹੁ ਧਰਿ ਜਾਇਯਹੁ ਯੋ ਕਹਿ ਕਰੋ ਪਯਾਨ ।
ਜੋ ਉਹਿ ਭਾਤਿ ਬਖਾਨਿਹੈ ਹਨਿਹੈ ਤੁਹਿ ਤਨ ਬਾਨ । ੪ ।

Choran Baach
Dohra
le avhu dhar jayihu yo keh karo payan.
jo uhi bhat bakhaniho hanihe tuhi tan ban. (4)

ਜਬ ਚੋਰਨ ਐਸੇ ਕਹਿਯੋ ਤਬ ਤਾ ਤੇ ਡਰ ਪਾਇ ।
ਲੈ ਆਵਹੁ ਧਰਿ ਜਾਇਯਹੁ ਯੋ ਮਗੁ ਕਹਤੋ ਜਾਇ । ੫ ।
jab choran aise kahiyo tab ta te dar payi.
le avhu dhar jaiyahu yo mag kehto jayi. (5)

ਚਾਰ ਪੁਤ੍ਰ ਪਾਤਿਸਾਹ ਕੇ ਇਕ ਨੈ ਤਜਾ ਪਰਾਨ
ਦਾਖਨ ਤਾ ਕੋ ਲੈ ਚਲੇ ਅਧਿਕ ਸੋਕ ਮਨ ਮਾਨਿ । ੬ ।
char putar patsah ke ik ne taja pran.
dakhan ta ko le chale adhik sok man mani. (6)

ਚੌਪਈ
ਤਬ ਲੈ ਕਹਤ ਜੁਲਾਹੋ ਐਯਹੁ । ਲੈ ਲੈ ਆਵਹੁ ਧਰ ਧਰ ਜੈਯਹੁ ।
ਸੈਨਾ ਕੇ ਸੁਵਨਨ ਯਹ ਪਰੀ । ਪੰਦਹ ਸੈ ਪਨਹੀ ਤਹ ਝਰੀ । ੭ ।

Chopaiee
tab le kehat jilaho aiyyho. le le avhu dhar dhar jehhu.
saina ke sarvnan yeh pari. padra se panhi the jhari. (7)

The Badhik then said,

"Now you should say, "Come flying and remain humming with life and go on your march." But if you repeat the previous words, then I shall kill you." (2)

Chopaiee :

Now the weaver was going further by uttering the words, "Come flying and remain full of life." The thieves heard him and felt that he was an ill-omened person and beat him with shoes hundred times. (3)

The thieves then said

Couplet :

"You should say while going "Bring up and keep it here," but if you repeat the earlier slogan then we will kill you with an arrow." (4)

When the thieves told him to say then out of fear he was saying "Come and bring and go after keeping here and going along further." (5)

The king had four sons and one of them had died. He was in great grief and were taking him for burial. (6)

Chopaiee :

So the weaver was proceeding further saying, "Bring and come and keep and go." When the Raja's army heard him say this, they punished him with fifteen hundred shoes beating. (7)

ਤਿਨ ਸੋ ਕਹਿਯੋ ਕਹੋ ਸੁ ਉਚਾਰੋ । ਕਹਿਯੋ ਬੁਰਾ ਭਯੋ ਕਹਤ ਪਧਾਰੋ ।
 ਭੇਦ ਅਭੇਦ ਕੀ ਬਾਤ ਨ ਜਾਨੀ । ਜੋ ਤਿਨ ਕਹਿਯੋ ਵਹੈ ਜੜ ਮਾਨੀ । ੮ ।
 tin so kahiyo kaho su ucharo. kahiyo bura bheyo kehat payaro.
 bhed abhed ki bat na jani. jo tin kahiyo vahe jarh mani. (8)

ਏਕ ਰਾਵ ਤਾ ਕੇ ਬਹੁ ਨਾਰੀ । ਪੂਤ ਨ ਹੋਤ ਤਾਹਿ ਦੁਖ ਭਾਰੀ ।
 ਐਰ ਬਯਾਹਿ ਬਯਾਕੁਲ ਹੈ ਕੀਨੋ । ਤਾ ਕੇ ਭਵਨ ਪੂਤ ਬਿਧਿ ਦੀਨੋ । ੯ ।
 ek rav ta ke bahu nari. poot na hot tahi dukh bhari.
 aur bayahi bayakul haiv keeno. ta ke bhawan poot bidh deeno. (9)

ਸਭਹਿਨ ਆਨੰਦ ਚਿਤ ਬਡਾਯੋ । ਤਬ ਲੈ ਕਹਤ ਜੁਲਾਹੋ ਆਯੋ ।
 ਬੁਰਾ ਭਯੋ ਕਹਿ ਉਚ ਪੁਕਾਰਿਯੋ । ਸੁਨਯੋ ਜਾਹਿ ਪਨਹਿਨ ਤਿਨ ਮਾਰਿਯੋ । ੧੦ ।
 sabhin anand chit badayo. tab le kehat julaho ayo.
 bura bheyo keh uch pukariyo. sunyo jahi panhin tin mariyo. (10)

ਪੁਰ ਜਨ ਬਾਚ

ਭਲਾ ਭਯੋ ਇਹ ਕਹਤ ਪਧਾਰਿਯੋ । ਜਬ ਲੋਗਨ ਜੂਤਿਨ ਸੋ ਮਾਰਿਯੋ ।
 ਜਾਤ ਭਯੋ ਤਿਹ ਠਾ ਬਡਭਾਗੀ । ਜਹ ਅਤਿ ਅਗਨਿ ਨਗਰ ਮਹਿ ਲਾਗੀ । ੧੧ ।

Pur Jan Baach

bhala bheyo eh kehat padhariyo. jab logan jutin se mariyo.
 jat bheyo the tha badbhagi. jeh ati agni nagar mahi lagi. (11).

ਗਿਰਿ ਗਿਰਿ ਪਰੈ ਮਹਲ ਜਹ ਭਾਰੇ । ਛਪਰਨ ਕੇ ਜਹ ਉਡੈ ਅਵਾਰੇ ।
 ਭਲਾ ਭਯੋ ਯੋ ਮੂੜ ਪੁਕਾਰਿਯੋ । ਜਾਹਿ ਸੁਨਯੋ ਤਾਹੀ ਗਹਿ ਮਾਰਿਯੋ । ੧੨ ।
 giri giri pare mehal jeh dare. chapran ke jeh ude avare.
 bhala bheyo yo murh pukariyo. jahi sunyo tahi gahi mariyo. (12)

ਦੋਹਰਾ

ਦਸ ਹਜਾਰ ਪਨਹੀਨ ਕੀ ਸਹੀ ਜੁਲਾਹੇ ਮਾਰਿ ।
 ਤਾ ਪਾਛੈ ਪਹੁਚਤ ਭਯੋ ਜਹਾ ਹੁਤੀ ਸਸੁਰਾਰਿ । ੧੩ .

Dohra

das hazar panhin ki sahi julahe mari.
 ta pache pahuchat bheyo jaha huti sasurari. (13)

ਚੋਪਈ

ਗਿਹ ਜਨ ਕਹਾ ਖਾਹੁ ਨਹਿ ਖਾਵੈ । ਭੁਖਨ ਮਰਤ ਨ ਲਜਤ ਬਤਾਵੈ ।
 ਆਪੀ ਰੈਨਿ ਬੀਤ ਜਬ ਗਈ । ਲਾਗਤੁ ਅਧਿਕ ਛੁਪਾ ਤਿਹ ਭਈ । ੧੪ ।

Chopaiee

greh jan kaha khahu nahi khave. bhukhan marat na lajat batave.
 adhi rainy beet jab gayi. lagat adhik chhup teh bhayi. (14)

They told him to repeat what they would suggest . Go on repeating that “What happened was too bad.” He could not follow the secret behind it. The fool accepted whatever they told him. (8)

One Raja had many wives, but without having a son, he was too much in anguish. Then being mad about it, he got married again. Then he was blessed with a son by the God's Grace. (9)

All were very happy and overjoyed at heart. In the meantime the weaver came along saying that, “it was very bad what had happened” and sang it aloud. Whosoever heard this, punished him with shoe beating. (10)

The residents of the town said —

When the people beat him with shoes they said, “You should say what had happened was very good.” Then the unfortunate weaver reached a place where a huge fire was going on (had erupted). (11)

Here great buildings were being demolished (due to this fire) and there were piles of broken and damaged hutments (the sheds). This fool was saying, “It is a very good thing.” So whosoever heard him, gave him a good beating. (12)

Couplet :

The weaver had beating with the shoes for about ten thousand times and after that he reached the place of his in-laws. (13)

Chopaiee :

The people there offered him food but he would not eat. He was hungry and dying with hunger but due to his shame he could not tell anything. At about midnight, he felt extremely hungry. (14)

ਲਕਰੀ ਭਏ ਤੇਲ ਘਟ ਫੈਰਿਯੋ । ਪੀਨੋ ਸਕਲ ਨੈਕ ਨਹਿ ਛੈਰਿਯੋ ।
ਸੁਰਜ ਚੜਿਯੋ ਉਡਗ ਛਪਿ ਗਏ । ਫਾਸਿ ਪਾਨ ਸੋ ਕਉਆ ਲਏ । ੧੫ ।
lakri bhaye tel ghut phoriyo. peeno sakal nek nahi choriyo.
suraj chariyo udag chhap gaye. phas pan so kauya laye. (15)

ਦੋਹਰਾ

ਤਾਨੀ ਬੇਚਿ ਕ੍ਰਿਪਾਨ ਲੀ ਚਲਿਯੋ ਚਾਕਰੀ ਧਾਇ ।
ਮਾਰਤ ਮਾਰਗ ਸਿੰਘ ਜਹ ਤਿਹਹ ਠਾ ਪਹੁਚਯੋ ਜਾਇ । ੧੬ ।

Dohra

tani bech kirpan li chaliyo chakri dhayi.
marat marg singh jeh tehar tha pahuchyo jayi. (16)

ਤੁਸਿਤ ਜੁਲਾਹੋ ਦੁਮ ਚੜਯੋ ਗਹੈ ਸੈਹਥੀ ਹਾਥ ।
ਤਰੇ ਆਨਿ ਠਾਢੇ ਭਯੋ ਸਿੰਘ ਰੇਸ ਕੇ ਸਾਥ । ੧੭ ।
tarsat julaho darm charyo gahe sehthi hath.
tare ani thade bheyo singh res ke sath. (17)

ਚੌਪਈ

ਸਿੰਘਹਿ ਦਿਸਟਿ ਜੁਲਾਹੇ ਪਰੀ । ਬਰਛੀ ਕੰਪਤ ਹਾਥ ਤੇ ਝਰੀ ।
ਮੁਖ ਮੈ ਲਗੀ ਪਿਸਟਿ ਤਰ ਨਿਕਸੀ । ਜਨ ਕਰਿ ਕੰਜਕਲੀ ਸੀ ਬਿਗਸੀ ੧੮ ।

Chopaiee

singhi daristi julaho pari. barchi karnpat hath te jhari.
mukh me lagi pisti tar niksi. jan kar kanjkali si bigsi. (18)

ਜਾਨਯੋ ਸਾਚੁ ਸਿੰਘ ਮਰਿ ਗਯੋ । ਉਤਰਿਯੋ ਪੁਛਿ ਕਾਨ ਕਟਿ ਲਯੋ ।
ਜਾਇ ਨ੍ਰਿਪਤਿ ਕੋ ਤਾਹਿ ਦਿਖਾਯੋ । ਅਧਿਕ ਮਹੀਨੋ ਅਪਨ ਕਰਾਯੋ । ੧੯ ।
janyo saach singh mar geyo. utriyo poochi kaan kat leyo.
jayi nirpat ko tahi dikhayo. adhik mahino apan karayo. (19)

ਦੋਹਰਾ

ਏਕ ਸਤੁ ਤਾ ਕੋ ਹੁਤੋ ਚੜਿਯੋ ਅਨੀ ਬਨਾਇ ।
ਸੈਨਾਪਤਿ ਪਚਮਾਰ ਕੈ ਇਹ ਨ੍ਰਿਪ ਦਿਯੋ ਪਠਾਇ । ੨੦ ।

Dohra

ek satar ta ko huto chariyo ani banayi.
sainapati pachmar ke eh nrip diyo pathayi. (20)

With a wooden log he broke a pitcher of oil (made a hole) and drank all the oil, without leaving a drop inside. Then the sun shone forth and stars had disappeared. He took some sticks of the weaving bamboos. (15)

Couplet :

He sold the whole weaving structure and bought a sword out of it. Then he left in search of a job in great haste. He reached the place w'here a lion used to kill the people. (16)

Due to fear, the weaver with the sword in hand, climbed on a tree. The lion becoming furious, stood underneath the tree. (17)

Chopaiee :

When the lion sighted the weaver on the tree, the sword (spear) from his hand fell down due to fear, which struck the mouth of the lion and passed through his back. It appeared as if the bud of lotus flower was sprouting. (18)

When he became sure that the lion had died, he came down and cut his ears and tail. He went up to the Raja, showing these parts and got a job worth a high (big) salary per month. (19)

Couplet :

The Raja had an enemy, who suddenly attacked him with a huge army. Then the Raja made this killer of lion as his army commander and sent him to fight (against the enemy). (20)

ਚੌਪਈ

ਯਹ ਪਚਮਾਰ ਖਬਰਿ ਸੁਨ ਪਾਈ । ਨਾਰਿ ਜੁਲਾਹੀ ਹੁਤੀ ਬੁਲਾਈ ।
ਚਿਤ ਮੈ ਅਧਿਕ ਦੁਹੀ ਡਰ ਕੀਨੋ । ਅਰਧ ਰਾਤਿ ਬਨ ਕੋ ਮਗੁ ਲੀਨੋ । ੨੧ ।

Chopaiee

yeh pachmar khabri sun payi. nari julahi huti bulayi.
chit me adhik duhun dar keeno. ardh rati ban ko magu leeno. (21)

ਜਬ ਤਿਯ ਸਹਿਤ ਜੁਲਾਹੋ ਭਾਜਯੋ । ਤਬ ਹੀ ਘੋਰ ਘਟਾ ਘਨ ਗਾਜਯੋ ।
ਕਬਹੂੰ ਚਮਿਕਿ ਬਿਜੁਰਿਯਾ ਜਾਵੈ । ਤਬ ਮਾਰਗ ਕੋ ਚੀਨਨ ਆਵੈ । ੨੨ ।

jab triye sahit julaho bhajiyo. tab hi ghor ghata ghan gaiyo.
kabhoon chamki bijuriya jave. tab marag ko cheenan ave. (22)

ਮਗ ਤੈ ਭੁਲਿ ਤਿਸੀ ਮਗੁ ਪਰਿਯੋ । ਜਹ ਨਿਪ ਅਰਿ ਕੋ ਲਸਕਰ ਢਰਿਯੋ ।
ਕੁੰਈ ਹੁਤੀ ਦਿਸਟਿ ਨਹਿ ਆਈ । ਤਾ ਮੋ ਪਰਿਯੋ ਜੁਲਾਹੋ ਜਾਈ । ੨੩ ।

mag te bhul tisi magu pariyo. jeh nrip ari ko laskar dhariyo.
kunyi huti daristi nahi ayi. ta mo pariyo julaho jayi. (23)

ਦੋਹਰਾ

ਜਬ ਤਾਹੀ ਕੁੰਈ ਬਿਖੈ ਜਾਇ ਪਰਿਯੋ ਬਿਸੰਭਾਰ ।
ਤਬ ਐਸੇ ਤਿਯ ਕਹਿ ਉਠੀ ਆਨਿ ਪਰਿਯੋ ਪਚਮਾਰ । ੨੪ ।

Dohra

jab tahi kunyi bikhe jayi pariyo bisambhar.
tab aise triye keh uthi aan pariyo pachmar. (24)

ਅੜਿਲ

ਆਨਿ ਪਰਿਯੋ ਪਚਮਾਰ ਸਭਨ ਸੁਨਿ ਪਾਇਯੋ ।
ਅਤਿ ਲਸਕਰ ਚਿਤ ਮਾਹਿ ਸੁ ਤ੍ਰਾਸ ਬਢਾਇਯੋ ।
ਲੋਹ ਅਧਿਕ ਤਿਨ ਮਾਹਿ ਭਾਤਿ ਐਸੀ ਪਰਿਯੋ ।
ਹੋ ਜੋਧਾ ਤਿਨ ਤੇ ਏਕ ਨ ਜਿਯਤੇ ਉਬਰਿਯੋ । ੨੫ ।

Aril

aan pariyo pachmar sabhan sun paiyo. at laskar chit mahi su tras badhayio.
loh adhik tin mahi bhati aisi pariyo. ho jodha tin te ek na jiyte ubriyo. (25)

ਦੋਹਰਾ

ਪੂਤ ਪਿਤਾ ਕੇ ਸਿਰ ਦਈ ਪਿਤਾ ਪੂਤ ਸਿਰ ਮਾਹਿ ।
ਇਸੀ ਭਾਤਿ ਸਭ ਕਟਿ ਮਰੇ ਰਹਿਯੋ ਸੁਭਟ ਕੋਊ ਨਾਹਿ । ੨੬ ।

Dohra

poot pita ke sir dayi pita poot sir mahi.
isi bhati sabh kat marai rahiyo subhat koyu nahi. (26)

Chopaiee :

When Parmar heard this news, he called the weaver's woman. Both got frightened at heart and ran away to the jungle at midnight. (21)

When the weaver was running away alongwith his wife, the dreadful clouds started gurgling and roaring. The lightning would shine at times which would show them the path. (22)

This path was leading to the same place, where the Raja's enemy forces were entrenched. There was a well there and the weaver fell into the well, as he could not see it. (23)

Couplet :

When he fell into the well and became unconscious, the weaver woman shouted out that lion killer had fallen in the well. (24)

Aril :

"The lion-killer had fallen in the well," These words were heard by all around, then the whole lot of troops got frightened greatly. They started fighting among themselves so severely that not even a single person was left alive. (25)

Couplet :

So the father was hitting the son and the son was striking the head of the father, thus the whole lot of warriors got killed (by their infighting). (26)

Chopaiee :

ਚੋਪਈ

ਤਜ ਪੁਰ ਤਿਸੀ ਜੁਲਾਈ ਆਈ । ਆਇ ਬਾਰਤਾ ਨਿਪਹਿ ਜਤਾਈ ।
ਜਬ ਯਹ ਭੇਦ ਰਾਵ ਸੁਨਿ ਪਾਯੋ । ਪਠੈ ਪਾਲਕੀ ਤਾਹਿ ਬੁਲਾਯੋ । ੨੭ । ੧ ।

Chopaiee

taj par tisi julayi ayi. ayi barta nirpeh jatayi.
jab yeh bhad rav sun payo. pathai palki tahi bulayo. (27) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਤਿਰਾਨਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੯੩ । ੧੬੭੧ । ਅਫਜੁੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
tiranavo charitar samapatam. Sat Subham sat. (93) (1671) aphjun.

ਦੋਹਰਾ

ਚੰਦਨ ਹੂੰ ਕੇ ਦੇਸ ਮੈ ਪ੍ਰਗਟ ਚੰਦ ਪੁਰ ਗਾਉ ।
ਬਿਪੁ ਏਕ ਤਿਹ ਠਾ ਰਹੈ ਦੀਨ ਦਯਾਲ ਤਿਹ ਨਾਉ । ੧ ।

Dohra

chandan hoon ke des me pargat chand pur gayo.
bipar ek the tha rahe deen dayal the nayo. (1)

ਚੋਪਈ

ਦਿਸਨ ਦਿਸਨ ਕੀ ਇਸਤ੍ਰੀ ਆਵਹਿ । ਆਇ ਬਿਪੁ ਕੋ ਸੀਸ ਝੁਕਾਵਹਿ ।
ਸੁਭ ਬਾਨੀ ਮਿਲਿ ਯਹੈ ਉਚਾਰੈ । ਰਤਿ ਪਤਿ ਕੀ ਅਨੁਹਾਰਿ ਬਿਚਾਰੈ । ੨ ।

Chopaiee

disan disan ki istri avaye. ayi bipar ko sees jhukaveh.
subh bani mil yehe uchare. rati pati ki anuhari bichare. (2)

ਦੋਹਰਾ

ਏਕ ਨਾਰਿ ਤਿਹ ਠਾ ਹੁਤੀ ਰਤਿ ਸਮ ਰੂਪ ਅਪਾਰ ।
ਸੋ ਯਾ ਪੈ ਅਟਕਤ ਭਈ ਰਤਿ ਪਤਿ ਤਾਹਿ ਬਿਚਾਰ । ੩ ।

Dohra

ek nari teh tha huti rati sam roop apar.
so ya pe bhatkat bhayi rati pati tahi bichar. (3)

ਚੋਪਈ

ਕਬਹੂੰ ਤ੍ਰਿਯ ਤਾ ਕੇ ਗ੍ਰਿਹ ਆਵੈ । ਕਬਹੂੰ ਤਿਹ ਘਰ ਬੋਲਿ ਪਠਾਵੈ ।
ਏਕ ਦਿਵਸ ਦਿਨ ਕੋ ਵਹੁ ਆਯੋ । ਤਬ ਅਬਲਾ ਇਹ ਚਰਿਤ ਦਿਖਾਯੋ । ੪ ।

Chopaiee

kabhun triye ta ke grh avai. kabhun teh ghar boli pathave.
ek divas din ko veh ayo. tab abla eh charit dikhayo. (4)

Chopaiee

Leaving him there the weaver woman came to the town and told the whole story to the Raja. When the Raja came to know of this secret move he sent a planquin to fetch the weaver. (27)

Here the ninety-third episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (93-1671)(Contd)

Couplet :

There was a famous village of Chandpur in the land of Chandan. There lived a Brahmin in that village called Deen Dayal. (1)

Chopaiee :

Women used to come to that Brahmin from far and wide lands and bow to that Brahmin in reverence and he would also talk to them very nicely. The women took him to be like the god of love (Kamdev). (2)

Couplet :

At that place there was a woman whose beauty was akin to Rati's form (Kamdev's wife). That woman thinking him to be the spouse of Rati (Kamdev) got enamoured by him. (3)

Chopaiee :

Sometimes that woman would come to his house (brahmin's) and at times she would call him to her place. Once he came there at day time and the woman played a deceitful game with him. (4)

ਸਵੈਯਾ

ਬੈਠੀ ਹੁਤੀ ਸਖੀ ਮਧਿ ਅਲੀਨ ਮੈ ਦੀਨ ਦਯਾਲ ਸੈ ਨੇਹੁ ਨਵੀਨੋ ।
 ਬੈਨਨਿ ਚਿਤ ਕਰੈ ਚਿਤ ਮੈ ਇਤ ਨੈਨਨਿ ਪ੍ਰੀਤਮ ਕੋ ਮਨੁ ਲੀਨੋ ।
 ਨੈਨ ਕੀ ਕਾਲ ਕੋ ਬੀਚਲ ਦੇਖਿ ਸੁ ਸੁੰਦਰਿ ਘਾਤ ਚਿਤੈਬੇ ਕੋ ਕੀਨੋ ।
 ਹੀ ਲਖਿ ਪਾਇ ਜੰਭਾਇ ਲਈ ਚੁਟਕੀ ਚਟਕਾਇ ਬਿਦਾ ਕਰਿ ਦੀਨੋ । ੫ । ੧ ।

Swaiyya

baithi huti sakhi madh aleen mo deen dayal so neh navino.
 benin chint kare chit me it nainan pretam ko man leeno.
 nain ki kal ko bichal dekh su sundri ghat chitebe ko keeno.
 hi lakh payi jambhayi layi chutki chatkayi bida kar deeno. (5) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਚੌਰਾਨਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੯੪ । ੧੬੭੬ । ਅਫਜ਼ੀ ।
 iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
 choranavo charitar samapatam. Sat Subham sat. (94) (1676) aphjun.

ਚੌਪਈ

ਦੁਹਿਤਾ ਏਕ ਜਾਟ ਉਪਜਾਈ । ਮਾਗਤ ਭੀਖਿ ਹਮਾਰੇ ਆਈ ।
 ਬਿੰਦੇ ਅਪਨੋ ਨਾਮੁ ਰਖਾਯੋ । ਚੇਰਿਨ ਕੇ ਸੰਗ ਦੇਹ ਬਢਾਯੋ । ੧ ।

Chopaiee

duhita ek jaat upjayi. magat beekh hamare ayi.
 binde apno naam rakhayo. cherin ke sung dreh badayo. (1)

ਡੋਲਾ ਮਾਟੀ ਕੋ ਤਿਨ ਲਯੋ । ਤਾ ਮੈ ਡਾਰਿ ਸਰਸਵਹਿ ਦਯੋ ।
 ਚਾਰਿ ਮੇਖ ਲੋਹਾ ਕੀ ਡਾਰੀ । ਦਾਬਿ ਗਈ ਤਾ ਕੀ ਪਿਛਵਾਰੀ । ੨ ।
 dola mati ko tin leyo. ta me dar sarasveh deyo.
 char mekh loha ki dari. dab gayi ta ki pichwari. (2)

ਆਪ ਰਾਵ ਤਨ ਆਨਿ ਜਤਾਯੋ । ਇਕੁ ਟੋਨਾ ਇਹ ਕਰ ਮਮ ਆਯੋ ।
 ਜੋ ਤੁਮ ਕਹੋ ਤੋ ਆਨਿ ਦਿਖਾਊ । ਕਛੁ ਮੁਖ ਤੇ ਆਗਯਾ ਤਵ ਪਾਊ । ੩ ।
 aap rav tan aan jatayo. ik tona eh kar mam ayo.
 jo tum kaho to aan dikhayo. kachu mukh te agya tav payu. (3)

ਨ੍ਰਿਪ ਕਹਿਯੋ ਆਨਿ ਦਿਖਾਇ ਦਿਖਾਯੋ । ਸਭਹਿਨ ਕੇ ਚਿਤ ਭਰਮੁਪਜਾਯੋ ।
 ਸਤਿ ਸਤਿ ਸਭਹੁਨ ਬਖਾਨਯੋ । ਤਾ ਕੋ ਭੇਦ ਨ ਕਿਨਹੂੰ ਜਾਨਯੋ । ੪ ।
 nrip kahiyo aan dikhayi dikhayo. sabhin ke chit bhrampajayo.
 sat sat sabhun bakhanyo. ta ko bhed kinhu janyo. (4)

Swaiyya

She was sitting among her lady attendants and she had developed love for Deen Dayal only recently. In her heart she was remembering her beloved while talking, while with her eyes she had subjected the mind of the beloved (Brahmin) under her control. She had told the attendants to attend to her eyes linings and on the other side she was thinking of the beloved. She saw him and yawned and then with a sign strapping of her fingers she made him (asked him) to leave immediately. (5)(1)

Here the ninety-fourth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Paakhyan is completed. All is well. (94-1676)(Contd)

Chopaicee :

Once a Jat got a daughter who came to us for begging some alms. She used to call herself Bindu, but would befool the other lady attendants. (1)

She took an earthen pot and put some mustard in it along with four units of iron inside and then buried it in the back yard. (2)

She went to the Raja and told him that she had got hold of a witchcraft (charm). "If you agree then I will bring it and show to you." (She said) if I get your permission for it from you personally." (3)

The Raja said, "Yes, you bring it and show me." She brought and showed him. So everyone got some doubts in their minds. All agreed that it was true but no one knew the secret. (4)

ਇਹ ਚੁਗਲੀ ਜਿਹ ਉਪਰ ਖਾਈ । ਸੋ ਚੇਰੀ ਨਿਪ ਪਕਰਿ ਮੰਗਾਈ ।
ਕੁਰਰਨ ਮਾਰਿ ਅਧਿਕ ਤਿਹ ਮਾਰੀ । ਸੀ ਨ ਮੁਖ ਤੇ ਨੈਕ ਉਚਾਰੀ । ੫ ।
eh chugli jeh upar khayi. so chei nripa pakar mangayi.
kurnan mar adhik the mari. si na mukh te nek uchari. (5)

ਮਾਰਿ ਪਰੀ ਵਹ ਨੈਕੁ ਨ ਮਾਨਯੋ । ਯਹ ਤਿਯ ਹਠੀ ਰਾਵਹੁ ਜਾਨਯੋ ।
ਦਿਬ ਕੀ ਬਾਤ ਚਲਨ ਜਬ ਲਾਰੀ । ਆਧੀ ਰਾਤਿ ਗਏ ਤਬ ਭਾਰੀ । ੬ ।
mar pari veh nek na manyo. yeh triye hathi ravhun janyo.
dib ki bat chalan jab lagi. adhi rati gaye tab bhagi. (6)

ਭੇਜਿ ਮਨੁਖ ਨਿਪ ਪਕਰਿ ਮੰਗਾਈ । ਏਕ ਕੋਠਰੀ ਮੈ ਰਖਵਾਈ ।
ਬਿਖੁ ਕੋ ਖਾਨਾ ਤਾਹਿ ਖਵਾਯੋ । ਵਾਹਿ ਮਿਤੁ ਕੇ ਧਾਮ ਪਠਾਯੋ । ੭ । ੧ ।
bhej manukh nrip pakar mangayi. ek kothri me rakhvayi.
bikhu ko khana tahi khavayo. vahi mitar ke dham pathayo. (7) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਪਚਾਨਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੯੫ । ੧੬੮੩ । ਅਫਜੂ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
pachanavo charitar samapatam. Sat Subham sat. (95) (1683) aphjun.

ਦੋਹਰਾ

ਮਰਗ ਜੋਹਡੇ ਕੇ ਬਿਖੈ ਏਕ ਪਠਾਨੀ ਨਾਰ ।
ਬੈਰਮ ਖ" ਤਾ ਕੋ ਰਹੈ ਭਰਤਾ ਅਤਿ ਸੁਭ ਕਾਰ । ੧ ।

Dohra

marag johde ke bikhe ek pathani nar.
beram khan ta ko rahe bharta ati subh kar. (1)

ਤਵਨ ਪਠਾਨੀ ਕੋ ਹੁਤੋ ਨਾਮ ਗੋਹਰਾ ਰਾਇ ।
ਜਾਨੁ ਕਨਕ ਕੀ ਪੁਤ੍ਰਿਕਾ ਬਿਧਨਾ ਰਚੀ ਬਨਾਇ । ੨ ।
tawan pathani ko huto naam gohra rayi.
jan kanak ki putrika bidhna rachi banayi. (2)

ਅਰਿ ਬਲੁ ਕੈ ਆਵਤ ਭਏ ਤਾ ਪੈ ਅਤਿ ਦਲ ਜੋਰਿ ।
ਦੈ ਹੈ ਯਾਹਿ ਨਿਕਾਰਿ ਕੈ ਲੈਹੈ ਦੇਸ ਮਰੋਰਿ । ੩ ।
ar bal ke avat bhaye ta pe at dal jor.
de hai yahi nikar ke lehe des maror. (3)

The attendant against whom she had backbited (carried tales) was called by the Raja and was beaten with many lashes but she did not murmur at all. (5)

Even after getting much beating she would not agree and the Raja thought her to be very stubborn. When during the night they were talking about the day (they were talking of keeping her hands on red hot iron plate) she managed to run away at midnight. (6)

The Raja sent his men to catch hold of her and then locked her inside a cell (small room). She was given poisoned food and done away with (killed). (7)(1)

Here the ninety-fifth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (95-1683)(Contd)

Couplet :

There was a Pathan woman in Marag clan and her husband was Bairam Khan who was a virtuous person. (1)

The Pathan woman was called Gohra Rai and it appeared she was moulded by the Lord Creator like a golden puppet. (2)

The enemy attacked him (by collecting) with a huge army and with great strength, with the objective of usurping his kingdom by throwing him out. (3)

Chopaiee :

ਚੌਪਈ

ਦੁਤ ਤਬੈ ਬੈਰਮ ਪਹਿ ਆਯੋ । ਤਾ ਕੋ ਅਧਿਕ ਰੋਸ ਉਪਜਾਯੋ ।
ਬੈਠਿਯੋ ਕਹਾ ਦੇਵ ਕੇ ਖੋਏ । ਤੋ ਪੈ ਕਰੇ ਆਰਬਿਨ ਢੋਏ । ੪ ।

Chopaiee

doot tabai beram peh ayo. ta ko adhik ros upjayo.
bethiyo kaha dev ke khoye. to pe kare arbin dhoye. (4)

ਬੈਰਮ ਅਧਿਕ ਬਚਨ ਸੁਨਿ ਡਰਿਯੋ । ਆਪੁ ਭਜਨ ਕੋ ਸਾਮੋ ਕਰਿਯੋ ।
ਤਦ ਚਲਿ ਤੀਰ ਪਠਾਨੀ ਆਈ । ਤਾ ਸੋ ਕਹਿਯੋ ਸੁ ਚਹੈ ਸੁਨਾਈ । ੫ ।

beram adhik bachan sun dariyo. aap bhajan ko samo kariyo.
tad chal teer pathani ayi. ta so kahiyo su chaho sunayi. (5)

ਦੋਹਰਾ

ਤੋਰ ਪਿਤਾ ਐਸੇ ਹੁਤੋ ਜਾ ਕੋ ਜਗ ਮੈ ਨਾਮ ।
ਤੂ ਕਾਤਰ ਐਸੋ ਭਯੋ ਛਾਡਿ ਚਲਿਯੋ ਸੰਗਾਮ । ੬ ।

Dohra

tor pita aise huto ja ko jag me naam.
tu katar aiso bheyo chhad chaliyo sangram. (6)

ਚੌਪਈ

ਅਪਨੀ ਪਗਿਯਾ ਮੋ ਕਹ ਦੀਜੈ । ਮੇਰੀ ਪਹਿਰ ਇਜਾਰਹਿ ਲੀਜੈ ।
ਜਬ ਮੈ ਸਸਤ੍ਰ ਤਿਹਾਰੋ ਧਰਿਹੈ । ਟੂਕ ਟੂਕ ਬੈਰਿਨ ਕੇ ਕਰਿਹੈ । ੭ ।

Chopaiee

apni pagiya mo keh deeje. meri pehar ijhar leeje.
jab mai saster tiharo dhariho. tuk tuk berin ke kariho. (7)

ਯੋ ਕਹਿ ਪਤਿਹਿ ਭੋਹਰੇ ਦੀਨੋ । ਤਾ ਕੈ ਛੀਨਿ ਆਯੁਧਨ ਲੀਨੋ ।
ਸਸਤ੍ਰ ਬਾਧਿ ਨਰ ਭੇਖ ਬਨਾਯੋ । ਪਹਿਰਿ ਕਵਚ ਦੁੰਦਤੀ ਬਜਾਯੋ । ੮ ।

yo keh patihi bohre deeno. ta ke cheen ayudhan leeno.
sastar badh nar bhekh banayo. pehar kawach dundti bajayo. (8)

ਦੋਹਰਾ

ਸੈਨ ਸਕਲ ਲੈ ਕੈ ਚੜੀ ਸੁਰਨ ਸਕਲ ਜਤਾਇ ।
ਬੈਰਮ ਖ" ਮੁਹਿ ਭ੍ਰਿਤ ਕੋ ਬੀਰਾ ਦਯੋ ਬੁਲਾਇ । ੯ ।

Dohra

sain sakal le ke chari sooran sakal jatayi.
beram khan muhi bhrit ko beera deyo bulayi. (9)

Chopaiee

Then the emissary came to Bairam Khan and made him enraged greatly. The emissary said, "O People cursed by God ! Why are you sitting idle ? You have been invaded by the forces of Arab countries." (4)

Bairam Khan got frightened by hearing the news and made plans of running away from the land. The Pathan woman came to him. Whatever she said, I would like to relate that now. (5)

Couplet :

"Your father was so brave that he was famous in the world for his bravery, whereas you are such a coward that you want to flee from the battle front." (6)

Chopaiee

"You hand over your turban to me and wear my trousers (Salwar). When I will wear your arms and weapons, I will cut the enemy into pieces." (7)

"Having said this she placed her husband in an underground cell and snatched all his weapons. That Pathan woman dressed up like a male and wearing coat of arms (protective covering) (played) beat the battle drums" (8)

Couplet :

With the whole army at her back the Pathan woman launched an attack and told the warriors that Bairam Khan had told (ordered) this slave of his, to fight out this battle. (9)

ਚੌਪਈ

ਸੈਨਾ ਸਕਲ ਸੰਗ ਲੈ ਧਾਈ । ਬਾਧੇ ਗੋਲ ਸਾਮੁਹੇ ਆਈ ।
ਬੈਰਮ ਖ" ਇਕ ਭ੍ਰਿਤ ਪਠਾਯੋ । ਮੋ ਕਹ ਜੀਤਿ ਤਬ ਆਗੇ ਜਾਯੋ । ੧੦ ।

Chopaiee

saina sakal sang le dhayi. badhe gol samuhe ayi.
beram khan ik bhrith pathayo. mo keh jeet agai jayo. (10)

ਯੋ ਸੁਨਿ ਸੂਰ ਸਕਲ ਰਿਸ ਭਰੇ । ਭਾਤਿ ਭਾਤਿ ਕੈ ਆਯੁਧ ਧਰੇ ।
ਤਾ ਕੋ ਘੇਰਿ ਦਸੋ ਦਿਸਿ ਆਏ । ਤਾਨਿ ਕਮਾਨਨ ਬਾਨ ਚਲਾਏ । ੧੧ ।

yo sun sur sakal ris bhare. bhati bhati ke ayudh dhare.
ta ko gher daso disi aye. taan kamanan ban chalaye. (11)

ਦੋਹਰਾ

ਅਸਿ ਫਾਸੀ ਧਰਿ ਸਿਪਰ ਲੈ ਗੁਰਜ ਗੁਫਨ ਲੈ ਹਾਥ ।
ਗਿਰਿ ਗਿਰਿ ਗੇ ਜੋਧਾ ਧਰਨਿ ਬਿਧੈ ਬਰਛਿਯਨ ਸਾਥ । ੧੨ ।

Dohra

as phasi dhar sidhar le guraj guphan le hath.
gir gir ge jpdha dharan bidhe barchiyan sath. (12)

ਭੁਜੰਗ ਛੰਦ

ਲਏ ਹਾਥ ਸੈਥੀ ਅਰਬ ਖਰਬ ਧਾਏ । ਬੰਧੇ ਗੋਲ ਹਾਠੇ ਹਠੀ ਖੇਤ ਆਏ ।
ਮਹਾ ਕੋਪ ਕੈ ਬਾਲ ਕੋ ਤੀਰ ਢੁਕੇ । ਦੁਹੂ ਓਰ ਤੋ ਮਾਰ ਹੀ ਮਾਰਿ ਕੁਕੇ । ੧੩ ।

Bhujang Chhand

laye hath sethi arab kharab dhaye. bandhe gol hathe hathi khet aye.
maha kop ke bal ko teer dhuke. duhun or to mar hi maar kuke. (13)

ਸਵੈਯਾ

ਛੋਰਿ ਨਿਸਾਸਨ ਕੇ ਫਰਰੇ ਭਟ ਢੋਲ ਢਮਾਕਨ ਦੈ ਕਰਿ ਢੁਕੇ ।
ਢਾਲਨ ਕੋ ਗਹਿ ਕੈ ਕਰ ਭੀਤਰ ਮਾਰ ਹੀ ਮਾਰਿ ਦਸੋ ਦਿਸਿ ਕੁਕੇ ।
ਵਾਰ ਅਪਾਰ ਬਹੇ ਕਈ ਬਾਰ ਗਏ ਛੁਟਿ ਕੰਚਨ ਕੋਟਿ ਕਨੁਕੇ ।
ਲੋਹ ਲੁਹਾਰ ਗੜੈ ਜਨੁ ਜਾਰਿ ਉਠੈ ਇਕ ਬਾਰਿ ਤਿਨਾਰਿ ਭਭੁਕੇ । ੧੪ ।

Swaiyya

chor nisan ke pharre bhat dhol dhamakan de kar dhuke.
dhalan ko geh ke kar bhetar mar hi mar daso disi kuke.
war apar bahe kayi bar gaye chuti kanchan kot kanuke.
loh luhar gadai jan jar uthe ik bar trinar bhabhuke. (14)

Chopaiee :

She attacked the enemy taking the command of the whole army and making a round (circle) of the troops, confronted the enemy and told the enemy that Bairam Khan had ordered his slave to fight this battle, so you could advance further only after defeating my forces.” (10)

All the warriors were filled with rage on hearing this news and armed themselves, with various weapons and she was surrounded from all sides and then shot the arrows from their stretched bows. (11)

Couplet :

They were armed with swords, noose, shields, maces and gufaw etc. The warriors pierced with spears were falling on the ground. (12)

Bhujang Chhand :

Taking their swords and bayonets the warriors in millions launched the attack and stubborn warriors encircled the enemy in the battlefield. With great wrathfulness they came towards the woman (leader) and from both sides cries of ‘Kill Them’ were being heard. (13)

Swaiyya

By fluttering their banners on the flags, the warriors were advancing by beating the drums. Holding their shields in hands they were shouting ‘Kill Them’, ‘Kill the enemy’. Many attacks had been launched and the golden like bodies of warriors were blown up in the form of sparks. It appeared as if the iron smith had heated the iron to red-hot and then by beating it (to form a desired shape) sparks were rising from the fire. (14)

ਭੁਜੰਗ ਛੰਦ

ਗੁਰਿਏ ਖੇਲ ਮਹਮੰਦਿਲੇ ਜਾਕ ਧਾਏ । ਦਓਜਈ ਅਫਰੀਦੀਏ ਕੋਪਿ ਆਏ ।
ਹਠੇ ਸੂਰ ਲੋਦੀ ਮਹਾ ਕੋਪ ਕੈ ਕੈ । ਪਰੇ ਆਨਿ ਕੈ ਬਾਦਵਾਰੀਨ ਲੈ ਕੈ । ੧੫ ।

Bhujang Chhand

guriye khel mahamdile jak dhaye. dayojayi afridiye kop aye.
hathai sur lodi maha kop ke ke. pare aan ke badvarin le ke. (15)

ਪਰੀ ਬਾਦਵਾਰੀਨ ਕੀ ਮਾਰਿ ਭਾਰੀ । ਗਏ ਜੁਝਿ ਜੋਧਾ ਬਡੇਈ ਹੰਕਾਰੀ ।
ਮਹਾ ਮਾਰਿ ਬਾਨਨ ਕੀ ਗਾੜ ਐਸੀ । ਮਨੋ ਕੁਆਰ ਕੇ ਮੇਘ ਕੀ ਬ੍ਰਿਸਟਿ ਜੈਸੀ । ੧੬ ।
pari badvarin ki mar bhari. gaye jujh jodha badeyi hankari.
maha mar banan ki garh aisi. mano kuyar ke megh ki brisat jaisi. (16)

ਪਰੇ ਆਨਿ ਜੋਧਾ ਚਹੁ ਓਰ ਭਾਰੇ । ਮਹਾ ਮਾਰ ਹੀ ਮਾਰਿ ਐਸੇ ਪੁਕਾਰੇ ।
ਤਹੇ ਨਾਹਿ ਛਤ੍ਰੀ ਛਕੇ ਛੈਭ ਐਸੇ । ਮਨੋ ਸਾਚ ਸ੍ਰੀ ਕਾਲ ਕੀ ਜਾਲ ਜੈਸੇ । ੧੭ ।
parai aan jodha chahun aur bhare. maha mar hi mari aise pukare.
tahe nahi chatri chake chhob aise. mano sach sri kal ki jawal jaise. (17)

ਧਏ ਅਰਬ ਆਛੇ ਮਹਾ ਸੂਰ ਭਾਰੀ । ਕਰੈ ਤੀਨਹੁ ਲੋਕ ਜਿਨ ਕੋ ਜੁਹਾਰੀ ।
ਲਏ ਹਾਥ ਤਿਰਸੂਲ ਐਸੇ ਕੁਮਾਵੈ । ਮਨੋ ਮੇਘ ਮੈ ਦਾਮਨੀ ਦਮਕਿ ਜਾਵੈ । ੧੮ ।
dhaye arab ache maha sur bhari. kare teenhun lok jin ko juhari.
lai hath trisul aiso bharmave. mano megh me dasni damak javai. (18)

ਚੌਪਈ

ਧਾਏ ਬੀਰ ਜੌਰਿ ਦਲ ਭਾਰੀ । ਬਾਨਾ ਬਧੇ ਬਡੇ ਹੰਕਾਰੀ ।
ਤਾਨ ਧਨਹਿਯਨ ਬਾਨ ਚਲਾਵੈ । ਆਧੇ ਗੋਲ ਸਾਮੁਹੇ ਆਵੈ । ੧੯ ।

Chopaiee

dhaye beer jor dal bhari. bana badhe badai hankari.
tan dhanian ban chalave. adhe gol samuhe avai. (19)

ਜਬ ਅਬਲਾ ਵਹ ਨੈਨ ਨਿਹਾਰੇ । ਭਾਤਿ ਭਾਤਿ ਕੇ ਸਸਤ੍ਰ ਪੁਹਾਰੇ ।
ਮੁੰਡ ਜੀਘ ਬਾਹਨ ਬਿਨੁ ਕੀਨੇ । ਪਠੈ ਧਾਮ ਜਮ ਕੇ ਸੋ ਦੀਨੇ । ੨੦ ।
jab abla veh nain nihare. bhat bhat ke sastar parhare.
mund jung bin keenai. pathaye dham jum ke so deenai. (20)

ਜੁਝਿ ਅਨੇਕ ਸੁਭਟ ਰਨ ਗਏ । ਹੈ ਗੈ ਰਖੀ ਬਿਨਾ ਅਸਿ ਭਏ ।
ਜੁਝੈ ਬੀਰ ਖੇਤ ਭਟ ਭਾਰੀ । ਨਾਚੇ ਸੂਰ ਬੀਰ ਹੰਕਾਰੀ । ੨੧ ।
joojh anek subhat run gaye. hai ge rakhi bina as bhaye.
joojhe beer khet bhat bhari. nache soor beer hanjari. (21)

Bhujang Chhand :

Many warriors of various castes including Gurai khel, mehmodilai, Doujeaiee etc getting furious with rage, had joined the battle. Many stubborn warriors getting enraged with swords in hands had invaded in strength. (15)

Chopaiee :

The swords were being used in great numbers and man)' proud warriors had been killed (in battle). The arrows were being shot (in continuous showers) like the heavy rain in the month of Asuj (September). (16)

The warriors had stormed the battlefield from all four sides in large numbers. By shouting 'kill the enemy', they were making lot of noise. The Kashatriyas were not relenting from the battlefield as they were getting into frenzy (behaviour) as if it were the flame of dooms-day in fact (in truth). (17)

The great warriors of Arabic lands had started off, whom people of the three worlds were saluting. They were wielding their tridents so nicely as if lightning was seen shining among the clouds. (18)

Chopaiee :

With a huge formation the warriors had launched another attack suddenly and had pierced some proud warriors with the arrows. They were shooting arrows by stretching their bows and the warriors came in circles to face the enemy. (19)

When the Pathan woman would glance them with her eyes, she would use many types of weapons (of various kinds). She would dispatch them to hell (sans) without their arms, legs and heads. (20)

Many proud warriors had died fighting in the battlefield and some were moving without their elephants, horses, chariots and swords. Many mighty warriors had been killed in the battlefield, while some proud warriors were (dancing) jumping around. (21)

ਦੋਹਰਾ

ਲਗੇ ਬਿਣਨ ਕੇ ਸੁਰਮਾ ਪਰੇ ਧਰੀਨ ਪੈ ਆਇ ।
ਗਿਰ ਪਰੇ ਉਠਿ ਪੁਨਿ ਲਰੇ ਅਧਿਕ ਹਿਦੈ ਕਰਿ ਚਾਇ । ੨੨ ।

Dohra

lagai birnan ke surma pare dharin pe ayi.
gir parai uthi pun larai adhik hirde kar chayi. (22)

ਭੁਜੰਗ ਛੰਦ

ਕਿਤੇ ਗੋਫਨੈ ਗੁਰਜ ਗੋਲੇ ਉਭਾਰੈ । ਕਿਤੇ ਚੰਦ ਤਿਸੁਲ ਸੈਥੀ ਸੰਭਾਰੈ ।
ਕਿਤੇ ਪਰਘ ਫਾਸੀ ਲਏ ਹਾਥ ਡੋਲੈ । ਕਿਤੇ ਮਾਰ ਹੀ ਮਾਰਿ ਕੈ ਬੀਰ ਬੋਲੈ । ੨੩ ।

Bhujang Chhand

kite gophane guraj gole ubhare. kite chander trisul saethi sambhare.
kite paragh phasi laye hath dole. kite mar hi mari ke beer bole. (23)

ਦੋਹਰਾ

ਅਤਿ ਚਿਤ ਕੋਪ ਬਢਾਇ ਕੈ ਸੁਰਨ ਸਕਲਨ ਘਾਇ ।
ਜਹਾ ਬਾਲਿ ਠਾਢੀ ਹੁਤੀ ਤਹਾ ਪਰਤ ਭੇ ਆਇ । ੨੪ ।

Dohra

at chit kop badayi ke suran saklan ghayi.
jaha bali thadi hut taha parat bhe ayi. (24)

ਚੌਪਈ

ਕਿਚਪਚਾਇ ਜੋਧਾ ਸਮੁਹਾਵੈ । ਚਟਪਟ ਸੁਭਟ ਬਿਕਟ ਕਟਿ ਜਾਵੈ ।
ਜੂਝਿ ਪ੍ਰਾਨ ਸਨਮੁਖ ਜੇ ਦੇਹੀ । ਡਾਰਿ ਬਿਵਾਨ ਬਰੰਗਨਿ ਲੇਹੀ । ੨੫ ।

Chopaiee

kichpichaye jodha samuhave. chatpat subhat bikat kat jave.
joojh pran manmukh je dehi. dar bivan barangan lehi. (25)

ਦੋਹਰਾ

ਜੇ ਭਟ ਆਨਿ ਅਪਛਰਨਿ ਲਏ ਬਿਵਾਨ ਚੜਾਇ ।
ਤਿਨਿ ਪ੍ਰੀਤ ਔਰ ਨਿਹਾਰਿ ਕੈ ਲਰਤੁ ਸੂਰ ਸਮੁਹਾਇ । ੨੬ ।

Dohra

je bhat aan apchran lai bivam charayi.
tin prati aur nihar ke larat soor samuhayi. (26)

Couplet :

Being wounded some warriors had fallen on the ground; afterwards they had got up again and started fighting. (22)

Bhujang Chhand :

Some warriors were using maces, gofanais and bombs while elsewhere arrows with (moon like) chander mukhi symbols, tridents and bayonets were being handled, some were holding in hands weapons like parag and noose while somewhere warriors were shouting "kill them, kill the enemy." (23)

Couplet :

Getting furious with rage and after killing many warriors, they returned to the place, where Pathan woman was standing. (24)

Chopaiee :

With gnashing their teeth, the warriors would face each other and the stubborn warriors get cut into pieces soon. Those of the warriors, who face death with courage, facing enemy, were taken by fairies in their heavenly chariots to heaven. (25)

Couplet :

On seeing these warriors being taken by fairies in their chariots, then many more warriors fought similarly facing the enemy. (26)

ਭੁਜੰਗ ਛੰਦ

ਚਹੂੰ ਓਰ ਤੇ ਚਾਵਡੈ ਚੀਤਕਾਰੀ । ਰਹੇ ਗਿਧ ਆਕਾਸ ਮੰਡਰਾਇ ਭਾਰੀ ।
ਲਗੇ ਘਾਇ ਜੋਧਾ ਗਰੇ ਭੂਮਿ ਭਾਰੇ । ਐਸੀ ਭਾਤਿ ਝੁਮੇ ਮਨੋ ਮਤਵਾਰੇ । ੨੭ ।

Bhujang Chhand

chahun aur te chavade chitkari. rahe gidh akas mandraye bhari.
lagai ghaye jodha gare bhumi bhare. aise bhati jhume mano matvare. (27)

ਪਰੀ ਬਾਨ ਗੋਲਾਨ ਕੀ ਭੀਰ ਭਾਰੀ । ਬਹੈ ਤੀਰ ਤਰਵਾਰਿ ਕਾਤੀ ਕਟਾਰੀ ।
ਹਠੈ ਐਠਯਾਰੇ ਮਹਾਬੀਰ ਧਾਏ । ਬਧੇ ਗੋਲ ਗਾੜੇ ਚਲੇ ਖੇਤ ਆਏ । ੨੮ ।

pari ban golan ki bheer bhari. bahe tere tarwar kati katari.
hathaye atheyare mahabeer dhaye. badhe gol gadaye chale khet aye. (28)

ਗੁਰਿਯਾ ਖੇਲ ਮਹਮੰਦਿ ਲੇਜਾਕ ਮਾਰੇ । ਦਓਜਈ ਅਫਰੀਤਿ ਲੋਦੀ ਸੰਘਾਰੇ ।
ਬਲੀ ਸੂਰ ਨਯਾਜੀ ਐਸੀ ਭਾਤਿ ਕੂਟੇ । ਚਲੇ ਭਾਜ ਜੋਧਾ ਸਭੈ ਸੀਸ ਫੂਟੇ । ੨੯ ।

guria khel mahanmad lejak mare. daujayi afrit lodhi sanghare.
bali soor nayazi aisi bhati kute. chale bhaj jodha sabhe sees phute. (29)

ਸਵੈਯਾ

ਸੂਰ ਗਏ ਕਟਿ ਕੈ ਝਟ ਦੈ ਤਬ ਬਾਲ ਕੁਪੀ ਹਥਿਆਰ ਸੰਭਾਰੇ ।
ਪਟਿਸ ਲੋਹ ਹਥੀ ਪਰਮੇ ਇਕ ਬਾਰ ਹੀ ਬੈਰਨਿ ਕੇ ਤਨ ਝਾਰੇ ।
ਏਕ ਲਰੇ ਇਕ ਹਾਰਿ ਟਰੇ ਇਕ ਦੇਖਿ ਡਰੇ ਮਰਿ ਗੇ ਬਿਨੁ ਮਾਰੇ ।
ਬੀਰ ਕਰੋਰਿ ਸਰਾਸਨ ਛੋਰਿ ਤਿਨਾਨ ਕੋ ਤੋਰਿ ਸੁ ਆਨਨ ਡਾਰੇ । ੩੦ ।

Swaiyya

sur gaye kat ke jhut de tab bal kupu hathiyar sambhare.
patas loh hathi parme ik bar hi berin ke tan jhare.
ek lare ik hari tare ik dekh dare mar ge bin mare.
beer karor sarasan chor trinan ko tor su anan dare. (30)

ਚੌਪਈ

ਕੋਪੇ ਅਰਿ ਬਿਲੋਕਿ ਤਬ ਭਾਰੇ । ਦੁੰਦਭ ਚਲੇ ਬਜਾਇ ਨਗਾਰੇ ।
ਟੂਟੇ ਚਹੂੰ ਓਰ ਰਿਸਿ ਕੈ ਕੈ । ਭਾਤਿ ਭਾਤਿ ਕੇ ਆਯੁਧੁ ਲੈ ਕੈ । ੩੧ ।

Chopaiee

kop ar bilok tab bhare. dundabh chale bajai nagare.
tute chahun aur risi keke. bhati bhati ke ayudh le ke. (31)

Bhujang Chhand

The (kites) from all four sides were shrieking, while huge vultures were flying around in the sky. Some mighty warriors, on being wounded, had fallen on the ground They were reeling around, as if they were drunk. (27)

The bullets and arrows were being shot like a shower of rain. The swords, knives, daggers and arrows were in use largely. Great stubborn and proud warriors were attacking the enemy and had landed in the battlefield making circles. (28)

Many warriors belonging to different castes like Gurekhel, Mohamadi, Lejak, Doujee, afridis and lodis had been killed. The mighty Niazi warriors were beaten badly and the warriors with their heads thrown open were fleeing away. (29)

Swaiyya :

When the warriors being (cut) wounded were gone, then the Pathan woman taking up her arms, came fully enraged. She made an attack at one time with many weapons like parsai, patis and iron-fists on the enemy. Some were fighting, some accepted defeat and moved away, some were getting frightened on watching the warfare, while some others were being killed without facing death (by fright only). Millions of warriors casting aside their bows and (with small thorns in mouth) had accepted defeat. (30)

Chopaiee :

The enemy seeing all this got furious with rage and beating drums and lyres moved away and many warriors with various types of weapons and getting furious again launched an attack from all four sides. (31)

ਦੋਹਰਾ

ਬਜ਼ਬਾਨ ਬਿਛੁਆ ਬਿਸਿਖ ਬਰਸਿਯੋ ਸਾਰ ਅਪਾਰ ।
ਉਚ ਨੀਚ ਕਾਯਰ ਸੁਭਟ ਸਭ ਕੀਨੇ ਇਕ ਸਾਰ । ੩੨ ।

Dohra

bajarban bichya bisikh barsiyo sar apar.
uch neech kayar subhat sabh keenai ik saar. (32)

ਚੌਪਈ

ਐਸੀ ਭਾਤਿ ਖੇਤ ਜਬ ਪਰਿਯੋ । ਅਰਬ ਰਾਇ ਕੁਪਿ ਬਚਨ ਉਚਰਿਯੋ ।
ਯਾ ਕੋ ਜਿਯਤ ਜਾਨ ਨਹੀ ਦੀਜੈ । ਘੋਰਿ ਦਸੋ ਦਿਸਿ ਤੇ ਬਧੁ ਕੀਜੈ । ੩੩ ।

Chopaiee

aise bhat khet jab pariyo. arab rai koop bachan uchriyo.
ya ko jiyat jan nahi deejai. ghor daso disi te badhu keejai. (33)

ਅਰਬ ਰਾਇ ਕੁਪਿ ਬਚਨ ਉਚਾਰੇ । ਕੋਪੇ ਸੂਰਬੀਰ ਐਠਯਾਰੇ ।
ਤਾਨਿ ਕਮਾਨਨ ਬਾਨ ਚਲਾਏ । ਬੋਧਿ ਬਾਲ ਕੋ ਪਾਰ ਪਰਾਏ । ੩੪ ।

arab rai koop bachan uchare. kop soorbeer aithyare.
taan kamanan ban chalaye. bedh bal ko par paraye. (34)

ਦੋਹਰਾ

ਬੋਧਿ ਬਾਨ ਜਬ ਤਨ ਗਏ ਤਬ ਤਿਯ ਕੋਪ ਬਦਾਇ ।
ਅਮਿਤ ਜੁਧ ਤਿਹ ਠਾ ਕਿਯੋ ਸੋ ਮੈ ਕਹਤ ਬਨਾਇ । ੩੫ ।

Dohra

bedh baan jab gaye tab triye kop badayi.
amit judh the tha kiyo so me kehat banayi. (35)

ਚੌਪਈ

ਲਗੇ ਦੇਹ ਤੇ ਬਾਨ ਨਿਕਾਰੇ । ਤਨ ਪੁਨਿ ਵਹੈ ਬੈਰਿਯਨ ਮਾਰੇ ।
ਜਿਨ ਕੀ ਦੇਹ ਘਾਵ ਦਿੜ ਲਾਗੇ । ਤੁਰਤ ਬਰੰਗਨਿਨ ਸੋ ਅਨੁਰਾਗੇ । ੩੬ ।

Chopaiee

lage deh te baan nikare. tan pun vahe beriyan mare.
jin ki deh ghay drir lage. turat brangnin so anurage. (36)

ਐਸੀ ਭਾਤਿ ਬੀਰ ਬਹੁ ਮਾਰੇ । ਬਾਜੀ ਕਰੀ ਰਬੀ ਹਨਿ ਡਾਰੇ ।
ਤੁਮਲ ਜੁਧ ਤਿਹ ਠਾ ਅਤਿ ਮਚਿਯੋ । ਏਕ ਸੂਰ ਜੀਯਤ ਨਹ ਬਚਿਯੋ । ੩੭ ।

aisi bhati beer bahu mar. baji kari rakhi han dare.
tumal judh teh tha at machiyo. ek soor jiyat neh bachiyo. (37)

Couplet :

The weapons like Bajas ban, scorpion like weapon and arrows were used in great numbers (iron load was hurled) so that all high and low cowards and warriors were brought to the same level (by death). (32)

Chopaice :

When the battle was raging so fiercely then the Arab ruler in great fury said, "Let us not allow them to go back alive and kill them by surrounding them from all corners." (33)

When the Arab Raja uttered these words in wrathfulness, on hearing those words, the egoistic warriors became more furious. So they shot arrows by stretching their bows fully, which pierced the Pathan lady and passed through her body. (34)

Couplet :

When the arrows passed through her body piercing it, she became furious with rage in her mind and fought furiously. "Now I am going to describe that detail." (35)

Chopaice :

She pulled out those arrows and then shot back the same arrows at the enemy. Whosoever was hit by them was wounded badly and were killed (being wedded by fairies). (36)

Thus many warriors were killed. All those on elephants, horses and chariots were killed. A fierce and horrible battle raged there (took place) and not a single warrior was left alive. (37)

ਅਰਬ ਰਾਇ ਆਪਨ ਤਬ ਧਾਯੋ । ਆਨਿ ਬਾਲ ਸੋ ਜੂਝ ਮਚਾਯੋ ।
ਚਤੁਰ ਬਾਨ ਤਬ ਤ੍ਰਿਯਾ ਪ੍ਰਹਾਰੇ । ਚਾਰੋ ਅਸੁ ਮਾਰ ਹੀ ਡਾਰੇ । ੩੮ ।

arab rai apan tab dhayo. aan bal so joojh machayo.
chatur ban tab triya parhare. charo asav mar hi dare. (38)

ਪੁਨਿ ਚਥ ਕਾਟਿ ਸਾਰਥੀ ਮਾਰਿਯੋ । ਅਰਬ ਰਾਇ ਕੋ ਬਾਨ ਪ੍ਰਹਾਰਿਯੋ ।
ਮੋਹਿਤ ਕੈ ਤਾ ਕੋ ਗਹਿ ਲੀਨੋ । ਦੁੰਦਭਿ ਤਬੈ ਜੀਤਿ ਕੋ ਦੀਨੋ । ੩੯ ।

pun rath kat sarthi mariyo. arab rai ko ban parharyo.
mohit ke ta ko geh leeno. dundabhi tabai jeet ko deeno. (39)

ਤਾ ਕੋ ਬਾਧਿ ਧਾਮ ਲੈ ਆਈ । ਭਾਤਿ ਭਾਤਿ ਸੋ ਦਰਬੁ ਲੁਟਾਈ ।
ਜੈ ਦੁੰਦਭੀ ਦਾਰ ਪੈ ਬਾਜੀ । ਗ੍ਰਿਹ ਕੇ ਲੋਕ ਸਕਲ ਭੇ ਰਾਜੀ । ੪੦ ।

ta ko badh le ayi. bhati bhati so darab lutayi.
jo dundhbi davar pe baji. greh ke lok sakal bhe raji. (40)

ਕਾਦਿ ਭੋਹਰਾ ਤੇ ਪਤਿਹਿ ਦੀਨੋ ਸਤੁ ਦਿਖਾਇ ।
ਬਿਦਾ ਕਿਯੋ ਇਕ ਅਸੁ ਦੇ ਐ ਪਗਿਯਾ ਬਧਵਾਇ । ੪੧ । ੧ ।

kaad bhora te patihi deeno satar dikhayi.
bida kiyo ik asav de ayo pagiya badhvayi. (41) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਛਯਾਨਵੈ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੯੬ । ੧੭੨੪ । ਅਫਜੁੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
chhianavo charitar samapatam. Sat Subham sat. (96) (1724) aphjun.

ਦੋਹਰਾ

ਸਯਾਲਕੋਟ ਕੇ ਦੇਸ ਮੈ ਸਾਲਬਾਹਨ ਰਾਵ ।
ਖਟ ਦਰਸਨ ਕੋ ਮਾਨਈ ਰਾਖਤ ਸਭ ਕੋ ਭਾਵ । ੧ ।

Chopaiee

Sayalkot ke des mai salbahan rav.
khut darsan ko manayi rakhat sabh ko bhav. (1)

ਸ੍ਰੀ ਤ੍ਰਿਪਰਾਰਿ ਮਤੀ ਹੁਤੀ ਤਾ ਕੀ ਤ੍ਰਿਯ ਕੋ ਨਾਮ ।
ਭਜੈ ਭਵਾਨੀ ਕੋ ਸਦਾ ਨਿਸੁ ਦਿਨ ਆਠੋ ਜਾਮ । ੨ ।

Sri Triprari mati huti ta ki triye ke naam.
bhajai bhavani ko sada nis din atho jam. (2)

Then the Arab King came forward himself and fought the Pathan lady. Then the Pathan lady shot four arrows killing all his four horses. (38)

Then cutting the chariot (into pieces) she killed the charioteer and shot an arrow at the Arab King. He became unconscious and was caught and then she sounded the bugle (drum) of victory. (39)

She tied him up and brought him home and distributed wealth in plenty (squandered money). At her place, the victory drums were beating and all the household members were elated and happy. (40)

She brought out her spouse from the underground cell and showed him the enemy and bade him farewell by giving him a horse and giving a turban for tying. (40)(1)

Here the ninety-sixth episode of King's & Minister's dialogue regarding woman's Character from Charitar Pakhyani is completed. All is well. (96-1724)(Contd)

Couplet :

There was a Raja, by the name of Salbahan in the land of Sialkot, who accepted the version of six Shastras and was most affectionate to all the people. (1)

He had a wife, called Triprar Wati, who was worshipping the goddess Bhavani all the twenty-four hours (eight pehars). (2)

ਚੌਪਈ

ਯਹ ਜਬ ਭੇਦ ਬਿਕ੍ਰਮੈ ਪਾਯੋ । ਅਮਿਤ ਸੈਨ ਲੈ ਕੈ ਚੜਿ ਧਾਯੋ ।
ਨੈਕੁ ਸਾਲਬਾਹਨ ਨਹਿ ਡਰਿਯੋ । ਜੋਰਿ ਸੂਰ ਸਨਮੁਖ ਹੈ ਲਰਿਯੋ । ੩ ।

Chopaiee

yeh jab bhed bikrame payo. amit sain le ke char dhayo.
kek salbahan nahi dariyo. jor soor manmukh haiv lariyo. (3)

ਦੋਹਰਾ

ਤਬ ਤਾ ਸੋ ਸ੍ਰੀ ਚੰਡਿਕਾ ਐਸੇ ਕਹਿਯੋ ਬਨਾਇ ।
ਸੈਨ ਮਿਤਕਾ ਕੀ ਰਚੋ ਤੁਮ ਮੈ ਦੇਉ ਜਿਯਾਇ । ੪ ।

Dohra

tab ta so Sri Chandika aise kahiyo banayi.
sain mitarka ki racho tum me deyo jiyayi. (4)

ਚੌਪਈ

ਜੋ ਜਗਮਾਤ ਕਹਿਯੋ ਸੋ ਕੀਨੋ । ਸੈਨ ਮਿਤਕਾ ਕੀ ਰਚਿ ਲੀਨੋ ।
ਕ੍ਰਿਪਾ ਦ੍ਰਿਸਟਿ ਸ੍ਰੀ ਚੰਡਿ ਨਿਹਾਰੇ । ਜਗੇ ਸੂਰ ਹਥਿਆਰ ਸੰਭਾਰੇ । ੫ ।

Chopaiee

jo jagmat kahiyo so keeno. sain mitrka ki rach leno.
kirpa dristi Sri Chandi nihare. jage soor hathiyar sambhare. (5)

ਦੋਹਰਾ

ਮਾਟੀ ਤੇ ਮਰਦ ਉਪਜੇ ਕਰਿ ਕੈ ਕੁਧ ਬਿਸੇਖ ।
ਹੈ ਗੈ ਰਥ ਪੈਦਲ ਘਨੇ ਨਿਪ ਉਠਿ ਚਲੇ ਅਨੇਕ । ੬ ।

Dohra

mati te mard upje kar ke karudh bisekh.
hai ge hath paidal ghane nrip uth chale anek. (6)

ਚੌਪਈ

ਗਹਿਰੇ ਨਾਦ ਨਗਰ ਮੈ ਬਾਜੇ । ਗਹਿ ਗਹਿ ਗੁਰਜ ਗਰਬਿਯਾ ਗਾਜੇ ।
ਟੁਕ ਟੁਕ ਭਾਖੇ ਜੋ ਹੈ ਹੈ । ਬਹੁਰੇ ਫੇਰਿ ਧਾਮ ਨਹਿ ਜੈ ਹੈ । ੭ ।

Chopaiee

gahire nad nagar me baje. geh geh guraj garbya gaje.
tuk tuk bhakhe jo haiv hai. bahuro pher dham nahi jehe. (7)

Chopaiee :

When Bilcram came to know about this secret, then he came along with a huge army to invade. Salbahan was not at all afraid of him and collecting his warriors fought against him bravely. (3)

Couplet :

Then (goddess) Chandika spoke to him like this. "You make an army out of mud (Earth) and I will provide life in it." (4)

Chopaiee :

Whatever goddess Chandika had said was enacted accordingly by her. The Raja made an army out of mud; when Chandika glanced at them with grace, all those warriors got ready with their weapons. (5)

Couplet :

The warriors were created from mud, who were furious with rage. Many horses, elephants, chariots and infantry men along with many Rajas got up and moved further. (6)

Chopaiee :

The town was agog with noisy music and proud warriors started roaring (thundering) holding their maces. They were saying, "even if we get smitten into pieces, we will not come back home." (cowardly). (7)

ਦੋਹਰਾ

ਯਹੈ ਮੰਤ੍ਰ ਕਰਿ ਸੂਰਮਾ ਪਰੇ ਸੈਨ ਮੈ ਆਇ ।
ਜੋ ਬਿਕ੍ਰਮ ਕੋ ਦਲੁ ਹੁਤੋ ਸੋ ਲੈ ਚਲੇ ਉਠਾਇ । ੮ ।

Dohra

yahe mantrar kar soorma pare sain se ayi.
jo bikram ko dal huto so le chale uthaye. (8)

ਭੁਜੰਗ ਛੰਦ

ਰਖੀ ਕੋਟਿ ਕੂਟੇ ਕਰੀ ਕੋਰਿ ਮਾਰੈ । ਕਿਤੇ ਸਾਜ ਐ ਰਾਜ ਬਾਜੀ ਬਿਦਾਰੈ ।
ਘਨੇ ਘੁਮਿ ਜੋਧਾ ਤਿਸੀ ਭੁਮਿ ਜੁਝੇ । ਕਹਾ ਲੋ ਗਨੋ ਮੈ ਨਹੀ ਜਾਤ ਬੁਝੇ । ੯ ।

Bhujang Chhand

rakhi kot kute kari karori mare. kite saaj auo raj baji bidare.
ghane ghoom jodha tisi bhoomo jujhe. kaha lo gano me nahi jat bujhe. (9)

ਰੂਆਲ ਛੰਦ

ਅਮਿਤ ਸੈਨਾ ਲੈ ਚਲਿਯੋ ਤਹ ਆਪੁ ਰਾਜਾ ਸੰਗ ।
ਜੋਰਿ ਕੋਰਿ ਸੁ ਬੀਰ ਮੰਤ੍ਰੀ ਸਸਤ੍ਰ ਧਾਰਿ ਸੁਰੰਗਿ ।
ਸੂਲ ਸੈਥਿਨ ਕੇ ਲਗੇ ਅਰੁ ਬੇਧਿ ਬਾਨਨ ਸਾਥ ।
ਜੁਝਿ ਜੁਝਿ ਗਏ ਤਹਾ ਰਨ ਭੁਮਿ ਮਧਿ ਪ੍ਰਮਾਥ । ੧੦ ।

Ruaal Chhand

amit sena lai chaliyo the aap raja sang.
jor kori su beer mantri saster dhar surang.
sool saithan ke lage aro bedh banan sath.
jujh jujh gaye taha ran bhoomi madh parmarth. (10)

ਭੁਜੰਗ ਛੰਦ

ਜਗੇ ਜੰਗ ਜੋਧਾ ਦਏ ਜੁਝਿ ਭਾਰੈ । ਕਿਤੇ ਭੁਮਿ ਘੁਮੇ ਸੁ ਮਨੋ ਮਤਵਾਰੈ ।
ਕਿਤੇ ਮਾਰ ਹੀ ਮਾਰਿ ਐਸੇ ਪੁਕਾਰੈ । ਕਿਤੇ ਸਸਤ੍ਰ ਛੋਰੈ ਤ੍ਰਿਯਾ ਭੋਖ ਧਾਰੈ । ੧੧ ।

Bhujang Chhand

jage jung jodha daye jujh bhare. kite bhumi ghume su mano matvare.
kite mar hi mari aise pukare. kite saster chore triya bhekh dhare. (11)

ਜਬੈ ਆਨਿ ਜੋਧਾ ਚਹੀ ਘਾਤ ਗਜੇ । ਮਹਾ ਸੰਖ ਐ ਦੁੰਦਭੀ ਨਾਦ ਵਜੇ ।
ਪਰੀ ਜੋ ਅਭੀਤਾਨ ਕੀ ਭੀਰ ਭਾਰੀ । ਤਬੈ ਆਪੁ ਸ੍ਰੀ ਕਾਲਿਕਾ ਕਿਲਕਾਰੀ । ੧੨ ।
jab aan jodha chahun ghat gaje. maha sunkh ai dundhbi nad vajai.
pari jo abhitan ki bheder bhari. tabe aap Sri Kalika kilkari. (12)

Couplet :

Thus with this thought (of fighting) ingrained in then fully, the warriors launched a severe attack on Bikram's army and made the Bikram's troops to retreat. (8)

Bhujang Chhand :

Many charioteers were killed along with countless elephants and many royal horses with great embellishments were destroyed. Many warriors roaming in the battlefield died fighting. "I am unable to count these as they were countless." (9)

Ruaal Chhand :

Then the Raja came out with a huge army along with himself which included millions of warriors armed with weapons and other ornamental things. Many warriors, being hit with tridents, bayonets and arrows were being killed in the battlefield while lighting. (10)

Bhujang Chhand :

With the battle raging there, many warriors were killed and falling down, while reeling around like drunkards. Some were shouting "kill them, kill the enemy" Some warriors having given up their weapons, had dressed up like women (to save themselves). (11)

When the warriors thundered from all four corners and sounds of conch shells and great drums were heard and the fearless warriors had gathered in large numbers, then Kalika produced her own crackling sounds (joyful shrieks) (12)

ਤਹਾ ਆਪੁ ਲੈ ਰੁਦੁ ਭੈਰੂ ਬਜਾਯੋ । ਚਤਰ ਸਾਠਿ ਮਿਲਿ ਜੋਗਨੀ ਗੀਤ ਗਾਯੋ ।
ਕਹੂੰ ਕੋਪਿ ਕੈ ਡਾਕਨੀ ਹਾਕ ਮਾਰੈ । ਕਹੂੰ ਭੂਤ ਐ ਪ੍ਰੇਤ ਨਾਗੇ ਬਿਹਾਰੈ । ੧੩ ।
taha aap le rudar bheru bajayo. chatar sathi mil jogni geet gayo.
kahun kop ke dakni hak mare. kahun bhoot ao pret nage bihare. (13)

ਤੋਮਰ ਛੰਦ

ਤਬ ਬਿਕ੍ਰਮੈ ਰਿਸਿ ਖਾਇ । ਭਟ ਭਾਤਿ ਭਾਤਿ ਬੁਲਾਇ ।
ਚਿਤ ਮੈ ਅਧਿਕ ਹਠ ਠਾਨਿ । ਤਿਹ ਠਾ ਪਰਤ ਭੇ ਆਨਿ । ੧੪ ।

Tomar Chhand

tab bikram ris khayi. bhat bhati bhati bulayi.
chit me adhik huth thani. the tha parat bhe aani. (14)

ਅਤਿ ਤਹ ਸੁ ਜੋਧਾ ਆਨਿ । ਲਰਿ ਮਰਤ ਭੇ ਤਜਿ ਕਾਨਿ ।
ਬਾਜੰਤੁ ਕੋਟਿ ਬਜਾਇ । ਰਨ ਰਾਗ ਮਾਰੂ ਗਾਇ । ੧੫ ।
at teh su jodha aan. lar marat bhe taj kan.
bajantar kot bajayi. ran rag maru gayi. (15)

ਚੌਪਈ

ਆਨਿ ਪਰੇ ਤੇ ਸਕਲ ਨਿਬੇਰੇ । ਉਮਡੇ ਔਰ ਕਾਲ ਕੇ ਪ੍ਰੇਰੇ ।
ਜੇ ਚਲਿ ਦਲ ਰਨ ਮੰਡਲ ਆਏ । ਲਰਿ ਮਰਿ ਕੈ ਸਭ ਸੁਰਗ ਸਿਧਾਏ । ੧੬ ।

Chopaiee

aan pare te sakal nibere. umde aur kal ke parere.
je chal dal ran madal aye. lar mar ke sabh sawarg sidhaye. (16)

ਐਸੀ ਭਾਤਿ ਸੈਨ ਜਬ ਲਰਿਯੋ । ਏਕ ਬੀਰ ਜੀਯਤ ਨ ਉਬਰਿਯੋ ।
ਤਬ ਹਠਿ ਰਾਵ ਆਪਿ ਦੋਊ ਧਾਏ । ਭਾਤਿ ਭਾਤਿ ਬਾਦਿਤੁ ਬਜਾਏ । ੧੭ ।
aise bhati sen jab lariyo. ek beer jiyat na ubriyo.
tab hath rav aap deyo dhaye. bhati bhati badrit bajaye. (17)

ਤੁਰਹੀ ਨਾਦ ਨਫੀਰੀ ਬਾਜੀ । ਸੰਖ ਢੋਲ ਕਰਨਾਏ ਗਾਜੀ ।
ਭਾਤਿ ਭਾਤਿ ਮੋ ਘੁਰੋ ਨਗਾਰੇ । ਦੇਖਤ ਸੁਰ ਬਿਚਾਨ ਚੜਿ ਮਾਰੇ । ੧੮ ।
turhi naad nafiri baje. sunkh dhol karnaye gaji.
bhati bhati mo ghoru nagare. dekhat sur bichan char mare. (18)

ਜੋ ਬਿਕ੍ਰਮਾ ਤਿਹ ਘਾਇ ਚਲਾਵੈ । ਆਪਿ ਆਨਿ ਸ੍ਰੀ ਚੰਡਿ ਬਚਾਵੈ ।
ਤਿਹ ਬਿਣ ਏਕ ਲਗਨ ਨਹਿ ਦੇਵੈ । ਸੇਵਕ ਜਾਨਿ ਰਾਖਿ ਕੈ ਲੇਵੈ । ੧੯ ।
jo bikram the ghayi chalave. aap aan Sri Chandi bachave.
the brin ek lagan nahi deve. sevak jaan rakh ke leve. (19)

Shiva also came there with the beating of his small drum and sixty four fairies joined together to sing songs. Some-where the evil-spirits being furious, were showing their pride while the ghosts and evil spirits were moving naked elsewhere. (13)

Tomar Chhand :

When Bikram, being enraged .sent for his different warriors (of various types), they collected together at that place with great stubborn attitude. (14)

Many warriors without caring for anyone else, were fighting to death, many musical sounds were being produced and the song of Maru Rag (song of death) was being sung. (15)

Choprice :

Whosoever attacked were killed forthwith and some others invited by the god of death also joined there with zeal. Those who came to the battlefield, died fighting and went to heavens. (16)

When the armies fought,,then not a single warrior was left alive. Then both the Rajas with stubbornness came forward with the sound of different types of music. (17)

Many musical instruments like clarionets, instruments and nafiris were played and coach shells, drums and battle-drums roared. Many types of war music was being produced errand to watch the fun ail the gods came there in their heavenly chariots. (18)

Whatever attacks Bikram was launching against him, were saved by Chandika (goddess) herself and not a single wound was inflicted on him. She would ; protect him as her slave (devotee). (19)

ਦੋਹਰਾ

ਦੇਵੀ ਭਗਤ ਪਛਾਨਿ ਤਿਹ ਲਗਨ ਨ ਦੀਨੇ ਘਾਇ ।
ਬਜ ਬਾਨ ਬਰਛੀਨ ਕੋ ਬਿਕ੍ਰਮ ਰਹਿਯੋ ਚਲਾਇ । ੨੦ ।

Dohra

devi bhagat pachan teh lagan na deene ghayi.
bajar baan barchin ko bikram rahiyo chalayi. (20)

ਚੌਪਈ

ਸਾਲਬਾਹਨ ਕੀ ਇਕ ਪਟਰਾਨੀ । ਸੋ ਰਨ ਹੇਰਿ ਅਧਿਕ ਡਰਪਾਨੀ ।
ਪੂਜਿ ਗੋਰਜਾ ਤਾਹਿ ਮਨਾਈ । ਭੂਤ ਭਵਿਖਯ ਵਹੈ ਠਹਿਰਾਈ । ੨੧ ।

Chopaiee

salbahan ki ik patrani. so ran her adhik darpani
pooj Gorja tahi manayi. bhoot bhavikhye vahe thehrayi. (21)

ਤਬ ਤਿਹ ਦਰਸੁ ਗੋਰਜਾ ਦਯੋ । ਉਠਿ ਰਾਣੀ ਤਿਹ ਸੀਸ ਝੁਕਯੋ ।
ਭਾਤਿ ਭਾਤਿ ਜਬਮਾਤ ਮਨਾਯੋ । ਜੀਤ ਹੋਇ ਹਮਰੀ ਬਰੁ ਪਾਯੋ । ੨੨ ।

tab the daras gorja deyo. uth rani teh sees jhukyo.
bhati bhati jabmat manayo. jeet hoyi hamri bar payo. (22)

ਦੋਹਰਾ

ਸਾਲਬਾਹਨ ਬਿਕ੍ਰਮ ਭਟੇ ਬਾਜਿਯੋ ਲੋਹ ਅਪਾਰ ।
ਆਠ ਜਾਮ ਆਹਵ ਬਿਖੈ ਜੁਧ ਭਯੋ ਬਿਕਰਾਰ । ੨੩ ।

Dohra

salbahan bikram bhave bajiyo loh apar.
ath jam ahav bikhe judh bheyo bikrar. (23)

ਚੌਪਈ

ਸਯਾਲਕੋਟਿ ਨਾਯਕ ਰਿਸਿ ਭਰਿਯੋ । ਚਿਤੁ ਬਚਿਤੁ ਚੌਪਿ ਰਨ ਕਰਿਯੋ ।
ਤਨਿ ਧਨ ਬਾਨ ਬਜੁ ਸੇ ਮਾਰੇ । ਰਾਵ ਬਿਕ੍ਰਮਾ ਸਰਗ ਸਿਧਾਰੇ । ੨੪ ।

Chopaiee

sayalkot nayak ris bhariyo. chitar bachitar ghop ran kariyo.
tan dhan ban bajar se mare. rav bikrma savarg sidhare. (24)

ਦੋਹਰਾ

ਜੀਤਿ ਬਿਕ੍ਰਮਾਜੀਤ ਕੋ ਚਿਤ ਮੇ ਹਰਖ ਬਢਾਇ ।
ਅੰਤਰ ਪੁਰ ਆਵਤ ਭਯੋ ਅਧਿਕ ਹਿਦੈ ਸੁਖ ਪਾਇ । ੨੫ ।

Dohra

jeet bikramjeet ko chit me harakh badayi.
antar par avat bheyo adhik sukh payi. (25)

Couplet :

The goddess, considering him as her devotee, would not allow any harm (wound) to molest him, though Bikram w/as shooting arrow's and spears like a torrent (stream) against him. (20)

Chopaiee :

Salbahan had a queen consort who was frightened terribly on watching this warfare and she worshipped Gorja, considering her as their protector, both in the past and in future as well. (21)

Then she got a glimpse of Gorja (goddess) and the queen got up to pay her obeisance to the goddess (Gorja). She praised the world's mother (Gorja) in many ways and got her blessings for a victory of her spouse (for their forces) (22)

Couplet :

Salbahan and Bikram fought a duel for quite sometime and the battle between the two raged for (eight pehars) twenty-four hours. (23)

Chopaiee :

The Raja of Sialkot (Salbahan) then feeling furious with rage, started fighting valiantly, using many tactics and shot an arrow stretching his bow fully, like a powerful archer, which sent Bikram Rai straight to the heavens (killed him). (24)

Couplet :

Having won a victory against Bikramjit and with great delight Salbhan came to Antaipur and felt greatly overjoyed and relieved. (25)

ਚੌਪਈ

ਜਬ ਰਾਜਾ ਅੰਤਰ ਪੁਰ ਆਯੋ । ਸੁਨਯੋ ਜੁ ਬਰੁ ਰਾਨੀ ਜੁ ਪਾਯੋ ।
ਮੋ ਕੈ ਕਹਿਯੋ ਜੀਤਿ ਇਹ ਦਈ । ਤਾ ਸੋ ਪ੍ਰੀਤਿ ਅਧਿਕ ਹੈ ਗਈ । ੨੬ ।

Chopaiee

jab raja antar pur ayo. sunyo jo bar rani ju payo.
mo ke kahiyo jeet eh dayi. ta so preet adhik haiv gayi. (26)

ਦੋਹਰਾ

ਹਮਰੇ ਹਿਤ ਇਹ ਰਾਨਿਯੈ ਲੀਨੀ ਗੋਰਿ ਮਨਾਇ ।
ਰੀਝਿ ਭਗੋਤੀ ਬਰੁ ਦਯੋ ਤਬ ਹਮ ਜਿਤੇ ਬਨਾਇ । ੨੭ ।

Dohra

hamre hit eh raniye leeni gori manayi.
reejh bhagoti bar deyo tab hum jeete banayi. (27)

ਚੌਪਈ

ਨਿਸ ਦਿਨ ਰਹੈ ਤਵਨ ਕੇ ਡੇਰੈ । ਔਰ ਰਾਨਿਯਨ ਓਰ ਨ ਹੋਰੈ ।
ਬਹੁਤ ਮਾਸ ਰਹਤੇ ਜਬ ਭਯੋ । ਦੇਬੀ ਪੂਤ ਏਕ ਤਿਹ ਦਯੋ । ੨੮ ।

Chopaiee

nis din rahe tawan ke dere. aur raniyan ur na here.
bahut mas rehte jab bheyo. debi put ek the deyo. (28)

ਤਾ ਕੋ ਨਾਮ ਰਿਸਾਲੂ ਰਾਖਿਯੋ । ਐਸੋ ਬਚਨ ਚੰਡਿਕਾ ਭਾਖਿਯੋ ।
ਮਹਾ ਜਤੀ ਜੋਧਾ ਇਹ ਹੋਈ । ਜਾ ਸਮ ਔਰ ਨ ਜਗ ਮੈ ਕੋਈ । ੨੯ ।
ta ko nam risalu rakhiyo. aiso bachan chandika bhakhiye.
maha jati jodha eh hoyi. ja sam aur na jag me koyi. (29)

ਜਯੋ ਜਯੋ ਬਦਤ ਰਿਸਾਲੂ ਜਾਵੈ । ਨਿਤਿ ਅਖੇਟ ਕਰੈ ਮ੍ਰਿਗ ਘਾਵੈ ।
ਸੈਰ ਦੇਸ ਦੇਸਨ ਕੋ ਕਰੈ । ਕਿਸਹੂ ਰਾਜਾ ਤੇ ਨਹਿ ਡਰੈ । ੩੦ ।
jeyo jeyo badat risalu jave. nit akhet kare mrig ghave.
ser des desan ko kare. kishu raja te naki dare. (30)

ਖੇਲ ਅਖੇਟਕ ਜਬ ਗ੍ਰਿਹ ਆਵੈ । ਤਬ ਚੌਪਰ ਕੀ ਖੇਲਿ ਮਚਾਵੈ ।
ਜੀਤਿ ਚੀਤਿ ਰਾਜਨ ਕੈ ਲਈ । ਛੋਰਿ ਛੋਰਿ ਚਿਤ੍ਰ ਕਰਿ ਦੇਈ । ੩੧ ।
khel akhetak jab greh ave. tab chopar ki kheli machave.
jeet cheet rajan ke layi. chor chor chitar kar deyi. (31)

ਏਕ ਡੋਮ ਤਾ ਕੋ ਗ੍ਰਿਹ ਆਯੋ । ਖੇਲ ਰਿਸਾਲੂ ਸਾਥ ਰਚਾਯੋ ।
ਪਾਗਿਯਾ ਬਸਤ੍ਰ ਅਸੁ ਜਬ ਹਾਰੈ । ਚਿਤ੍ਰ ਚਿਤ੍ਰ ਯੋ ਬਚਨ ਉਚਾਰੈ । ੩੨ ।
ek dom ta ko greh ayo. mhel risalu sath rachayo
pagiya bastar asav jab harai. chitar chit yo bachan uchare. (32)

Chopaiee :

When the Raja came to Antaipur, he heard about the blessings attained by the queen (through the goddess) and he said, "My victory was possible through the blessings of the goddess attained by the queen. Thus his love for the queen increased considerably. (26)

Couplet :

"The queen had propitiated the goddess Gorja in my favour and Bhagwati being pleased had enabled us to gain victory in the battle. (27)

Chopaiee :

Now the Raja would always remain at the palace of the queen and would not give any time to other queens. When many months had passed in the company of the queen, then the goddess blessed him with a son. (28)

He was named Risalu. Chandika then said that this man would be a great celibate and powerful king. There was none in the world to compete with him. (29)

As Risalu grew up, he would go out for (shooting) hunting and kill many deer and other wild animals. He was travelling for fun to far and wide lands (distant) without any fear of other kings. (30)

When he would return from his hunting sprees he would get involved in a game of chess. He would win over the hearts of other kings and would leave them by giving them certain names or symbols. (31)

Then a juggler came to his house and arranged a game of chess with him. When the juggler lost his clothes, turban and horse in the game and told Risalu (Raja) while a symbol was being portrayed on his body. (32)

ਚੋਪਰ ਬਾਜ ਤੋਹਿ ਤਬ ਜਾਨੋ । ਮੇਰੋ ਕਹਿਯੋ ਏਕ ਤੁਮ ਮਾਨੋ ।
ਸਿਰਕਪ ਕੇ ਸੰਗ ਖੇਲ ਰਚਾਵੋ । ਤਬ ਇਹ ਖੇਲ ਜੀਤਿ ਗ੍ਰਿਹ ਆਵੋ । ੩੩ ।

chopar baj tohi jab jano. mero kahiyo ek tum mano.
sirkadh ke sang khel rachave. tab eh khel jeet greh ave. (33)

ਯੋ ਸੁਣ ਬਚਨ ਰਿਸਾਲੂ ਧਾਯੋ । ਚੜਿ ਘੋਰਾ ਪੈ ਤਹੀ ਸਿਧਾਯੋ ।
ਸਿਰਕਪ ਕੇ ਦੇਸੰਤਰ ਆਯੋ । ਆਨਿ ਰਾਵ ਸੋ ਖੇਲ ਰਚਾਯੋ । ੩੪ ।

yo sun bachan risalu dhayo. chari ghora pe tahi sidhayo.
sirkap ke desantar ayo. aan rav so khel rachayo. (34)

ਤਬ ਸਿਰਕਪ ਛਲ ਅਧਿਕ ਸੁ ਧਾਰੇ । ਸਸਤੁ ਅਸਤੁ ਬਸਤਨ ਜੁਤ ਹਾਰੇ ।
ਧਨ ਹਰਾਇ ਸਿਰ ਬਾਜੀ ਲਾਗੀ । ਸੋਊ ਜੀਤਿ ਲਈ ਬਡਭਾਗੀ । ੩੫ ।

tab sirkap chal adhik su dhare. sastar astar bastran jut hare.
dhan harai sir baji lagi. soyu jeet layi badbhagi. (35)

ਜੀਤਿ ਤਾਹਿ ਮਾਰਨ ਲੈ ਧਾਯੋ । ਯੋ ਸੁਨਿ ਕੈ ਰਨਿਵਾਸਹਿ ਪਾਯੋ ।
ਯਾ ਕੀ ਸੁਤਾ ਕੋਕਿਲਾ ਲੀਜੈ । ਜਿਯ ਤੇ ਬਧ ਯਾ ਕੋ ਨਹਿ ਕੀਜੈ । ੩੬ ।

jeet tahi maran le dhayo. yo sun ke ranvasih payo.
ya ki suta kokila leeje. jiye te badh ya ko nahi keejai. (36)

ਤਬ ਤਿਹ ਜਾਨ ਮਾਫ ਕੈ ਦਈ । ਤਾ ਕੀ ਸੁਤਾ ਕੋਕਿਲਾ ਲਈ ।
ਦੰਡਕਾਰ ਮੈ ਸਦਨ ਸਵਾਰਿਯੋ । ਤਾ ਕੇ ਬੀਚ ਰਾਖ ਤਿਹ ਧਾਰਿਯੋ । ੩੭ ।

tab teh jan maaf ke deyi. ta ki suta kokila layi.
dandhkar me sadan savariyo. ta ke beech rakh teh dhariyo. (37)

ਤਾ ਕੋ ਲਰਿਕਪਨ ਜਬ ਗਯੋ । ਜੋਬਨ ਆਨਿ ਦਮਾਮੋ ਦਯੋ ।
ਰਾਜਾ ਨਿਕਟ ਨ ਤਾ ਕੇ ਆਵੈ । ਯਾ ਤੇ ਅਤਿ ਰਾਨੀ ਦੁਖ ਪਾਵੈ । ੩੮ ।

ta ko larakpan jab geyo. joban aan damamo deyo.
raja nikat na ta ke avaye. ya te ati rani dukh pavai. (38)

ਏਕ ਦਿਵਸ ਰਾਜਾ ਜਬ ਆਯੋ । ਤਬ ਰਾਨੀ ਯੋ ਸੁਨਾਯੋ ।
ਹਮ ਕੋ ਲੈ ਤੁਮ ਸੰਗ ਸਿਧਾਰੋ । ਬਨ ਮੈ ਜਹਾ ਮ੍ਰਿਗਨ ਕੋ ਮਾਰੋ । ੩੯ ।

ek diwas raja jab ayo. tab rani yeh sunayo.
hum ko lai tum sang sidharo. bun me jaha mrigan ko maro. (39)

ਲੈ ਰਾਜਾ ਤਿਹ ਸੰਗ ਸਿਧਾਯੋ । ਜਹ ਮ੍ਰਿਗ ਹਨਤ ਹੇਤ ਤਹ ਆਯੋ ।
ਦੈ ਫਰਾਰਾ ਸਰ ਸੈ ਮ੍ਰਿਗ ਮਾਰਿਯੋ । ਯਹ ਕੋਤਕ ਕੋਕਿਲਾ ਨਿਹਾਰਿਯੋ । ੪੦ ।

lai raja teh sang sidhayo. jeh mrig hanaat het ayo.
de pharara sar se mrig mariyo. yeh kotak kokila nihariyo. (40)

"I will consider you a great chess master, if you would accept my (one) request. You arrange for a game of chess with Raja Si. kup and then come back home having won the game." (against him). (33)

On hearing these words, Risalu got astride his horse and moved towards that Raja. He came to the land of Sirkup and started playing the game of chess. (34)

Then Sirkup played many deceitful and hypocritic moves but lost all his robes, weapons and everything else. After losing his wealth he laid his life (head) at stake, which was also won by the fortunate Risalu. (35)

Having gained a victory over him he was preparing to kill him. But he heard from the inner part of palace (harem) a voice saying, "Do not kill the Raja, but take his daughter Kolcila instead." (36)

So he pardoned the life of Raja Sirkup and took his daughter Kolcila as his reward. He got a palace built in Daudak forest and made her abode in that palace. (37)

When her childhood period was over and she became youthful, the Raja would not go near her and she felt greatly pained (in anguish). (38)

Once the Raja came and the queen uttered these words, "You take me along with you to the jungle where you are hunting deer and killing other animals." (39)

The Raja took her along with him, where he used to hunt the deer. He made the deer run and then killed it with an arrow. This game play was being watched by Kolcila. (40)

ਤਬ ਰਾਨੀ ਯੋ ਬਚਨ ਉਚਾਰੇ । ਸੁਨੋ ਬਾਤ ਨਿਪ ਨਾਥ ਹਮਾਰੇ ।
 ਦਿਗ ਸਰ ਸੋ ਮ੍ਰਿਗ ਕੋ ਹੋ ਮਾਰੋ । ਤੁਮ ਠਾਢੇ ਯਹ ਚਰਿਤ ਨਿਹਾਰੋ । ੪੧ ।
 tab rani yo bachan uchare. suno bat nrip nath hamare.
 drig sar so mrig ko ho maro. tum thade yeh charit niharo. (41)

ਘੁੰਘਟ ਛੋਰਿ ਕੋਕਿਲਾ ਧਾਈ । ਮ੍ਰਿਗ ਲਖਿ ਤਾਹਿ ਗਯੋ ਉਰਝਾਈ ।
 ਅਮਿਤ ਰੂਪ ਜਬ ਤਾਹਿ ਨਿਹਾਰਿਯੋ । ਠਾਢਿ ਰਹਿਯੋ ਨਹਿ ਸੰਕ ਪਧਾਰਿਯੋ । ੪੨ ।
 ghunghat chor kokila dhayi. mrig lakh tahi geyo urjhayi.
 amit roop jab tahi nihariyo. thad rahiyo nahi sunk padhariyo. (42)

ਕਰ ਸੋ ਮ੍ਰਿਗ ਰਾਨੀ ਜਬ ਗਹਿਯੋ । ਯਹ ਕੋਤਕ ਰੀਸਾਲੂ ਲਹਿਯੋ ।
 ਤਬ ਚਿਤ ਭੀਤਰ ਅਧਿਕ ਰਿਸਾਯੋ । ਕਾਨ ਕਾਟ ਕੈ ਤਾਹਿ ਪਠਾਯੋ । ੪੩ ।
 kar so mrig rani jab gahiyo. yeh kotak risalu lahiyo.
 tab chit bhetar adhik risayo. kan kat ke tahi pathayo. (43)

ਕਾਨ ਕਟਿਯੋ ਮ੍ਰਿਗ ਲਖਿ ਜਬ ਪਾਯੋ । ਸੋ ਹੋਡੀ ਮਹਲਨ ਤਰ ਆਯੋ ।
 ਸਿੰਧ ਦੇਸ ਏਸਰ ਗਹਿ ਲਯੋ । ਚੜਿ ਘੋੜਾ ਪੈ ਪਾਛੇ ਧਯੋ । ੪੪ ।
 kan katiyo mrig lakh jab payo. so hodi mehlán tar ayo.
 sindh des esvar geh leyo. chad ghora pepachai dheyo. (44)

ਤਬ ਆਗੇ ਤਾ ਕੇ ਮ੍ਰਿਗ ਧਾਯੋ । ਮਹਲ ਕੋਕਿਲਾ ਕੇ ਤਰ ਆਯੋ ।
 ਹੋਡੀ ਤਾ ਕੋ ਰੂਪ ਨਿਹਾਰਿਯੋ । ਹਰਿ ਅਰਿ ਸਰ ਤਾ ਕੋ ਤਨੁ ਮਾਰਿਯੋ । ੪੫ ।
 tab agai ta ke mrig dhayo. mehal kokila ke tar ayo.
 hodi ta ko roop nihariyo. har ar sar ko tan mariyo. (45)

ਹੋਡੀ ਜਬ ਕੋਕਿਲਾ ਨਿਹਾਰੀ । ਬਿਹਸਿ ਬਾਤ ਇਹ ਭਾਤਿ ਉਚਾਰੀ ।
 ਹਮ ਤੁਮ ਆਉ ਬਿਰਾਜਹਿ ਦੋਉ । ਜਾ ਕੋ ਭੇਦ ਨ ਪਾਵਤ ਕੋਉ । ੪੬ ।
 hodi jab kokila nihari. bihas bat eh bhat uchari.
 hum tum ayu birajhin doyu. ja ko bhed na pawat koyu. (46)

ਹੈ ਤੇ ਉਤਰ ਭਵਨ ਪਗ ਧਾਰਿਯੋ । ਆਨਿ ਕੋਕਿਲਾ ਸਾਥ ਬਿਹਾਰਿਯੋ ।
 ਭੋਗ ਕਮਾਇ ਬਹੁਰਿ ਉਠ ਗਯੋ । ਦੁਤਯ ਦਿਵਸ ਪੁਨਿ ਆਵਤ ਭਯੋ । ੪੭ ।
 hai te utar bhavan pag dhariyo. aan kokila sath bihariyo
 bhog kamayi bahur uth geyo. dutye diwas puni avat bheyo. (47)

ਤਬ ਮੈਨਾ ਯਹ ਭਾਤਿ ਬਖਾਨੀ । ਕਾ ਕੋਕਿਲਾ ਤੁ ਭਈ ਅਯਾਨੀ ।
 ਯੋ ਸੁਨਿ ਬੈਨ ਤਾਹਿ ਹਨਿ ਡਾਰਿਯੋ । ਤਬ ਸੁਕ ਤਿਹ ਇਹ ਭਾਤਿ ਉਚਾਰਿਯੋ । ੪੮ ।
 tab maina yeh bhat bakhani. ka kokila tu bhayi ayani.
 yo suni baen tahi han dariyo. tab suk teh eh bhat uchariyo. (48)

Then the queen said like this. "O Raja ! Listen to my words ! I could kill the deer with the arrows of my eyes even. You stand here and watch this fun. (41)

Leaving aside her face-cover, she came running and the deer seeing her beauty got enamoured with it. When the deer watched her extreme charm, it would not move without having any fear (of being killed). (42)

When the queen caught the deer with her hand and Risalu watched this game play he became furious with rage and chopping his ears made it run away. (43)

When the deer saw its ears cut off, then he came underneath the Hodi palace. When the Raja of Sindh saw him, he rode his horse and rushed after him. (44)

Then the deer came running underneath the palace of Kolcila. The Raja of Hodi saw Kokila's beauty then he was hit by the arrow of the god of love (Kamdev). (45)

When Kokila saw Hodi, she laughed and remarked, "Come and let us sit together and no one will know this secret." (46)

The Raja Hodi got down from his horse and entered the palace and had cohabitation with Kokila. He went away after the sexual companionship and came again the next day. (47)

Then the bird maina (the black bird) said, "O Kokila ! Have you become mad !" Hearing these words of the bird, she killed her (bird). Then the parrot remarked to her. (48)

ਭਲੋ ਕਰਿਯੋ ਮੈਨਾ ਤੈ ਮਾਰੀ । ਸਿੰਧ ਏਸ ਕੇ ਸਾਥ ਬਿਹਾਰੀ ।
ਮੋਕਹ ਕਾਦਿ ਹਾਥ ਪੈ ਲੀਜੈ । ਬੀਚ ਪਿੰਜਰਾ ਰਹਨ ਨ ਦੀਜੈ । ੪੯ ।

bhalo kariyo maina te mari. sindh es ke sath bihari.
mokeh kaad hath pae leejai. beech pinjra rehan na deejai. (49)

ਸੋਰਠਾ

ਜਿਨਿ ਰੀਸਾਲੂ ਧਾਇ ਇਹ ਠਾ ਪਹੁੰਚੈ ਆਇ ਕੈ ।
ਮੁਹਿ ਤੁਹਿ ਸਿੰਧੁ ਬਹਾਇ ਜਮਪੁਰ ਦੇਇ ਪਠਾਇ ਲਖਿ । ੫੦ ।

Sortha

jin risalu dhayi eh tha pahunche ayi ke.
muh tuhi sindhu bahayi jampur deyi pathayi lakh. (50)

ਚੌਪਈ

ਤਬ ਤਿਹ ਕਾਦਿ ਹਾਥ ਪੈ ਲਯੋ । ਦਿਸਟਿ ਚੁਕਾਇ ਸੁਆ ਉਡਿ ਗਯੋ ।
ਜਾਇ ਰਿਸਾਲੂ ਸਾਥ ਜਤਾਯੋ । ਖੇਲਤ ਕਹਾ ਚੋਰ ਗ੍ਰਿਹ ਆਯੋ । ੫੧ ।

Chopaiee

tab teh kaad hath pe leyo. drisat chukayi suya udh geyo.
jayi risalu sath jatayo. khelat kaha chor greh ayo. (51)

ਯੋ ਸੁਨਿ ਬੈਨਿ ਰਿਸਾਲੂ ਧਾਯੋ । ਤੁਰਤੁ ਧੌਲਹਰ ਕੇ ਤਟ ਆਯੋ ।
ਭੇਦ ਕੋਕਿਲਾ ਜਬ ਲਖਿ ਪਾਯੋ । ਸਫ ਕੇ ਬਿਖੈ ਲਪੇਟਿ ਦੁਰਾਯੋ । ੫੨ ।

yo suni baen risalu dhayo. turat dhohar ke tat payo.
bhed kokila jab lakh payo. suf ke bhikhe laprt durayo. (52)

ਕਹਿਯੋ ਬਕਤ ਫੀਕੋ ਕਿਯੋ ਭਯੋ । ਜਨੁ ਕਰਿ ਰਾਹੁ ਲਟਿ ਸਸਿ ਲਯੋ ।
ਅੰਬੁਯਨ ਕੀ ਅੰਬਿਆ ਕਿਨ ਹਰੀ । ਢੀਲੀ ਸੇਜ ਕਹੋ ਕਿਹ ਕਰੀ । ੫੩ ।

kahiyo baktar phiko kiyo bheyo. jan kar rah loot sas layo.
ambuán ki ambiya kin rahi. dhili sej kaho keh kari. (53)

ਦੋਹਰਾ

ਜਬ ਤੇ ਗਏ ਅਖੇਟ ਤੁਮ ਤਬ ਤੇ ਮੈ ਦੁਖ ਪਾਇ ।
ਘਾਯਲ ਜਯੋ ਘੁੰਮਤ ਰਹੀ ਬਿਨਾ ਤਿਹਾਰੇ ਰਾਇ । ੫੪ ।

Dohra

jab te gaye akhet tum tab te mai dukh payi.
ghayal jayo ghumant rahi bina tihare raye. (54)

"You have done a good act (thing) by killing the black bird and had cohabitation with Raja of Sindh. Please take me out of this cage and keep me on your hand without allowing me to stay in the cage." (49)

Sortha :

"Lest Risalu comes here by any chance and seeing you and me together may push us both in the river Sindh thus sending us to the hell (killing us both)." (50)

Chopaiee :

Then Kikila took out the parrot and kept it on her hand. The parrot, taking a chance (avoiding her attention) flew off. He went and told Risalu that "You are hunting here, while your house is being burgled." (there is a thief there). (51)

On hearing these words Raja Risalu came running to (near) the palace immediately. When Kokila came to know of this secret, she arranged to wrap up the Raja Hodi in a mat roll and hid him there. (52)

Raja Risalu told Kokila ! "Why has your face become pale suddenly ? It appears as if Rahu (demon) had gulped the moon! Who has snatched away the beauty of your lotus-like face ? Why is your bedstead so loose?" (53)

Couplet :

The queen then answered, "Since the time you had gone on your hunting spree, I am in great anguish and pain." O dear Raja ! I am roaming around like a wounded person in your absence !" (54)

ਚੌਪਾਈ

ਬਾਤ ਬਹੀ ਅੰਬਿਯਨ ਲੈ ਗਈ । ਮੋ ਤਨ ਮੈਨੁਪਜਾਵਤਿ ਭਈ ।
ਤਬ ਮੈ ਲਏ ਅਧਿਕ ਪਸਵਾਰੇ । ਜੈਸੇ ਮਿਗ ਸਾਯਕ ਕੇ ਮਾਰੇ । ੫੫ ।

Chopaiee

bat bahi ambiyan lai gayi. mo tan menpajavat bhayi.
tab mai laye adhik pasvare. jese mrig sayak ke mare. (55)

ਤਾ ਤੇ ਲਰੀ ਮੋਤਿਯਨ ਛੂਟੀ । ਉਡਗ ਸਹਿਤ ਨਿਸਿ ਜਨੁ ਰਵਿ ਟੂਟੀ ।
ਹੈ ਅਤਿ ਦਖਿਤ ਮੈਨ ਸੋ ਭਈ । ਯਾ ਤੇ ਸੇਜ ਢੀਲ ਹੈ ਗਈ । ੫੬ ।

ta te lari motiyan chuti. udag sahit nis jan rav tuti.
ho ati dakhit maen so bhayi. ya te sej dheel haiv gayi. (56)

ਦੋਹਰਾ

ਤਵ ਦਰਸਨ ਲਖਿ ਚਿਤ ਕੋ ਮਿਟਿ ਗਯੋ ਸੋਕ ਅਪਾਰ ।
ਜਯੋ ਚਕਵੀ ਪਤਿ ਆਪਨੇ ਦਿਵਕਰ ਨੈਨ ਨਿਹਾਰ । ੫੭ ।

Dohra

tav darsan lakh chit ko mit geyo sok adhar.
jeyo chakvi pat apne dinkar nain nihar. (57)

ਚੌਪਾਈ

ਯੋ ਰਾਜਾ ਰਾਨੀ ਬਰਮਾਯੋ । ਘਰੀਕ ਬਾਤਨ ਸੋ ਉਰਝਾਯੋ ।
ਪੁਨਿ ਤਾ ਸੋ ਇਹ ਭਾਤਿ ਉਚਾਰੋ । ਸੁਨੋ ਰਾਵ ਜੁ ਬਚਨ ਹਮਾਰੋ । ੫੮ ।

Chopaiee

yo raja rani barmayo. gharik batan so urjhayo.
apun ta so eh bhat ucharo. suno rav ju bachan hamaro. (58)

ਹਮ ਤੁਮ ਕਰ ਸੇਵਾ ਦੋਊ ਲੇਹੀ । ਡਾਰਿ ਡਾਰਿ ਯਾ ਸਫ ਮੈ ਦੇਹੀ ।
ਹਮ ਦੋਊ ਦਾਵ ਇਹੈ ਬਦ ਡਾਰੈ । ਸੋ ਹਾਰੈ ਜਿਹ ਪਰੈ ਕਿਨਾਰੈ । ੫੯ ।

hum tum kar seva doyu lehi. dari dari ya saf me dehi.
hum deyo dav ehe bad dare. so hare jeh pare kinare. (59)

ਦੋਹਰਾ

ਤਬ ਦੁਹੁਅਨ ਮੇਵਾ ਲਯੋ ਐਸੇ ਬੈਨ ਅਖਾਨਿ ।
ਚਤੁਰਿ ਨਿਪਤਿ ਅਤਿ ਚਿਤ ਹੁਤੋ ਇਹੀ ਬੀਚ ਗਯੋ ਜਾਨਿ । ੬੦ ।

Dohra

tab duhuan seva leyo aise bain akhin.
chatur nirpat ati chit huto ehi beech geyo jaan. (60)



Chopaiee

"The wind was blowing which has taken away the charm of my face and produced a desire for passionate love in my body, then I was pulsating like a deer hit by an arrow." (55)

"That is why this necklace of pearls is broken as if the sun had eclipsed the night along with the stars (the sun had taken the night away). I became much aggrieved due to the passion of love and the bedstead had become loose." (56)

Couplet :

"O dear Raja ! Having had a glance of yours my hearts pangs (sufferings) are gone, just as a Chakvi (Brahmani duck) get pleased on the sight of its spouse, the sun." (57)

Chopaiee

Thus the queen satisfied the puzzled Raja (with deceit) and kept him busy in talk. Then she told him, "O Rajan ! Listen to me !" (58)

"You and I will take some dry fruit and throw it in the mat. Both of us will play this game and the person, whose aim hits the corners only will lose the game." (59)

Couplet :

Having talked like this, both took some dry fruit. The Raja was very clever and shrewd and understood its implications immediately (in mind). (60)

ਚੌਪਈ

ਤਬ ਰਾਜੈ ਇਹ ਬਚਨ ਉਚਾਰੀ । ਸੁਨੁ ਰਾਨੀ ਕੋਕਿਲਾ ਪਿਆਰੀ ।
ਏਕ ਹਰਾਇ ਮ੍ਰਿਗਹਿ ਮੈ ਆਯੋ । ਕੰਪਤ ਬੂਟ ਮੈ ਦੁਰਿਯੋ ਡਰਾਯੋ । ੬੧ ।

Chopaiee

tab raje eh bachan uchari. sun rani kokila payari.
ek haraye mrigahi me ayo. kempat but me duriyo darayo. (61)

ਹੋਡੀ ਬਾਤ ਮੂੰਡ ਇਹ ਆਨੀ । ਮ੍ਰਿਗ ਪੈ ਕਰਿ ਕੋਕਿਲਾ ਪਛਾਨੀ ।
ਕਹੇ ਤੋ ਤੁਰਤ ਤਾਹਿ ਹਨਿ ਲਯਾਊ । ਤਾ ਕੋ ਤੁਮ ਕੋ ਮਾਸ ਖਵਾਊ । ੬੨ ।

hodi baat mund eh ani. mrig pe kar kokila pachani.
kahe to turat tahi han layayo. ta ko tum ko mas khavayu. (62)

ਤਬ ਕੋਕਿਲਾ ਖੁਸੀ ਹੈ ਗਈ । ਚਾਹਤ ਥੀ ਚਿਤ ਮੈ ਸੋ ਭਈ ।
ਯਹ ਇਨ ਮੂੜ ਭੇਦ ਨਹਿ ਪਾਯੋ । ਤਜਿ ਯਾ ਕੈ ਮ੍ਰਿਗ ਕੋ ਤਬ ਧਾਯੋ । ੬੩ ।

tab kokila khusi haiv gayi. chahat thi chit me so bhayi.
yeh in murh bhed nahi payo. taj ya ke mrig ko tab dhayo. (63)

ਸੀੜਿਨ ਬੀਚ ਨਿਪਤਿ ਲਗ ਰਹਿਯੋ । ਤੀਰ ਕਮਾਨ ਹਾਥ ਮੈ ਗਹਿਯੋ ।
ਜਬ ਹੋਡੀ ਤਿਹ ਠਾ ਚਲਿ ਆਯੋ । ਬਿਹਸਿ ਰਿਸਾਲੁ ਬਚਨ ਸੁਨਾਯੋ । ੬੪ ।

siran beech nirpat lag rahiyo. teer kamanhath me gahiyo.
jab hodi teh tha chali ayo. bihas risalu bachan sunayo. (64)

ਅਬ ਤੁਮ ਕਹਿਯੋ ਪੌਰਖਹਿ ਧਰੋ । ਮੋ ਪਰ ਪ੍ਰਥਮ ਘਾਇ ਕਹ ਕਰੋ ।
ਕੰਪਤ ਤੁਸਤ ਨਹਿ ਸਸਤੁ ਸੰਭਾਰਿਯੋ । ਤਨਿ ਪਨੁ ਬਾਨ ਰਿਸਾਲੁ ਮਾਰਿਯੋ । ੬੫ ।

ab tum kahiyo porkheh dharo. mo par pratham keh karo.
kempat tarsat nahi sastar sambhariyo. tan panu baan risalu mariyo. (65)

ਲਾਗਤ ਬਾਨ ਧਰਨਿ ਗਿਰ ਪਰਿਯੋ । ਏਕੈ ਬ੍ਰਿਣ ਲਾਗਤ ਹੀ ਮਾਰਿਯੋ ।
ਤਾ ਕੋ ਤੁਰਤ ਮਾਸੁ ਕਟਿ ਲੀਨੋ । ਭੂਜਿ ਕੋਕਿਲਾ ਕੋ ਲੈ ਦੀਨੋ । ੬੬ ।

lagat ban dharin gir pariyo. eke brin laget hi mariyo.
ta ko turat mas kat leeno. bhuj kokila ko le deeno. (66)

ਜਬ ਤਿਹ ਮਾਸੁ ਕੋਕਿਲਾ ਖਾਯੋ । ਲਗਿਯੋ ਸਲੈਨੋ ਅਤਿ ਚਿਤ ਭਾਯੋ ।
ਜਾ ਕੇ ਤੁਲਿ ਮਾਸੁ ਕੋਊ ਨਾਹੀ । ਰਾਜਾ ਮੈ ਰੀਝੀ ਮਨ ਮਾਹੀ । ੬੭ ।

jab the mas kokila khayo. lagiyo saleno ati chit bhayo.
ja ke tul koyu nahi. raja me reejhi man mahi. (67)

Chopaiee :

Then the Raja said like this, "O dear queen Kokila ! Listen. I have already lost a deer, which getting frightened was hiding somewhere in these plants." (61)

Raja Risalu had remarked these words hinting at Raja Hodi, while Kokila took it to be referring to the deer." So she told the Raja ! If you say so, I will get the deer killed and feed you its flesh (meat)." (62)

Then Kokila felt overjoyed as whatever she had thought in mind had happened actually also. The foolish queen did not see through this secret. Then Raja Risalu went away for the deer, leaving her (Kokila) behind. (63)

Raja Risalu holding his bow and arrow came to the stairs and stood there with the wall. When Hodi came there by walking then Risalu laughed and said. (64)

"I am telling you to launch an attack on me by supporting your weapons. Hodi, being frightened was trembling and could not hold on to his weapons. Then Risalu shot an arrow by stretching his bow." (65)

With the striking of the arrow, Hodi fell down on the ground and (succumbed to) died with one wound only. Risalu took out his flesh and after roasting it brought it to Kokila. (66)

When Kokila ate this flesh she liked its taste being saltish and she enjoyed it at heart. "O Rajan ! There was no other meat so tasty and I am thoroughly pleased at heart." (67)

ਤਬ ਰੀਸਾਲੂ ਬਚਨ ਉਚਾਰੇ । ਵਹੈ ਮਿਰਗ ਕਰ ਪਰਿਯੋ ਹਮਾਰੇ ।
ਜਿਯਤ ਤੂ ਜਾ ਮੋ ਭੋਗ ਕਮਾਯੋ । ਮਰੇ ਪ੍ਰਾਤ ਮਾਸ ਤਿਹ ਖਾਯੋ । ੬੮ ।
tab risalu bachan uchare. vahe mirag kar pariyo hamare.
jiyat tu ja mo bhog kamayo. mare prat mas the khayao. (68)

ਜਬ ਯਹ ਤਨਿਕ ਭਨਿਕ ਸੁਨਿ ਪਈ । ਲਾਲ ਹੁਤੀ ਪਿਯਰੀ ਹੈ ਗਈ ।
ਪ੍ਰਿਗ ਜਿਯਬੋ ਇਹ ਜਗਤ ਹਮਾਰੋ । ਜਿਨ ਘਾਯੋ ਨਿਜੁ ਮੀਤ ਪਯਾਰੋ । ੬੯ ।
jab yeh bhanak bhanak sun payi. lal huti piyari haiv gayi.
prig jiybo eh jagat hamaro. jin ghayo niju meet payaro. (69)

ਦੋਹਰਾ

ਸੁਨਤ ਕਟਾਰੀ ਨਿਪਤਿ ਕੀ ਲੈ ਅਪਨੇ ਉਰਿ ਮਾਰਿ ।
ਉਰਿ ਹਨਿ ਧੋਲਹਰ ਤੇ ਗਿਰੀ ਹੋਡਿਹਿ ਨੈਨ ਨਿਹਾਰ । ੭੦ ।

Dohra

sunat katari nirpat ki lai apne uri mari.
uri hani dalohar te giri hodhi nain nihar. (70)

ਉਦਰ ਕਟਾਰੀ ਮਾਰਿ ਕੈ ਪਰੀ ਮਹਲ ਤੈ ਟੁਟਿ ।
ਏਕ ਘਰੀ ਸਸਤਕ ਰਹੀ ਬਹੁਰਿ ਪ੍ਰਾਨ ਗੇ ਛੁਟਿ । ੭੧ ।
udar katari mari ke pari mehal te tuti.
ek ghari sastak rahi bahuri pran gai chhuti. (71)

ਚੋਪਈ

ਗ੍ਰਿਹ ਤੇ ਟੁਟਿ ਧਰਨਿ ਪਰ ਪਰੀ । ਲਾਜ ਮਰਤ ਜਮਪੁਰ ਮਗੁ ਧਰੀ ।
ਤਬ ਚਲ ਤਹਾ ਰਿਸਾਲੂ ਆਯੋ । ਮਾਸ ਕੂਕਰਨ ਦੁਹੁ ਖਵਾਯੋ । ੭੨ ।

Chopaiee

greh te tuti dharan par pari. laaj marat jampur magu dhari.
tab chal taha risalu ayo. mas kukaran duhon khavaayo. (72)

ਦੋਹਰਾ

ਜੋ ਬਨਿਤਾ ਪਤਿ ਆਪਨੋ ਤਯਾਗ ਔਰ ਪੈ ਜਾਇ ।
ਸੋ ਐਸੋ ਪੁਨਿ ਤੁਰਤ ਹੀ ਕਯੋ ਨਹਿ ਲਹਤ ਸਜਾਇ । ੭੩ । ੧ ।

Dohra

jo banita pati apno tayag aur pai jayi.
so aiso puni turat hi keyo nahi lehat sajaye. (73) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਸਤਾਨਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੯੭ । ੧੭੯੭ । ਅਫਜੁੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
satanavo charitar samapatam. Sat Subham sat. (97) (1797) aphjun.

Then Risalu said, "I had caught hold of the deer with whom you had enjoyed a sexual relationship, while he was alive and after his death you had eaten his flesh." (68)

When the queen Kokila, got a bit of this hint, then her colour changed from red to pale yellow. She said, "Cursed be my life in this world and cursed be the person who had killed my friend (paramour)." (69)

Couplet :

On hearing the death of Hodi the queen Kokila pulled out a dagger from the Raja's waist and struck it to her heart. Having struck her chest and keeping fixed Hodi's face in her eyes, she fell down from the palace. (70)

So by striking the dagger in her stomach she fell down from the palace top; for a while she was heaving with sighs and then she gave up her life. (71)

Chopaiee :

Falling down from the palace she came down on the ground and with a shameful face she went to hell. Then Risalu walked up to her and then gave their flesh (both of them) to the dogs to eat. (72)

Couplet :

"If a woman, leaving her husband goes to someone else, then she deserves this sort of punishment immediately and why not ?" (73)(1)

Here the ninety-seventh episode of "King's & Minister's dialogue regarding woman's Character from Charitar Pakhyan is completed. All is well. (97-1797)(Contd)

ਦੋਹਰਾ

ਚੰਦ੍ਰਭਗਾ ਸਰਿਤਾ ਨਿਕਟਿ ਰੰਝਨ ਨਾਮਾ ਜਾਟ ।
ਜੋ ਅਬਲਾ ਨਿਰਖੈ ਤਿਸੈ ਜਾਤ ਸਦਨ ਪਰਿ ਖਾਟ । ੧ ।

Dohra

chanderbhaga sarita nikat ranjhan nama jaat.
jo abla nirkhe isec jat sadan pari khatt. (1)

ਚੌਪਈ

ਮੋਹਤ ਤਿਹ ਤਿਯ ਨੈਨ ਨਿਹਾਰੇ । ਜਨੁ ਸਾਵਕ ਸਾਯਕ ਕੇ ਮਾਰੇ ।
ਚਿਤ ਮੈ ਅਧਿਕ ਰੀਝ ਕੇ ਰਹੈ । ਰੰਝਨ ਰੰਝਨ ਮੁਖ ਤੇ ਕਹੈ । ੨ ।

Chopaiee

mohat the triye nain nihare. jan sawak sayak ke mare.
chit me adhik reejh ke rahae. ranjhan ranjhan mukh te kahai. (2)

ਕਰਮ ਕਾਲ ਤਹ ਐਸੋ ਭਯੋ । ਤੋਨੇ ਦੇਸ ਕਾਲ ਪਰ ਗਯੋ ।
ਜਿਯਤਨ ਕੋ ਨਰ ਬਚਿਯੋ ਨਗਰ ਮੈ । ਸੋ ਉਬਰਿਯੋ ਜਾ ਕੇ ਪਨੁ ਠਰ ਮੈ । ੩ ।

karam kal the aiso bheyo. tonai des kal par geyo.
jiytan ke nar bachiyo nagar me. so ubriyo ja ke panu thur mai. (3)

ਚਿਤ੍ਰ ਦੇਵਿ ਇਕ ਰਾਨਿ ਨਗਰ ਮੈ । ਰੰਝਾ ਏਕ ਪੂਤ ਤਿਹ ਘਰ ਮੈ ।
ਤਾ ਕੇ ਔਰ ਨ ਬਚਿਯੋ ਕੋਈ । ਮਾਇ ਪੂਤ ਵੈ ਬਾਚੇ ਦੋਈ । ੪ ।
chitar devi ik rani nagar mae. ranjha ek poot teh ghar mai.
ta ke aur na bachiyo kayi. mayi poot ve bache deyi. (4)

ਰਨਿਯਹਿ ਭੂਖ ਅਧਿਕ ਜਬ ਜਾਗੀ । ਤਾ ਕੋ ਬੇਚਿ ਮੇਖਲਾ ਸਾਜੀ ।
ਨਿਤਿ ਪੀਸਨ ਪਰ ਦਾਰੇ ਜਾਵੈ । ਜੂਠ ਚੂਨ ਚੌਕਾ ਚੁਨਿ ਖਾਵੈ । ੫ ।
ranyehi bhookh adhik jagi. ta ko bech mekhla saji.
nit pisan par daware jagi. juth chun choka chuni khave. (5)

ਐਸੇ ਹੀ ਭੂਖਨ ਮਰਿ ਗਈ । ਪੁਨਿ ਬਿਧਿ ਤਹਾ ਬਿਸਟਿ ਅਤਿ ਦਈ ।
ਸੁਕੇ ਭਏ ਹਰੇ ਜਨੁ ਸਾਰੇ । ਬਹੁਰਿ ਜੀਤ ਕੇ ਬਜੇ ਨਗਾਰੇ । ੬ ।
aise hi bhookhan mar gayi. pun bidhi taha brisat ati dayi.
suke bhaye hare jan sare. batur jeet ke baje nagare. (6)

ਤਹਾ ਏਕ ਰੰਝਾ ਹੀ ਉਬਰਿਯੋ । ਔਰ ਲੋਗ ਸਭ ਤਹ ਕੋ ਮਰਿਯੋ ।
ਰੰਝੋ ਜਾਟ ਹੇਤ ਤਿਨ ਪਾਰਿਯੋ । ਪੂਤ ਭਾਵ ਤੇ ਤਾਹਿ ਜਿਯਾਰਿਯੋ । ੭ ।
taha ek ranjha ubriyo. aur log sabh the ko mariyo.
ranjhe jat het tin pariyo. poot bhav te tahi jiyariyo. (7)

Couplet :

There was a Jat Ranjha (farmer) living on the banks of Chander Bhaga river (Chenab). Any young girl (belle) who would have a glance of him, would get enamoured by his charm (would occupy cot on seeing him). (1)

Chopaiee :

On seeing him with their eyes, the women would get enamoured by his beauty. It appeared as if a deer, getting hit with an arrow, would fall down. They were feeling greatly pleased on sighting him and were repeating his name "Ranjha" all the time. (2)

The cycle of time moved in such a manner that a famine gripped the land there. There was no one left alive in the area (land) and only the person having some money was left safe. (3)

There was a queen by the name of Chittar Devi in the town who had a son called Ranjha. No one else was left alive in the house except the mother and the son. (4)

When the queen was tormented with hunger badly she took up a tattered cloth (beggar's dress) around her body after selling the child. She would go to various homes for grinding wheat etc. and would eat left overs from the kitchen. (5)

So she died finally due to hunger. Then the Lord Almighty blessed the area with heavy rain (showers), so that all the dried up plants became green and there were signs of victory (with beat of drums) everywhere. (6)

There only Ranjha was left alive, as all his relatives had died. The person who had bought Ranjha, looked after him and sustained him well and he was grown up like his son. (7)

ਪੂਤ ਜਾਟ ਕੋ ਸਭ ਕੋ ਜਾਨੈ । ਤਿਸ ਤੇ ਕੋਊ ਨ ਰਹਿਯੋ ਪਛਾਨੈ ।
 ਐਸੇ ਕਾਲ ਬੀਤ ਕੈ ਗਯੋ । ਤਾ ਮੈ ਮਦਨ ਦਮਾਮੋ ਦਯੋ । ੮ ।
 poot jat ko sabh ko jane. tis te koyu na rahiyo pachane.
 aise kal beet ke geyo. ta me madan damame deyo. (8)

ਮਹਿਖੀ ਚਾਰਿ ਨਿਤਿ ਗ੍ਰਿਹ ਆਵੈ । ਰਾਜਾ ਅਪਨੋ ਨਾਮ ਸਦਾਵੈ ।
 ਪੂਤ ਜਾਟ ਕੋ ਤਿਹ ਸਭ ਜਾਨੈ । ਰਾਜਪੂਤ ਕੈ ਕੋ ਪਹਿਚਾਨੈ । ੯ ।
 mehkhi chari niti greh avai. ranjha apno naam sadave.
 poot jat ko teh sabh jane. rajpoot ke ko pehchane. (9)

ਇਤੀ ਬਾਤ ਰਾਜਾ ਕੀ ਕਹੀ । ਅਬ ਚਲਿ ਬਾਤ ਹੀਰ ਪੈ ਰਹੀ ।
 ਤੁਮ ਕੋ ਤਾ ਕੀ ਕਥਾ ਸੁਨਾਊ । ਤਾ ਤੇ ਤੁਮਰੋ ਹਿਦੈ ਸਿਰਾਊ । ੧੦ ।
 iti bat ranjha ki kahi. ab chal bat heer pe rahi.
 tum ko ta ki katha sunayu. ta te tumro hirdai sirayo. (10)

ਅੜਿਲ

ਇੰਦ੍ਰ ਰਾਇ ਕੇ ਨਗਰ ਅਪਸਰਾ ਇਕ ਰਹੈ ।
 ਮੈਨ ਕਲਾ ਤਿਹ ਨਾਮ ਸਕਲ ਜਗ ਯੈ ਕਹੈ ।
 ਤਾ ਕੋ ਰੂਪ ਨਰੇਸ ਜੋ ਕੋਊ ਨਿਹਾਰਹੀ ।
 ਹੋ ਗਿਰੈ ਧਰਨਿ ਪਰ ਝੁਮਿ ਮੈਨ ਸਰ ਮਾਰਹੀ । ੧੧ ।

Aril

inder rai ke nagar apsara ik rahe.
 maen kala teh naam sakal jag yo kahe.
 ta ko roop nares jo koyu niharhi.
 ho gire dharan par jhum maen sar marhi. (11)

ਚੌਪਈ

ਤੈਨੇ ਸਭਾ ਕਪਿਲ ਮੁਨਿ ਆਯੋ । ਔਸਰ ਜਹਾ ਮੈਨਕਾ ਪਾਯੋ ।
 ਤਿਹ ਲਖਿ ਮੁਨਿ ਬੀਰਜ ਗਿਰਿ ਗਯੋ । ਚਪਿ ਚਿਤ ਮੈ ਸੁਪਤ ਤਿਹ ਭਯੋ । ੧੨ ।

Chopaiee

tene sabha kapil mun ayo. ausar jaha menka payo.
 teh lakh muni biraj giri geyo. chapi chit me sarapat teh bheyo. (12)

ਤੁਮ ਗਿਰਿ ਮਿਰਤ ਲੋਕ ਮੈ ਪਰੋ । ਜੁਨਿ ਸਯਾਲ ਜਾਟ ਕੀ ਧਰੋ ।
 ਹੀਰ ਆਪਨੋ ਨਾਮ ਸਦਾਵੈ । ਜੁਠ ਕੂਠ ਤੁਰਕਨ ਕੀ ਖਾਵੈ । ੧੩ ।
 atum gir mirat lok me paro. joon sayal jat ki dharo.
 heer apno naam sadavo. juth kuth turkan ki khavo. (13)

Now everyone took him to be the son of the Jat. No one knew his details now. So time passed and he was filled with passionate love (by god of love). (8)

He would come back home after grazing the buffalos and called himself Ranjha. All thought him to be the son of the Jat and took him to be stout person (like a Rajput). (9)

“So far we have talked about Ranjha now let us talk about Heer. Now I would relate her story and please your heart with her anecdote.” (10)

Aril :

In the town of Inder Rai (Inderpuri) there lived a fairy and all used to call her by the name of Main Kala. Any Raja, who would see her charming beauty would get involved in passionate love for her and would reel down thus falling on the ground. (11)

Chopaiee :

Kapil Muni came to her assembly, so he got a chance of sighting Mainka and on seeing her, the Muni lost (discharged) his semen. Due to this the Muni got furious with rage and cursed her. (12)

“You should face death and get reborn in the family of Sayal Jat and call yourself Heer and then eat the left overs of Turks (in their kitchen). (13)

ਦੋਹਰਾ

ਤਬ ਅਬਲਾ ਕੰਪਤਿ ਭਈ ਤਾ ਕੇ ਪਰਿ ਕੈ ਪਾਇ ।
ਕਯੋਹੁ ਹੋਇ ਉਧਾਰ ਮਮ ਸੋ ਦਿਜ ਕਹੋ ਉਪਾਇ । ੧੪ ।

Dohra

tab abla kampit bhayi ta ke par ke payi.
kayohu hoye udhar mam so dij kaho upaye. (14)

ਚੌਪਈ

ਇੰਦੁ ਸੁ ਮ੍ਰਿਤ ਮੰਡਲ ਜਬ ਜੈਹੈ । ਰੰਝਾ ਅਪਨੋ ਨਾਮੁ ਕਹੈ ਹੈ ।
ਤੋ ਸੈ ਅਧਿਕ ਪ੍ਰੀਤਿ ਉਪਜਾਵੈ । ਅਮਰਵਤੀ ਬਹੁਰਿ ਤੁਹਿ ਲਯਾਵੈ । ੧੫ ।

Chopaiee

Inder su mitar mandal jub jehe. ranjha apno naam kahe hai.
to se adhik preet upjave. amarvati batur tuhi leyave. (15)

ਦੋਹਰਾ

ਜੂਨਿ ਜਾਟ ਕੀ ਤਿਨ ਧਰੀ ਮ੍ਰਿਤ ਮੰਡਲ ਮੈ ਆਇ ।
ਚੂਚਕ ਕੇ ਉਪਜੀ ਭਵਨ ਹੀਰ ਨਾਮ ਧਰਵਾਇ । ੧੬ ।

Dohra

jooni jat ki tin dhari mrit mandal mai ayi.
chuchak ke upji bhawan heer naam dharvayi. (16)

ਚੌਪਈ

ਇਸੀ ਭਾਤਿ ਸੋ ਕਾਲ ਬਿਹਾਨਯੋ । ਬੀਤਯੋ ਬਰਖ ਏਕ ਦਿਨ ਜਾਨਯੋ ।
ਬਾਲਾਪਨੋ ਛੂਟਿ ਜਬ ਗਯੋ । ਜੋਬਨ ਆਨਿ ਦਸਾਮੋ ਦਯੋ । ੧੭ ।

Chopaiee

isi bhat so kal bihaniyo. betyo barakh ek din janyo.
balpano chut jab geyo. joban aan damamo deyo. (17)

ਰੰਝਾ ਚਾਰਿ ਮਹਿਖਿਯਨ ਆਵੈ । ਤਾ ਕੋ ਹੋਰਿ ਹੀਰ ਬਲਿ ਜਾਵੈ ।
ਤਾ ਸੋ ਅਧਿਕ ਨੇਹੁ ਉਪਜਾਯੋ । ਭਾਤਿ ਭਾਤਿ ਸੋ ਮੋਹ ਬਢਾਯੋ । ੧੮ ।

ranjha char mehikhiyan ave. ta ko hor heer bal jave.
ta so adhik neh upjiyo. bhati bhati so moh badayo. (18)

ਦੋਹਰਾ

ਖਾਤ ਪੀਤ ਬੈਠਤ ਉਠਤ ਸੋਵਤ ਜਾਗਤ ਨਿਤਿ ।
ਕਬਹੂੰ ਨ ਬਿਸਰੈ ਚਿਤ ਤੇ ਸੁੰਦਰ ਦਰਸ ਨਮਿਤ । ੧੯ ।

Dohra

khat peet bethat uthat sovat jagat nit.
kabhun na bisre chit te sunder daras namit. (19)

Couplet

The young girl was trembling and falling at his feet said to him (Muni), "O Brahmin! How will I get salvation from this curse. Pray, tell me some means of helping me out." (14)

Chopaiee :

When Inder would face death then he will be called Ranjha. He would develop extreme love for you and would bring you to Amravati. (15)

Couplet :

He came to the (land of death) world in the form of a Jat and Heer was born in the home of Chuchak. (16)

Chopaiee :

Thus the time passed on and the passage of one year appeared like a day only. When childhood period was over then youthful energy appeared in his person. (17)

Ranjha would come back after grazing the buffalos and Heer would be lost in love (enamoured by his love) on seeing him. She developed great love for him and this love affair developed into a fairy-tale (to the extreme). (18)

Couplet :

She was so obsessed by his presence that she could not forget him at any time whether eating, drinking, sitting, standing, sleeping or being awake, she would remember her beautiful friend (beloved). (19)

ਹੀਰ ਬਾਚ

ਸਵੈਯਾ

ਬਾਹਰ ਜਾਉ ਤੋ ਬਾਹਰ ਹੀ ਗਿਹ ਆਵਤ ਆਵਤ ਸੰਗ ਲਗੇਹੀ ।
ਜੋ ਜਾਠਿ ਬੈਠਿ ਰਹੇ ਘਰ ਮੇ ਪਿਯ ਪੈਠਿ ਰਹੈ ਹਿਯ ਮੇ ਪਹਿ ਲੇਹੀ ।
ਨੀਂਦ ਹਮੇ ਨਕਵਾਨੀ ਕਰੀ ਛਿਨਹੀ ਛਿਨ ਰਾਮ ਸਖੀ ਸੁਪਨੇਹੀ ।
ਜਾਗਤ ਸੋਵਤ ਰਾਤਹੂੰ ਦਯੋਸ ਕਹੂੰ ਮੁਹਿ ਰਾਤਨ ਚੈਨ ਨ ਦੇਹੀ । ੨੦ ।

Heer Baach

Swaiyya

bahar jayu to bahar hi greh avat avat sang lagehi.
jo jath baethi raho ghar mai piye paith rahe hiye mai peh lehi.
neend hamai nakvani kari chinhi chin ram sakhi supnehi.
jagat sovat rathun deynos kahun muh ranjhan chen na dehi. (20)

ਚੌਪਈ

ਰਾਤਨ ਰਾਤਨ ਸਦਾ ਉਚਾਰੈ । ਸੋਵਤ ਜਾਗਤ ਤਹਾ ਸੰਭਾਰੈ ।
ਬੈਠਤ ਉਠਤ ਚਲਤ ਹੂੰ ਸੰਗਾ । ਤਾਹੀ ਕੋ ਜਾਨੈ ਕੈ ਅੰਗਾ । ੨੧ ।

Chopaiee

ranjhan ranjhan sada uchare. sovat jagat taha sambare.
bethat uthat chalat hun sanga. tahi ko jane ke anga. (21)

ਕਾਹੂੰ ਕੋ ਜੋ ਹੀਰ ਨਿਹਾਰੈ । ਰਾਤਨ ਹੀ ਰਿਦ ਬੀਚ ਬਿਚਾਰੈ ।
ਐਸੀ ਪ੍ਰੀਤਿ ਪ੍ਰਿਆ ਕੀ ਲਾਗੀ । ਨੀਂਦ ਭੁਖ ਤਾ ਕੀ ਸਭ ਭਾਗੀ । ੨੨ ।

kahun ko jo heer nihare. ranjhan hi rid beech bichare.
aisi preet priya ki lagi. neend bhukh ta ki sabh bhagi. (22)

ਰਾਤਨ ਹੀ ਕੇ ਰੂਪ ਵਹ ਭਈ । ਜਯੋ ਮਿਲਿ ਬੁੰਦਿ ਬਾਰਿ ਮੋ ਗਈ ।
ਜੈਸੇ ਮ੍ਰਿਗ ਮ੍ਰਿਗਯਾ ਕੋ ਲਹੇ । ਹੋਤ ਬਧਾਇ ਬਿਨਾ ਹੀ ਗਹੇ । ੨੩ ।

ranjhan hi ke roop voh bhayi. jeyo mil boond bar mo gayi.
jese mrig mirgya ko lahe. hot badhayi bina hi gahe. (23)

ਦੋਹਰਾ

ਜੈਸੇ ਲਕਰੀ ਆਗ ਮੇ ਪਰਤ ਕਹੂੰ ਤੇ ਆਇ ।
ਪਲਕ ਦੇਕ ਤਾ ਮੇ ਰਹੈ ਬਹੁਰਿ ਆਗ ਹੈ ਜਾਇ । ੨੪ ।

Dohra

jese lakri aag mai parat kahun te ayi.
palak davek ta mai rahe bahuri aag haiv jayi. (24)

So Heer Said :-

Swaiyya :

If he goes out, I will go out with him, when he comes back home then I would follow him at home. If the lover sits at home being obstinate, then she would also sit back home, keeping his image at heart. "O friend ! I am so much overpowered by sleep and I do not have any rest even in dreams. This Ranjha does not leave me in peace even during day or night, whether sleeping or being awake (I have no peace of mind due to his thoughts only)." (20)

Chopaiee :

She was always reciting the name of Ranjha and was remembering him all the time, whether sleeping or being awake. She would always find him in her company whether sitting, standing, walking, moving about, he was always along with her (in her company). (21)

Whosoever Heer would see, she would find Ranjha in him and think as such in her mind. She had gone devoid of hunger, sleep (lost all hunger etc.) as her love had reached such proportions (developed extreme love for him). (22)

She was transformed into the form of Ranjha, just as a drop of water, mingles with water (without any distinction). Her condition (state of mind) was such as that of a deer who, on seeing the hunter, comes towards the hunter, being tied (attracted) towards him on his own. (23)

Couplet :

Just as a piece of wood falls by itself in the fire, which retains the form of wood for a while and then takes the form of fire. (24)

ਹਰਿ ਜਾ ਅਸਿ ਐਸੇ ਸੁਨਯੋ ਕਰਤ ਏਕ ਤੇ ਦੋਇ ।
ਬਿਰਹ ਬਦਾਰਨਿ ਜੋ ਬਧੇ ਏਕ ਦੋਇ ਤੇ ਹੋਇ । ੨੫ ।

har ja aise sunyo karat ek te doyi.
bireh badarin jo badhe ek doyi te hoyi. (25)

ਰੰਝਨ ਹੀਰ ਪ੍ਰੇਮ ਮੈ ਰਹੈ ਏਕ ਹੀ ਹੋਇ ।
ਕਹਿਬੇ ਕੋ ਤਨ ਏਕ ਹੀ ਲਹਿਬੇ ਕੋ ਤਨ ਦੋਇ । ੨੬ ।

ranjhan heer prem mai rahe ek hi hoyi.
kahibe ko tan ek hi lahibe ko tan doyi. (26)

ਚੌਪਈ

ਐਸੀ ਪ੍ਰੀਤਿ ਪ੍ਰਿਯਾ ਕੀ ਭਈ । ਸਿਗਰੀ ਬਿਸਰਿ ਤਾਹਿ ਸੁਧਿ ਗਈ ।
ਰੰਝਾ ਜੂ ਕੋ ਰੂਪ ਉਰਝਾਨੀ । ਲੋਕ ਲਾਜ ਤਜਿ ਭਈ ਦਿਵਾਨੀ । ੨੭ ।

Chopaiee

aisi preet priya ki bhayi. sigri bisar tahi sudh gayi.
ranjha ju ko roop urjhani. lok laj taj bhayi diwani. (27)

ਤਬ ਚੁਚਕ ਇਹ ਭਾਤਿ ਬਿਚਾਰੀ । ਯਹ ਕੰਨਯਾ ਨਹਿ ਜਿਯਤ ਹਮਾਰੀ ।
ਅਬ ਹੀ ਯਹ ਖੇਰਾ ਕੋ ਦੀਜੈ । ਯਾ ਮੈ ਤਨਿਕ ਢੀਲ ਨਹਿ ਕੀਜੈ । ੨੮ ।

tab chuchak eh bhati bichari. yeh kanya nahi jiyat hamari.
ab hi yeh khera ko dejai. ya mai tanik dheel nahi keejai. (28)

ਖੇਰਹਿ ਬੋਲ ਤੁਰਤੁ ਤਿਹ ਦਯੋ । ਰੰਝਾ ਅਤਿਥ ਹੋਇ ਸੰਗ ਗਯੋ ।
ਮਾਰਤ ਭੀਖ ਘਾਤ ਜਬ ਪਾਯੋ । ਲੈ ਤਾ ਕੋ ਸੁਰ ਲੋਕ ਸਿਧਾਯੋ । ੨੯ ।

kherhi bol turat teh deyo. ranjha atith hoyi sang geyo.
marat bheekh ghat jab payo. lai ta ko sur lok sidhayo. (29)

ਰੰਝਾ ਹੀਰ ਮਿਲਤ ਜਬ ਭਏ । ਚਿਤ ਕੇ ਸਕਲ ਸੋਕ ਮਿਟਿ ਗਏ ।
ਹਿਯਾ ਕੀ ਅਵਧਿ ਬੀਤਿ ਜਬ ਗਈ । ਬਾਟਿ ਦੁਹੁ ਸੁਰ ਪੁਰ ਕੀ ਲਈ । ੩੦ ।

ranjha heer milat jab bhaye. chit ke sakal sok mit geyo.
hiya ki avadhi beeti jab geyo. baati duhun sur pur ki layi. (30)

ਦੋਹਰਾ

ਰੰਝਾ ਭਯੋ ਸੁਰੇਸ ਤਹ ਭਈ ਮੇਨਕਾ ਹੀਰ ।
ਯਾ ਜਗ ਮੈ ਗਾਵਤ ਸਦਾ ਸਭ ਕਬਿ ਕੁਲ ਜਸ ਧੀਰ । ੩੧ । ੧ ।

Dohra

ranjha bheyo sures teh bhayi menka heer.
ya jug mai gavat sada kabi kul jum dheer. (31) (1)

Mostly it is heard that a sword could cut anything into two pieces, but those smitten by the sword of separation become one entity from two different forms. (25)

Ranjha and Heer had become one entity due to their love for each other, though physically they were two different bodies to look at, while in actual fact they had taken the form of one body (frame) only. (26)

Chopaice :

The love of Heer for her beloved was such that she had lost all her sense of proportion (consciousness) and she was transformed into the form of Ranjha only and forgetful of any modesty (shame) she became mad (in her love for him). (27)

Then Chuchak thought to himself that this girl would not live any longer, so she should be given to the family of Khera's (in marriage) and this needed to be done without any further delay. (28)

So they called the Kheras immediately and marrying Heer (with their son) she was sent along with them. Ranjha went along with them as a (saint) beggar. When he got a chance while begging, he took her to heavens (died). (29)

When Heer and Ranjha mingled with each other (after death) then all their pangs of suffering were alleviated. When their mortal lives had finished (their time in the world) then both followed the path towards heavens. (30)

Couplet :

Then Ranjha became Indra and Heer became Mainca. In this world the poets fraternity always sing the praises of both (their love) with great patience (regard for their true love). (31)(1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਅਠਾਨਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੯੮ । ੧੮੨੮ । ਅਫਜ਼ੁ ।
 iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
 athanavo charitar samapatam. Sat Subham sat. (98) (1828) aphjun.

ਚੌਪਈ

ਪੋਠੋਹਾਰਿ ਨਾਰਿ ਇਕ ਰਹੈ । ਰੁਦ੍ਰ ਕਲਾ ਕੋ ਜਗ ਕਹੈ ।
 ਤਿਹ ਗ੍ਰਿਹ ਰੋਜ ਖੁਦਾਈ ਆਵੈ । ਧਨ ਡਰ ਪਾਇ ਤਾਹਿ ਲੈ ਜਾਵੈ । ੧ ।

Chopaiee

pothohari nari ik rahe. rudar kala ko jug kahe.
 teh greh roj khudayi avai. dhan dar payi tahi lai jave. (1)

ਇਕ ਦਿਨ ਇਨ ਕਛੁ ਧਨੁ ਨਹਿ ਦਯੋ । ਕੋਪ ਖਦਾਇਨ ਕੇ ਮਨ ਭਯੋ ।
 ਸਭ ਹੀ ਹਾਥ ਕੁਰਾਨ ਉਠਾਏ । ਮਿਲਿ ਗਿਲਿ ਭਵਨ ਤਵਨ ਕੇ ਆਏ । ੨ ।

ik din in kachu dhan nahi deyo. kop khadiyan ke man bheyo.
 sabh hi hath kuran uthaye. mili gili bhawan tawan ke aye. (2)

ਹਾਨਤ ਕਹਿਯੋ ਨਬੀ ਕੀ ਕਰੀ । ਯਹ ਸੁਨਿ ਬਚਨ ਨਾਰਿ ਅਤਿ ਡਰੀ ।
 ਤਿਨ ਕੋ ਸਦਨ ਬੀਚ ਬੈਠਾਯੋ । ਖਾਨ ਮੁਹਬਤ ਸਾਥ ਜਤਾਯੋ । ੩ ।

hanat kahiyo nabi ki kari. yeh sun bachan nari ati dari.
 tin ko sadan beech bethayo. khan muhabat sath jatayo. (3)

ਤਾ ਕੇ ਤੁਰਤ ਪਯਾਦੇ ਆਏ । ਇਕ ਗ੍ਰਿਹ ਮੈ ਬੈਠਾਇ ਛਿਪਾਏ ।
 ਖਾਨਾ ਭਲੈ ਤਿਨਾਗੇ ਰਾਖਯੋ । ਆਪੁ ਖਦਾਇਨ ਸੋ ਯੋ ਭਾਖਯੋ । ੪ ।

ta ke turat payade aye. ik greh mai bethaye chipaye.
 khana bhalo tinage rakhyo. aap khadiyan so yo bhakhyo. (4)

ਹਾਨਤ ਮੈ ਨ ਨਬੀ ਕੀ ਕਰੀ । ਮੋ ਤੋ ਕਹੋ ਚੁਕ ਕਾ ਪਰੀ ।
 ਤਾ ਕੀ ਜੋ ਨਿੰਦਾ ਮੈ ਕਰੋ । ਅਪਨੇ ਮਾਰਿ ਕਟਾਰੀ ਮਰੋ । ੫ ।

hanat mai na nabi ki kari. mo to kahoe chuk ka pari.
 ta ki jo ninda mai karo. apne mari katari maro. (5)

ਜੋ ਕਛੁ ਲੈਨੋ ਹੋਇ ਸੁ ਲੀਜੈ । ਹਾਨਤ ਕੋ ਮੁਹਿ ਦੋਸੁ ਨ ਦੀਜੈ ।
 ਬਿਹਸਿ ਖੁਦਾਇਨ ਬਚਨ ਉਚਾਰਿਯੋ । ਧਨ ਲਾਲਚ ਹਮ ਚਰਿਤ ਸੁ ਧਾਰਿਯੋ । ੬ ।

Jo kachh leno hoai so leejai. hanat ko mohai dos na deejai
 behas khudian bachan uchariou, dhan lalach hum charit so dhariou. (6)

Here the ninety-eighth episode of the King's & Minister's dialogue regarding the woman's characterization from Charitar Pakhyan is completed. All is well.

(98-1828)(Contd)

Chopaiee :

There lived a woman in Pothohar who was known in the whole world as Rudar Kal. The muslim religious leaders would visit her home daily and would take away money from her by frightening her (at fear of death). (1)

One day she did not give any money to them, then the Maulvis got enraged and picking up Koran in their hands, they came to her house. (2)

They said, " You have shown disrespect to the Rasool (prophet) by throwing blasphemy at him. Hearing these words, the woman got frightened at heart. She made the Maulvis sit at home (await in her house) and told the (governor) in-charge Mohabat Khan about this thing. (3)

He sent his infantry men immediately to her house who were (seated) hidden in the house. She made food and served the Mulanas with this food and herself told them like this. (4)

"I have not used any blasphemy against the prophet. Tell me my mistake, if any. If I show any disrespect to the prophet, I would prefer to die by striking my dagger." (5)

Whatever money you want to take from me, you may take but do not inflict this as a fault of mine (disrespect). The Mulanas than said that for the greed of money only, we were saying this and they said this while laughing. (6)

ਦੋਹਰਾ

ਜੋ ਹੋ ਕਛੁ ਮੁਹੰਮਦਹਿ ਮੁਖ ਤੈ ਕਾਢੋ ਗਾਰਿ ।
ਤੋ ਮੈ ਆਪਨ ਆਪ ਹੀ ਮਰੈ ਕਟਾਰੀ ਮਾਰਿ । ੭ ।

Dohra

jo ho kachu muhamadhi mukh te kado gari.
to mai apan aap hi maro katari mari. (7)

ਚੌਪਈ

ਤੈ ਨਹਿ ਕਛੁ ਨਬੀ ਕੋ ਕਾਹਿਯੋ । ਧਨ ਕੇ ਹੇਤ ਤੋਹਿ ਹਮ ਗਾਹਿਯੋ ।
ਅਧਿਕ ਦਰਬੁ ਅਬ ਹੀ ਮੁਹਿ ਦੀਜੈ । ਨਾਤਰ ਮੀਚ ਮੂੰਡਿ ਪੈ ਲੀਜੈ । ੮ ।

Chopaiee

te nahi kachu nabi ko kahiyo. dhan ke het tohi ham gahiyo.
adhik darab ab hi muhe deeje. natar meech mundi pe leeje. (8)

ਦੋਹਰਾ

ਹਮ ਬਹੁ ਲੋਗ ਪਿਸੌਰ ਕੇ ਇਨੀ ਤੁਹਮਤਨ ਸਾਥ ।
ਧਨੀ ਕਰੈ ਨਿਧਨੀ ਘਨੇ ਹੈ ਹੈ ਗਏ ਅਨਾਥ । ੯ ।

Dohra

hum bahu log pisor ke ini tumatan sath.
dhani karai nidhni ghane haiv haiv gaye anath. (9)

ਚੌਪਈ

ਯੋ ਸੁਨਿ ਬਚਨ ਪਯਾਦਨੁ ਪਾਯੋ । ਵੇਈ ਸਭ ਝੁਠੇ ਠਹਿਰਾਯੋ ।
ਗ੍ਰਿਹ ਤੇ ਨਿਕਸਿ ਤਿਨੈ ਗਾਹਿ ਲੀਨੋ । ਸਭਹਿਨ ਕੀ ਮੁਸਕੈ ਕਸਿ ਦੀਨੋ । ੧੦ ।

Chopaiee

yo suni bachan payadan payo. vahi sab juthe thehrayo.
greh te nukas tine gahi leeno. sabhin ki muske kasi deeno. (10)

ਦੋਹਰਾ

ਲਾਤ ਮੁਸਟ ਕੁਰਰੇ ਘਨੇ ਬਰਸੀ ਪਨੀ ਅਪਾਰ ।
ਦੈ ਮੁਸਕਨ ਕੋ ਲੈ ਚਲੇ ਹੋਰਤੁ ਲੋਕ ਹਜਾਰ । ੧੧ ।

Dohra

lat musat kurre-ghane barsi pani apar.
de muskan ko lai chale heart lok hazar. (11)

Couplet :

The woman said, "If I had used any blasphemy against Hazrat Mohammad, then I would better give away my life with a striking dagger." (7)

Chopaiee :

The Maulanas (religions leaders) said, "You had not said anything against the prophet. we have only blamed you for extracting money. So give us lot of money right now, else death would befall you." (8)

Couplet

"We had made many rich people of Peshawar even penniless by extracting money in the same manner of accusing them of blasphemy and many had already become helpless (penniless)." (9)

Chopaiee :

When the Infantry men heard these words, they found all of them as liars and took them into custody by getting them out of house and tied all of them together. (10)

Couplet:

These Maulanas were beaten with fists, legs, lashes and shoes. They were taken, lashed (tied) together and (thousands) all saw them. (11)

ਚੋਪਈ

ਤਿਨ ਕੋ ਬਾਧਿ ਲੈ ਗਏ ਤਹਾ । ਖਾਨ ਮੁਹਬਤਿ ਬੈਠੋ ਜਹਾ ।
ਪਨਹਿਨ ਮਾਰਿ ਨਵਾਬ ਦਿਲਾਈ । ਤੋਬਹ ਤੋਬਹ ਕਰੈ ਖੁਦਾਈ । ੧੨ ।

Chopaiee

tin ko badhi le gaye taha. khan muhabat betho jaha.
panhin mari nawab dilayi. tobha tobha kare khudayi. (12)

ਪਨਹਿਨ ਕੇ ਮਾਰਤ ਮਾਰਿ ਗਏ । ਤਬ ਵੈ ਡਾਰਿ ਨਦੀ ਮੇ ਦਏ ।
ਚੁਪ ਹੈ ਰਹੇ ਤੁਰਕ ਸਭ ਸੋਊ । ਤਬ ਤੇ ਤੁਹਮਤਿ ਦੇਤ ਨ ਕੋਊ । ੧੩ ।

panhin ke marat mar gaye. tab vai dar nadi mai daye.
chup hai rahe turak sabh soyu. tab te tohmat det na koyu. (13)

ਦੋਹਰਾ

ਤਬ ਤਿਨ ਬਿਪ ਬੁਲਾਇ ਕੈ ਦੀਨੋ ਦਾਨ ਅਪਾਰ ।
ਛਲ ਕੈ ਕੈ ਜੂਤਿਨ ਭਏ ਬੀਸ ਖੁਦਾਈ ਮਾਰ । ੧੪ ।

Dohra

tab tin bip bulayi ke deeno dan apar.
chal chal ke ke jutin bhaye bees khudayi mar. (14)

ਚੋਪਈ

ਚੁਪ ਤਬ ਤੇ ਹੈ ਰਹੇ ਖੁਦਾਈ । ਕਾਹੁ ਸਾਥ ਨ ਰਾਰਿ ਬਦਾਈ ।
ਸੋਈ ਕਰੈ ਜੁ ਹਿੰਦੂ ਕਰੈ । ਤੁਹਮਤਿ ਦੇ ਕਾਹੁ ਨ ਗਰੈ । ੧੫ । ੧ ।

Chopaiee

chup tab te haiv rahe khudayi. kahu sath na rari badayi.
soyi kare jo hindu kahe. tohmat de kahun na gabae. (15) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਨਿੰਨਾਨਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੯੯ । ੧੮੪੩ । ਅਫਜ਼ੁ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ninanavo charitar samapatam. Sat Subham sat. (99) (1843) aphjun.

ਚੋਪਈ

ਰੋਪਰ ਰਾਵ ਰੁਪੇਸਰ ਭਾਰੋ । ਰਾਗੁਕੁਲ ਬੀਚ ਅਧਿਕ ਉਜਿਯਾਰੋ ।
ਚਿਤ੍ਰ ਕੁਆਰਿ ਰਾਨੀ ਇਕ ਤਾ ਕੇ । ਰੂਪਵਤੀ ਕੋਊ ਤੁਲਿ ਨ ਵਾ ਕੇ । ੧ ।

Chopalee

ropar rav rupesvar bharo. raghukul beech adhik ujjiyaro.
chitar kuyari rani ik ta ke. roopvati koyu tuli na va ke. (1)

Chopaiee :

They were taken to the place where Mohabat Khan was waiting. The Nawab even asked the woman to beat them with shoes and then they begged for pardon. (12)

With the beating of shoes, they died and they were thrown into the river. So all the Turks kept mum and no one blamed others like this in future. (13)

Couplet :

Then that woman called Brahmins and gave them many offerings (in alms), With this deceitful action she got twenty Maulvis killed with beating of shoes. (14)

Chopaiee :

Since then the Maulanas kept quiet and did not pick up further quarrels with anyone else. They were doing as the Hindus wanted and no one was caught by accusing him of blasphemy. (15) (1)

Here the ninety-ninth episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well. (99-1843)(Contd)

Chopaiee :

There was a great king of Ropar by the name of Rupeshvvar. He was famous among the families of Raghu dynasty. He had a queen by the name of Chitar Koer. There was no other 'beauty' (beautiful) to match her charm in the world. (1)

ਦਾਨਵ ਏਕ ਲੰਕਤੇ, ਆਯੋ । ਤਾ ਕੋ ਰੂਪਿ ਹੋਰਿ ਉਰਝਾਯੋ ।
 ਮਨ ਮੈ ਅਧਿਕ ਰੀਝਿ ਕਰਿ ਗਯੋ । ਤਾ ਕੋ ਲਗਾ ਨ ਤਹਿ ਤਹਿ ਦਯੋ । ੨ ।
 danav ek lankte ayo. ta ko roop her urjhayo.
 man mai adhik reejh kar geyo. ta ko laga na tahi tahi deyo. (2)

ਤਬ ਤਿਨ ਮੰਤ੍ਰੀ ਅਧਿਕ ਬੁਲਾਏ । ਅਨਿਕ ਭਾਤਿ ਉਪਚਾਰ ਕਰਾਏ ।
 ਤਹਾ ਏਕ ਮੁਲਾ ਚਲਿ ਆਯੋ । ਅਨਿ ਆਪਨਾ ਉਜ ਜਨਾਯੋ । ੩ ।
 tab tin mantri adhik bulaye. anek bhati upchar karaye.
 taha ek mulla chali ayo. aan apna uj janayo. (3)

ਤਬ ਤਿਨ ਘਾਤ ਦਾਨਵਹਿ ਪਾਯੋ । ਏਕ ਹਾਥ ਸੋ ਮਹਲ ਉਚਾਯੋ ।
 ਦੁਤਿਯ ਹਾਥ ਤਾ ਕੋ ਗਹਿ ਲੀਨੋ । ਤਵਨ ਛਾਤ ਭੀਤਰ ਧਰਿ ਦੀਨੋ । ੪ ।
 tab tin ghat danvi payo. ek hath so mehal uchayo.
 dutiye hath ta ko gahi leeno. tawan chaat bhetar dhar deeno. (4)

ਦੋਹਰਾ

ਧਰਿਯੋ ਥੰਭ ਉਪਰ ਤਿਸੈ ਇਕ ਕਰ ਛਾਤ ਉਠਾਇ ।
 ਮਾਰਿ ਮੁਲਾਨਾ ਕੋ ਦਯੋ ਜਮ ਕੇ ਧਾਮ ਪਠਾਇ । ੫ ।

Dohra

dhariyo khund upar tise ik chaat uthayi.
 mar mulana ko deyo jum ke dham pathayi. (5)

ਚੌਪਈ

ਤਹ ਇਕ ਔਰ ਮੁਲਾਨੋ ਆਯੋ । ਸੋਊ ਪਕਰਿ ਟੰਗ ਪਟਕਾਯੋ ।
 ਤੀਜੋ ਔਰ ਆਇ ਤਹ ਗਯੋ । ਸੋਊ ਡਾਰਿ ਨਦੀ ਮੈ ਦਯੋ । ੬ ।

Chopaiee

teh ik aur mulano ayo. soyu pakar tang patkayo.
 teejo aur ayi eh geyo. soyu dar nadi me deyo. (6)

ਲਬਿ ਇਕ ਤ੍ਰਿਯਾ ਤਹਾ ਚਲਿ ਆਈ । ਭਾਤਿ ਭਾਤਿ ਤਿਹ ਕਰੀ ਬਡਾਈ ।
 ਲੇਹਜ ਪੇਹਜ ਬਹੁ ਤਾਹਿ ਖਵਾਯੋ । ਮਦਰੋ ਪੁਯਾਇ ਤਾਹਿ ਰਿਝਵਾਯੋ । ੭ ।
 lab ik triya taha chali ayi. bhati bhati teh kari badayi.
 lehaj pehaj bahu tahi khavayo. madro puyayi tahi rijhvayo. (7)

ਤਾ ਕੇ ਨਿਤਿ ਬੁਹਾਰੀ ਦੇਵੈ । ਤਾ ਕੋ ਚਿਤ ਚੁਰਾਇ ਕੈ ਲੇਵੈ ।
 ਇਕ ਦਿਨ ਹੋਇ ਬਿਮਨ ਸੀ ਰਹੀ । ਤਬ ਐਸੇ ਦਾਨੋ ਤਿਹ ਕਹੀ । ੮ ।
 ta ke nit buhari deve. ta ko chit churayi ke leve.
 ik din hoyi bisan si rahi. tab aise dano teh kahi. (8)

A demon came from Sri Lanka and seeing her charming personality, he got involved in her love. He became overjoyed at heart and felt in his mind that he could not leave (forget) her. (2)

He then called many ministers and made many arrangements. There came a muslim leader (Mullah). He showed his might and influence on coming there. (3)

Then the demon got a chance. He lifted the palace with one hand and caught hold of the Mullah with the other hand and placed him inside the roof. (4)

Couplet :

He lifted the roof with one hand placed it on a pillar and killing the Mulana sent him to the hell. (5)

Chopaiee :

Then another Maulana (muslim leader) came there. Lifting him from his legs, he thrashed him on the ground. Then a third Maulana came, who was thrown into the river. (6)

Then a woman happened to come there by walking and praised the demon by various means and fed that demon with various dishes (of food) and made him happy by giving him wine. (7)

She would come daily to clean that house and would enamour his heart (steal his heart). One day she sat there being a dwarf. Then the demon told her like this. (8)

ਖਾਤ ਪੀਤ ਹਮਰੋ ਤੂੰ ਨਾਹੀ । ਸੇਵਾ ਕਰਤ ਰਹਤ ਗ੍ਰਿਹ ਮਾਹੀ ।
ਅਧਿਕ ਰੀਝਿ ਨਿਸਚਰਾਹਿ ਉਚਾਰੋ । ਦੇਉ ਵਹੈ ਜੋ ਹਿਦੈ ਬਿਚਾਰੋ । ੯ ।

khat peet hamro toon nahi. sewa karat rehat greh mahi.
adhik reejh nisccharhi uchare. deyo vahe jo hirdaye bicharo. (9)

ਜਬ ਦੋ ਤੀਨਿ ਬਾਰ ਤਿਨ ਕਹਿਯੋ । ਤਾ ਪੈ ਅਧਿਕ ਰੀਝਿ ਕੈ ਰਹਿਯੋ ।
ਕਹਿਯੋ ਅਸੁਰ ਲਾਗਯੋ ਇਕ ਤ੍ਰਿਯਾ ਕੋ । ਸਕੈ ਦੂਰਿ ਕਰ ਤੂੰ ਨਹਿ ਤਾ ਕੋ । ੧੦ ।

jab do teen bar tin kahiyo. ta pai adhik reejh ke rahiyo.
kahiyo asur lagiyo jhik triya ko. sake duri kar toon nahi ta ko. (10)

ਤਬ ਤਿਨ ਜੰਤ੍ਰ ਤੁਰਤੁ ਲਿਖਿ ਲੀਨੋ । ਲੈ ਤਾ ਕੋ ਕਰ ਭੀਤਰ ਦੀਨੋ ।
ਜਾ ਕੋ ਇਕ ਬਾਰ ਦਿਖੈ ਹੈ । ਜਰਿ ਬਰਿ ਡੋਰ ਭਸਮਿ ਸੋ ਹੈ ਹੈ । ੧੧ ।

tab tin jantar turat likh leeno. lai ta ko kar bhetar deeno.
ja ko ik bar dikhe hai. jar bar dor dasim so haiv hai. (11)

ਤਾ ਕੈ ਕਰ ਤੇ ਜੰਤ੍ਰ ਲਿਖਾਯੋ । ਲੈ ਕਰ ਮੈ ਤਹਿ ਕੋ ਦਿਖਰਾਯੋ ।
ਜਬ ਸੁ ਜੰਤ੍ਰ ਦਾਨੋ ਲਿਖਿ ਲਯੋ । ਸੋ ਜਰਿ ਦੋਰ ਭਸਮ ਹੈ ਗਯੋ । ੧੨ ।

ta ke kar te jantar likhayo. lai kar mai tahi ko dikhrayo.
jab su jantar dano lakh leyo. so jar dhor bhasam haiv geyo. (12)

ਦੋਹਰਾ

ਦੇਵਰਾਜ ਜਿਹ ਦੈਤ ਕੋ ਜੀਤ ਸਕਤ ਨਹਿ ਜਾਇ ।
ਸੋ ਅਬਲਾ ਇਹ ਛਲ ਭਏ ਜਮ ਪੁਰ ਦਯੋ ਪਠਾਇ । ੧੩ । ੧ ।

Dohra

devraj jeh det ko jeet sakal nahi jayi.
so abla eh chal bheye jam pur deyo pathayi. (13) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਇਕ
ਸੋਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੦੦ । ੧੮੫੬ । ਅਫਜ਼ੀ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
sonvo charitar samapatam. Sat Subham sat. (100) (1856) aphjun.

ਚੌਪਈ

ਰਾਵੀ ਤੀਰ ਜਾਟ ਇਕ ਰਹੈ । ਮਹੀਵਾਲ ਨਾਮ ਜਗ ਕਾਹੈ ।
ਨਿਰਖਿ ਸੋਹਨੀ ਬਸਿ ਹੈ ਗਈ । ਤਾ ਪੈ ਰੀਝਿ ਸੁ ਅਸਿਕ ਭਈ । ੧ ।

Chopaiee

ravi teer jat ik rahe. mahival naam jag kahe.
nirakh sohni basi haiv gati. ta pae reejh so asik bhayi. (1)

"You do not eat anything from my place, you are serving us in the house by all means. So the demon got greatly pleased and said to her, " Whatever you will think of in your mind, I shall give you that." (9)

When he said this twice or thrice he got overjoyed with her. The woman said, "Another woman was being pestered by a demon, but you will not be able to cast him away." (10)

Then he wrote a magic spell and after writing it gave it in her hand and said, " whomsoever you will show this magic spell (word) once, will be burnt into ashes instantly." (11)

So she got one Jantar (witchcraft) written by him and taking it in her hand showed it to him only. When the demon saw that jantar (magic wand) he was burnt immediately and reduced to a heap of ashes. (12)

Couplet :

DevRaj Indra even could not gain a victory over this demon but this woman's deceitful action sent him to hell in no time. (13)(1)

Here the hundredth episode of King's & Minister's dialogue regarding woman's character is being completed from Charitar Pakhyan. All is well. (100-1856)(Contd)

Chopaiee :

There lived a Jat on the banks of Ravi, who was called by people as Mahiwal. On seeing him Sohni got enchanted by his love and being enamoured by him, became his beloved. (1)

ਜਬ ਹੀ ਭਾਨ ਅਸਤ ਹੈ ਜਾਵੈ । ਤਬ ਹੀ ਪੈਰਿ ਨਦੀ ਤਹ ਆਵੈ ।
ਦ੍ਰਿਤ ਗਹਿ ਘਟ ਉਰ ਕੇ ਤਰ ਧਰੈ । ਛਿਨ ਮਹਿ ਪੈਰ ਪਾਰ ਤਿਹ ਪਰੈ । ੨ ।

jab hi bhan asat haiv jave. tab hi paer nadi teh avaye.
drit geh ghat ur ke tar dharai. chin mahi paer par teh pare. (2)

ਏਕ ਦਿਵਸ ਉਠਿ ਕੈ ਜਬ ਧਾਈ । ਸੋਵਤ ਹੁਤੋ ਬੰਧੁ ਲਖਿ ਪਾਈ ।
ਪਾਛੈ ਲਾਗਿ ਭੇਦ ਤਿਹ ਚਹਿਯੋ । ਕਛੁ ਸੋਹਨੀ ਤਹਿ ਨ ਲਹਿਯੋ । ੩ ।

ek divas uthi ke jab dhayi. sowat huto bandhu lakh payi.
pache lagi bhed teh chahiyo. kachu sohni tahi na lahiyo. (3)

ਭੁਜੰਗ ਛੰਦ

ਛਕੀ ਪ੍ਰੇਮ ਬਾਲਾ ਤਿਸੀ ਠੋਰ ਧਾਈ । ਜਹਾ ਦਾਬਿ ਕੈ ਬੂਟ ਮੈ ਮਾਟ ਆਈ ।
ਲੀਯੋ ਹਾਥ ਤਾ ਕੋ ਧਸੀ ਨੀਰ ਮਯਾਨੋ । ਮਿਲੀ ਜਾਇ ਤਾ ਕੋ ਯਹੀ ਭੇਦ ਜਾਨੋ । ੪ ।

Bhujang Chhand

chhaki prem bala tisi thor dhayi. jaha dab ke boot mai matt ayi.
leyo hath ta ko dhasi neer mayano. mil jayi ta ko yahi bhed jano. (4)

ਮਿਲੀ ਜਾਇ ਤਾ ਕੋ ਫਿਰੀ ਫੇਰਿ ਬਾਲਾ । ਦਿਪੈ ਚਾਰਿ ਸੋਭਾ ਮਨੋ ਆਗਿ ਜਾਲਾ ।
ਲਏ ਹਾਥ ਮਾਟਾ ਨਦੀ ਪੈਰਿ ਆਈ । ਕੋਊ ਨਾਹਿ ਜਾਨੈ ਤਿਨੀ ਬਾਤ ਪਾਈ । ੫ ।

mili jayi ta ko phiri pheri bala. dipe char sobha mano aag jawala.
laye hath mata nadi peri ayi. koyu nahi jane tini bat payi. (5)

ਭਯੋ ਪ੍ਰਾਤ ਲੈ ਕਾਚ ਮਾਟਾ ਸਿਧਾਯੋ । ਤਿਸੈ ਡਾਰਿ ਦੀਨੋ ਉਸੇ ਰਾਖਿ ਆਯੋ ।
ਭਏ ਸੋਹਨੀ ਰੈਨਿ ਜਬ ਹੀ ਸਿਧਾਈ । ਵਹੈ ਮਾਟ ਲੈ ਕੇ ਛਕੀ ਪ੍ਰੇਮ ਆਈ । ੬ ।

bheyo prat lai kaach matta sidhayo. tise dar deeno usai rakh ayo.
bhaye sohni raini jab hi sidhayi. vahe maat le ke chhaki prem ayi. (6)

ਦੋਹਰਾ

ਅਧਿਕ ਜਬ ਸਰਿਤਾ ਤਰੀ ਮਾਟਿ ਗਯੋ ਤਬ ਫੂਟਿ ।
ਡੁਬਕੀ ਲੇਤੇ ਤਨ ਗਯੋ ਪ੍ਰਾਨ ਬਹੁਰਿ ਗੇ ਫੂਟਿ । ੭ ।

Dohra

adhik jab sarita tari mati geyo tab phuti.
dubki lete tan geyo pran bahuri ge phuti. (7)

ਚੌਪਈ

ਮੇਹੀਵਾਲ ਅਧਿਕ ਦੁਖ ਧਾਰਿਯੋ । ਕਹਾ ਸੋਹਨੀ ਰਹੀ ਬਿਚਾਰਿਯੋ ।
ਨਦੀ ਬੀਚ ਖੋਜਤ ਬਹੁ ਭਯੋ । ਆਈ ਲਹਿਰ ਡੁਭਿ ਸੋ ਗਯੋ । ੮ ।

Chopaicee

mehiwal adhik dukh dhariyo. kaha sohni rahi bichariyo.
nadi beech khojat bahu bheyo. ayi lehar bhubhu so geyo. (8)

When the sun would set, she would swim across the river and meet him there. She would keep a pitcher underneath her breast and keep good hold of it and in a moment would cross the river by swimming. (2)

Once when she got up to move ahead then the brother who was asleep saw her going. He followed her to find out the secret, but Sohni did not know about it. (3)

Bhujang Chhand :

Invoked in her love affair, she reached the place where she had hid the pitcher. Taking the pitcher, she entered the waters and went across to meet her lover. The brother had now known the whole secret. (4)

When the woman came back her face was lit with vigour and glamour as if it were a flame of fire. She took the pitcher and came back to the other side of the river. She was under the impression that no one had known her secret. (5)

The next morning her brother took a soft (unbaked) pitcher and replaced it there throwing away the original pitcher. (6)

Couplet :

Next day when Sohni went to the river with the soft pitcher and when she had swam some portion, the pitcher gave way. She was drowned soon and she lost her life soon (7)

Chopaiie :

Mahiwal after waiting for some time became restless and thought for sometime, where could Sohni have gone ? He was searching for her in the river for quite sometime when a wave washed him also away and he got drowned himself. (8)

ਏਕ ਪੁਰਖ ਯਹ ਚਰਿਤ੍ਰ ਸੁਧਾਰਿਯੋ । ਮੇਹੀਵਾਲ ਸੋਹਨਿਯਹਿ ਮਾਰਿਯੋ ।
 ਕਾਚੋ ਘਟ ਵਾ ਕੋ ਦੈ ਬੋਰਿਯੋ । ਮੇਹੀਵਾਲ ਹੂੰ ਕੋ ਸਿਰ ਤੋਰਿਯੋ । ੯ । ੧ ।
 ek purakh yeh charitar sudhariyo. mehiwal sohniyehi mariyo.
 kacho ghut va ko de boriyo. mehiwal hoon ko sir toriyo. (9) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਪੁਰਖ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਇਕ ਸੋ ਇਕ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੦੧ । ੧੮੬੫ । ਅਫਜ਼ੁ ।
 iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
 ik so ik charitar samapatam. Sat Subham sat. (101) (1865) aphjun.

ਦੋਹਰਾ

ਅਵਧ ਪੁਰੀ ਭੀਤਰ ਬਸੈ ਅਜ ਸੁਤ ਦਸਰਥ ਰਾਵ ।
 ਦੀਨਨ ਕੀ ਰਛਾ ਕਰੈ ਰਾਖਤ ਸਭ ਕੋ ਭਾਵ । ੧ ।

Dohra

avadh puri bheetar basai aj dasrath rav.
 dinan ki racha karai rakhat sabh ko bhav.(1)

ਦੈਤ ਦੇਵਤਨ ਕੋ ਅਨਯੋ ਏਕ ਦਿਵਸ ਸੰਗ੍ਰਾਮ ।
 ਬੋਲਿ ਪੋਠਾਯੋ ਇੰਦ੍ਰ ਨੈ ਲੈ ਦਸਰਥ ਕੋ ਨਾਮ । ੨ ।
 det devtan ko anyo ek divas sangram.
 bol pathayo Inder ne lai dasrath ko naam. (2)

ਚੌਪਈ

ਦੁਤਹਿ ਕਹਿਯੋ ਤੁਰਤ ਤੁਮ ਜੈਯਹੁ । ਸੈਨ ਸਹਿਤ ਦਸਰਥ ਕੈ ਲਯੈਯਹੁ ।
 ਗ੍ਰਿਹ ਕੇ ਸਕਲ ਕਾਮ ਤਜ ਆਵੈ । ਹਮਰੀ ਦਿਸਿ ਹੈ ਜੁਧੁ ਸਚਾਵੈ । ੩ ।

Chopaiee

duteh kahiyo turat tum jeyhu. sain sahit dasrath ke layeyehu.
 greh ke sakal kam taj avae. hamri dis haiv judh sachave. (3)

ਦੋਹਰਾ

ਦੁਤ ਸਤਕ੍ਰਿਤ ਜੋ ਪਠਿਯੋ ਸੋ ਦਸਰਥ ਪੈ ਆਇ ।
 ਜੋ ਤਾ ਸੋ ਸ੍ਵਾਮੀ ਕਹਿਯੋ ਸੋ ਤਿਹ ਕਹਿਯੋ ਸੁਨਾਇ । ੪ ।

Dohra

doot satkrit jo pathiyo so dasrath pe ayi.
 jo ta so swami kahiyo so teh kehiyo sinayi. (4)

One man did the deceitful action and killed both Sohni and Mahiwal. She was drowned by giving her a soft pitcher while the other Mahiwal lost his life by knocking his head against stones. (9)

Here the hundred and one episode of the King's & Minister's dialogue about woman's characterization from Charitar Pakhyan is completed. All is well.(101-1865)(Contd)

Couplet :

Raja Dasrath present day Raja was ruling over Avadpur (Ayudhya) He was helpful to the poor and needy and was very affectionate to common people. (1)

Once a battle was raging between the gods and demons and Indra (god) had asked for the help of Raja Dasrath and called him. (2)

Chopaiee :

Indra sent his emissary to go immediately and call (bring) Raja Dasrath along with his army. "He should leave all his household chores and should fight in the battle from our side. (3)

Couplet :

The emissary sent by Indra, told Dasrath whatever the master had told him to convey. (4)

ਚੌਪਾਈ

ਬਾਸਵ ਕਹਿਯੋ ਸੁ ਤਾਹਿ ਸੁਨਾਯੋ । ਸੋ ਸੁਨਿ ਭੇਦ ਕੇਕਈ ਪਾਯੋ ।
ਚਲੇ ਚਲੇ ਰਹਿ ਹੈ ਤੋ ਰਹਿ ਹੈ । ਨਾਤਰ ਦੇਹ ਅਗਨਿ ਮੈ ਦਹਿ ਹੈ । ੫ ।

Chopaiee

basav kahiyo so tahi sunayo. so suni bhed kokayi payo.
chale chhalo rahi hai to rahi hai. natar deh agni mai deh hai. (5)

ਤਿਯ ਕੋ ਮੋਹ ਨਿਪਤਿ ਸੋ ਡਾਰੋ । ਤਿਹ ਸੰਗ ਲੈ ਉਹ ਓਰਿ ਪਧਾਰੋ ।
ਬਾਲ ਕਹਿਯੋ ਸੇਵਾ ਤਵ ਕਰਿਹੋ । ਜੂਝੋ ਨਾਥ ਪਾਵਕਹਿ ਬਰਿਹੋ । ੬ ।

triye ko moh nirpat so daro. teh sung lae oh ur padharo.
bal kahiyo seva tav kariho. jujho nath pavkeh bariho. (6)

ਅਵਧ ਰਾਜ ਤਹ ਤੁਰਤ ਸਿਧਾਯੋ । ਸੁਰ ਅਸੁਰਨ ਜਹ ਜੁਧ ਮਚਾਯੋ ।
ਬਜ੍ਯ ਬਾਨ ਬਿਛੁਆ ਜਹ ਬਰਖੈ । ਕੁਪਿ ਕੁਪਿ ਬੀਰ ਧਨੁਹਿਯਨ ਕਰਖੈ । ੭ ।
avadh raj teh turat sidhayo. sur asuran jeh judh machayo.
bajar baan bichuya jeh barkhe. koop koop beer dhanuhiyan karkhe. (7)

ਭੁਜੰਗ ਛੰਦ

ਬਧੇ ਗੋਲ ਗਾੜੇ ਚਲਿਯੋ ਬਜ੍ਯਾਰੀ । ਬਜੈ ਦੇਵ ਦਾਨਵ ਜਹਾ ਹੀ ਹਕਾਰੀ ।
ਗਜੈ ਕੋਟਿ ਜੋਧਾ ਮਹਾ ਕੋਪ ਕੈਕੈ । ਪਰੈ ਆਨ ਕੈ ਬਾਦਵਾਰੀਨ ਲੈਕੈ । ੮ ।

Bhujang Chhand

badhe gol gade chaliyo brajdhari. bajae dev danav jaha hi hakari.
gaje koti jodha maha kop kaekae. parae aan ke badvarin leke. (8)

ਭਜੋ ਦੇਵ ਦਾਨੋਅਨਿ ਬਾਨ ਮਾਰੇ । ਚਲੇ ਛਾਡਿ ਕੈ ਇੰਦਰ ਕੇ ਬੀਰ ਭਾਰੇ ।
ਰਹਿਯੋ ਏਕ ਠਾਢੇ ਤਹਾ ਬਜ੍ਯਾਰੀ । ਪਰਿਯੋ ਤਾਹਿ ਸੋ ਰਾਵ ਤਹਿ ਮਾਰ ਮਾਰੀ । ੯ ।
bhajai dev danoan baan mare. chale chhad ke Inder ke beer bhare.
rahiyo ek thado taha bajardhari. pariyo tahi so raav tagi mar mari. (9)

ਇਤੈ ਇੰਦ੍ਰ ਰਾਜਾ ਉਤੈ ਦੈਤ ਭਾਰੇ । ਹਟੇ ਨ ਹਠੀਲੇ ਮਹਾ ਰੋਹ ਵਾਰੇ ।
ਲਯੋ ਘੋਰਿ ਤਾ ਕੋ ਚਹੂੰ ਓਰ ਐਸੇ । ਮਨੋ ਪਵਨ ਉਠੈ ਘਟਾ ਘੋਰ ਜੈਸੇ । ੧੦ ।
itae Inder raja ute det bhare. hate na hathele maha roh vare.
leuo gher ta ko chahun aur ayse. mano pawan uthaye ghata jaise. (10)

ਪਰੀ ਦੇਵ ਦਾਵਾਨ ਕੀ ਮਾਰਿ ਭਾਰੀ । ਹਠਿਯੋ ਏਕ ਹਾਠੇ ਤਹਾ ਛਤ੍ਯਾਰੀ ।
ਅਜਯਾਨੰਦ ਜੁ ਕੋ ਸਤੇ ਲੋਕ ਜਾਨੋ । ਪਰੈ ਆਨਿ ਸੋਊ ਮਹਾ ਰੋਸ ਠਾਨੋ । ੧੧ ।
pari dev dawan ki mar bhari. hathiyo ek hathe taha chatardhari.
ajyanand ju ko sate lok jano. parai aan soyu maha ros thano. (11)

Chopaiee :

Whatever Indra had told him he conveyed to Dasrath in toto. On hearing this, Kaikaiee followed the basis of all this. So Kaikaiee told Dasrath "That if you go then I will accompany you; but if you do not go then I will also remain here. If you do not allow me the freedom to do accordingly, then I will immolate myself in the fire." (5)

Kaikaiee had developed great love for the king. So the Raja taking Kaikaiee along with him proceeded to the battlefield. Kaikaiee said, "I will serve you. O Master ! If you get killed in battle, then I will burn myself in the fire (and give away my life)." (6)

The Raja of Auyodhya immediately started off for the battlefield where the demons and gods were at war and where arrows like bajar and weapons like scorpions were being showered and the warriors were getting furious and stretching their bows. (7)

Bhujang Chhand :

Indra along with his forces went to the place, where both the gods and demons were engaged in fighting and challenging one another and the warriors being furious with rage, were thundering and were attacking each other with swords drawn out. (8)

The gods had runaway from the field with the demons shooting arrow's and the warriors of Indra had also given the slip, leaving behind Indra alone. A great battle raged with Indra while Raja Dasrath also took a leading part in the battle. (9)

On one side was Indra along with Raja Dasrath while on the other side were mighty demons. The stubborn warriors from both sides were not relenting. They were surrounded from all the four sides as if with the blowing of wind dark clouds had gathered. (10)

A fierce battle was fought between the gods and the demons and a great warrior (with canopy overhead) was still adamant and fighting, whom all the seven worlds had known and the demons made a sudden attack against him. (11)

ਮਹਾ ਕੋਪ ਕੈ ਕੈ ਹਠੀ ਦੈਤ ਦੁਕੇ । ਫਿਰੇ ਆਨਿ ਚਾਰੋ ਦਿਸਾ ਰਾਵ ਜੁ ਕੇ ।
ਮਹਾ ਬਜ਼ ਬਾਨਾਨ ਕੈ ਘਾਇ ਮਾਰੈ । ਬਲੀ ਮਾਰ ਹੀ ਮਾਰਿ ਐਸੇ ਪੁਕਾਰੈ । ੧੨ ।

maha kop ke ke hathi det dhuke. phire aan charo disa raav jo ke.
maha bajar banan ke ghayi mare. bali mar hi mari ayse pukare. (12)

ਤਹੇ ਨ ਹਠੀਲੇ ਹਠੇ ਅਠਿਯਾਰੇ । ਮੰਡੇ ਕੋਪ ਕੈ ਕੈ ਮਹਾਬੀਰ ਮਾਰੇ ।
ਚਹੁ ਓਰ ਬਾਦਿਤ੍ਰ ਅਨੇਕ ਬਾਜੈ । ਉਠਿਯੋ ਰਾਗ ਮਾਰੂ ਮਹਾ ਸੂਰ ਗਾਜੈ । ੧੩ ।
tahe na hathile hathe athiyare. mande kop kae kae mahabeer mare.
chahun aur baditar anek baje. uthiyo rag maru maha sur gaje. (13)

ਕਿਤੇ ਹਾਕ ਮਾਰੇ ਕਿਤੇ ਬਾਕ ਦਾਬੇ । ਕਿਤੇ ਢਾਲ ਢਾਹੇ ਕਿਤੇ ਦਾੜ ਚਾਬੇ ।
ਕਿਤੇ ਬਾਕ ਸੌ ਹਲ ਹਲੇ ਬੀਰ ਭਾਰੀ । ਕਿਤੇ ਜੂਝਿ ਜੋਧਾ ਗਏ ਛਤ੍ਰਧਾਰੀ । ੧੪ ।
kite hak mare kite bak dabe. kite dhal dhahe kite daar chabe.
kite bak so hal hale beer bhari. kite jujhi jodha gaye chatardhari. (14)

ਦੋਹਰਾ
ਅਸੁਰਨ ਕੀ ਸੈਨਾ ਹੁਤੇ ਅਸੁਰ ਨਿਕਸਿਯੋ ਏਕ ।
ਸੂਤ ਸੰਘਾਰਿ ਅਜ ਨੰਦ ਕੋ ਮਾਰੇ ਬਿਸਿਖ ਅਨੇਕ । ੧੫ ।

Dohra
asuran ki saini hute asur niksyo ek.
soot sanghari aaj nand ko mare bisikh anek. (15)

ਚੌਪਈ
ਭਰਬ ਮਾਤ ਐਸੇ ਸੁਨਿ ਪਾਯੋ । ਕਾਮ ਸੂਤਿ ਅਜਿ ਸੂਤ ਕੋ ਆਯੋ ।
ਆਪਨ ਭੇਖ ਸੁਭਟ ਕੋ ਧਰਿਯੋ । ਜਾਇ ਸੂਤ ਪਨ ਨਿਪ ਕੋ ਕਰਿਯੋ । ੧੬ ।

Chopaiee
bharakh mat aise suni payo. kam suti aaj sut ko ayo.
apan bhekh subhat ko dhariyo. jayi soot pun nrip ko kahiyo. (16)

ਸਯੰਦਨ ਐਸੀ ਭਾਤਿ ਧਵਾਵੈ । ਨਿਪ ਕੋ ਬਾਨ ਲਾਗਨ ਪਾਵੈ ।
ਜਾਯੋ ਚਾਹਤ ਅਜਿ ਸੂਤ ਜਹਾ । ਲੈ ਅਬਲਾ ਪਹੁਚਾਵੈ ਤਹਾ । ੧੭ ।
sayandhan aisi bhati dhavave. nrip ko baan lagun pave.
jayo chahat aaj sut jaha. le abla pahuchave taha. (17)

ਐਸੇ ਅਬਲਾ ਰਥਹਿ ਧਵਾਵੈ । ਜਹੁ ਪਹੁਚੈ ਤਾ ਕੋ ਨਿਪ ਘਾਵੈ ।
ਉਡੀ ਧੂਰਿ ਲਗੀ ਅਸਮਾਨਾ । ਅਸਿ ਚਮਕੈ ਬਿਜੁਰੀ ਪਰਮਾਨਾ । ੧੮ ।
aise abla rathi dhavave. jahu pahuche ta ko nrip ghave.
udi dhuri lagi asmana. asi chamke bijuri parmana. (18)

The obstinate demons getting enraged advanced closer and surrounded Raja Dasrath from all the four sides. Bajar and others were involved in launching the attacks with shooting of arrow's and the mighty demons were shouting 'Kill him'. (12)

The proud stubborn warriors were not relenting at all and great many mighty warriors were being slain, who were furious with rage. War drums were being sounded from the four corners. The Maru Rag was being played and the great warriors were roaring. (13)

Many were challenged and killed and many were frightened into submission while many were hit with the shield's and many were chewed with teeth even. Many warriors were making noise only creating confusion all around and many warriors with canopies overhead had died fighting in the battlefield. (14)

Couplet :

Then a great mighty demon came forward from amongst the demons and with shooting of many arrows, killed the charioteer of Dasrath. (15)

Chopaiee :

When the mother of Bharat (Kaikaiee) heard about it that the charioteer of the great son (Dasrath) was killed, she herself dressed up like a warrior and took charge of Dasrath's chariot as a charioteer. (16)

She steered the chariot in such a manner that not a single arrow could hit Raja Dasrath. Wherever the Raja intended to go, Kaikaiee would take the chariot there for action. (17)

Kaikaiee was steering the chariot so deftly that the Raja could wherever he desired, reach there to kill the enemy. The dust rising from the battlefield was touching the sky, while the swords were shining like the lightning. (18)

ਤਿਲੁ ਤਿਲੁ ਦੂਕ ਏਕ ਕਰਿ ਮਾਰੇ । ਏਕ ਬੀਰ ਕਟਿ ਤੈ ਕਟਿ ਡਾਰੇ ।
ਦਸਰਥ ਅਧਿਕ ਕੋਪ ਕਰਿ ਗਾਜਿਯੋ । ਰਨ ਮੈ ਰਾਗ ਮਾਰੂਆ ਬਾਜਿਯੋ । ੧੯ ।

til til dhook ek kar mare. ek beer kat te kat dare.
dasrath adhik kop kar gajiyoo. ran mai rag maruya bajyoo. (19)

ਦੋਹਰਾ

ਸੰਖ ਨਫੀਰੀ ਕਾਨ੍ਹਰੇ ਤੁਰਹੀ ਭੇਰ ਅਪਾਰ ।
ਮੁੰਗ ਸਨਾਈ ਡੁਗਡੁਗੀ ਡਵਰੂ ਦੋਲ ਹਜਾਰ । ੨੦ ।

Dohra

sunkh nahri kanre turhi bher apar.
machung sanayi dugdugi davru dhol hazar. (20)

ਭੁਜੰਗ ਛੰਦ

ਚਲੇ ਭਾਜਿ ਲੇ'ਡੀ ਸੁ ਜੋਧਾ ਗਰਜੈ । ਮਹਾ ਭੇਰ ਭਾਰੀਨ ਸੋ ਨਾਦ ਬਜੈ ।
ਪਰੀ ਆਨਿ ਭੂਤਾਨ ਕੀ ਭੀਰ ਭਾਰੀ । ਮੰਡੇ ਕੋਪ ਕੈ ਕੈਬਡੇ ਛਤ੍ਰ ਧਾਰੀ । ੨੧ ।

Bhujang Chhand

chale bhaj lendi su jodha garje. mahabher bharin so naad bajai.
pari aan bhutan ki bheer bhari. mande kop ke kebde chatar dhari. (21)

ਦਿਪੈ ਹਾਥ ਮੈ ਕੋਟਿ ਕਾਢੀ ਕ੍ਰਿਪਾਨੈ । ਗਿਰੈ ਭੂਮਿ ਮੈ ਝੂਮਿ ਜੋਧਾ ਜੁਆਨੈ ।
ਪਰੀ ਆਨਿ ਬੀਰਾਨ ਕੀ ਭੀਰ ਭਾਰੀ । ਬਹਰੈ ਸਸਤ੍ਰ ਔਰ ਅਸਤ੍ਰ ਕਾਤੀ ਕਟਾਰੀ । ੨੨ ।

dipe hath me kot kadi kirpane. gire bhumi me jhoom jodha juyane.
pari aan biran ki bheer bhari. bahahe sastar aur astar kati katari. (22)

ਬਜੈ ਸਾਰ ਭਾਰੋ ਕਿਤੇ ਹੀ ਪਰਾਏ । ਕਿਤੇ ਚੰਗ ਬਾਯੋ ਚਲੋ ਖੇਤ ਆਏ ।
ਪਰੀ ਬਾਨ ਗੋਲਾਨ ਕੀ ਮਾਰਿ ਐਸੀ । ਮਨੋ ਕਾਰ ਕੇ ਮੇਘ ਕੀ ਬ੍ਰਿਸਟਿ ਜੈਸੀ । ੨੩ ।

bajai saar bharo kite hi-paraye. kite chung bayo khet aye.
pari baan golan ki mar aisi. mano kavar ke megh ki brisat jaise. (23)

ਪਰੀ ਮਾਰੀ ਭਾਰੀ ਮਚਿਯੋ ਲੋਹ ਗਾਢੋ । ਅਹਿਲਾਦ ਜੋਧਾਨ ਕੈ ਚਿਤ ਬਾਢੋ ।
ਕਹੂੰ ਭੂਤ ਔ ਪ੍ਰੇਤ ਨਾਚੈ ਰੁ ਗਾਵੈ । ਕਹੂੰ ਜੋਗਨੀ ਪੀਤ ਲੋਹੁ ਸੁਹਾਵੈ । ੨੪ ।
pari mari bhari machiyo loh gādo. ahilad jodhan ke chit bado.
kahun bhoot ao pret nache ru gave. kahun jogni peet lohu suhave. (24)

ਕਹੂੰ ਬੀਰ ਬੈਤਲਾ ਬ"ਕੇ ਬਿਹਾਰੈ । ਕਹੂੰ ਬੀਰ ਬੀਰਾਨ ਕੋ ਮਾਰਿ ਡਾਰੈ ।
ਕਿਤੇ ਬਾਨ ਲੈ ਸੁਰ ਕੰਮਾਨ ਐ'ਚੈ । ਕਿਤੇ ਘੋ'ਚਿ ਜੋਧਾਨ ਕੋ ਕੇਸ ਖੇ'ਚੈ । ੨੫ ।
kahun beer betla banke bihare. kahun beer beeran ko mar dare.
kite ban le sur kaman aaichae. kite ghench jodhan ko kes khenche. (25)

Some were cut into pieces by the Raja and some were cut from the waist. Raja Dasrath getting furious with rage had thundered in the battlefield and Maru Rag was played in the battlefield. (19)

Couplet :

In the battlefield countless conch shells, clarionets, Kaure, turhi, and bhor (musical instruments) were being played and thousands of muchang, small drums and kettle drums were being sounded producing musical tunes. (20)

Bhujang Chhand :

The cowards on hearing the thunder of warriors were fleeing away and some dreadful notes were being produced by great drums. The ghosts had thronged the place and the warriors with canopies overhead were facing steadfastly with great fury. (21)

Millions of unsheathed swords were seen in hands and many youthful warriors were seen falling down in the battlefield and the warriors were in great trouble as weapons, daggers and swords were being freely used. (22)

Much of weaponry (iron) was clattering and many warriors had fallen dead or run away. Many had come to the battlefield in groups. Bullets and arrows were shot so fiercely as if the (rain) torrents of the month of Asuj (Sept) were falling heavily (rain of dark clouds). (23)

There was much fierce fighting with weapons (iron) clashing with each other (producing sound) which pleased the warriors greatly. Somewhere ghosts and evil spirits were dancing and singing while at places evil spirits were seen sucking the blood. (24)

Many smart and sturdy warriors were moving around and somewhere warriors were being killed and thrown around, while elsewhere warriors were shooting arrows by stretching the bows, while else where the warriors were being dragged with their hair. (25)

ਕਹੂੰ ਪਾਰਬਤੀ ਮੁਡ ਮਾਲਾ ਬਨਾਵੈ । ਕਹੂੰ ਰਾਗ ਮਾਰੂ ਮਹਾ ਰੁਦ੍ਰ ਗਾਵੈ ।
 ਕਹੂੰ ਕੋਪ ਕੈ ਡਾਕਨੀ ਹਾਕ ਮਾਰੈ । ਗਏ ਜੂਝ ਜੋਧਾ ਬਿਨਾ ਹੀ ਸੰਘਾਰੈ । ੨੬ ।
 kahun parbati mud mala banave. kahun rag maru maha rudar gavye.
 kahun kop ke dakni hak mare. gaye joojh jodha bina hi sanghare. (26)

ਕਹੂੰ ਦੁੰਦਭੀ ਢੋਲ ਸਹਨਾਇ ਬਜੇ । ਮਹਾ ਕੋਪ ਕੈ ਸੂਰ ਕੇਤੇ ਗਰਜੇ ।
 ਪਰੇ ਕੰਠ ਫਾਸੀ ਕਿਤੇ ਬੀਰ ਮੂਏ । ਤਨ ਤਾਰਾਗ ਗਾਮੀ ਸੁ ਬੈਕੁੰਠ ਹੁਏ । ੨੭ ।
 kahun dundhbi dhol sehnayi bajae. maha kop ke soor kete garje.
 pare kanth phasi kite beer muye. tan tarag gami su bekunth huye. (27)

ਕਿਤੇ ਖੇਤ ਸੈ ਦੇਵ ਦੇਵਾਰਿ ਮਾਰੇ । ਕਿਤੇ ਪ੍ਰਾਨ ਸੂਰ ਲੋਕ ਤਾਜਿ ਕੈ ਬਿਹਾਰੇ ।
 ਕਿਤੇ ਘਾਇ ਲਾਗੋ ਮਹਾਬੀਰ ਝੁਮੈ । ਮਨੋ ਪਾਨਿ ਕੈ ਭੰਗ ਮਾਲੰਗ ਘੁਮੈ । ੨੮ ।
 kite khet se dev devar mare. kite pran sur lok taj ke bihare.
 kite ghayi lango mahabeer jhume. mano paan ke bhung malang ghume. (28)

ਬਲਿ ਮਾਰ ਹੀ ਮਾਰਿ ਕੈ ਕੈ ਮਾਰਿ ਪਧਾਰੇ । ਹਨੇ ਛਤ੍ਰਧਾਰੀ ਮਹਾ ਅਠਿਯਾਰੇ ।
 ਕਈ ਕੋਟਿ ਪਤ੍ਰੀ ਤਿਸੀ ਠੋਰ ਛੂਟੇ । ਉਡੇ ਛਿਪ੍ਰ ਸੈ ਪਤ੍ਰ ਸੇ ਛਤ੍ਰ ਟੂਟੇ । ੨੯ ।
 bal mar hi maar kae kae mar padhare. hane chatardhari maha athiyaro.
 kayi kot patri tisi thor chufe. ude chipar so patar se chatar tute. (29)

ਮਨਿਯੋ ਜੁਧ ਗਾੜੋ ਮੰਡੋ ਬੀਰ ਭਾਰੇ । ਚਹੂੰ ਓਰ ਕੇ ਕੋਪ ਕੈ ਕੈ ਹਕਾਰੇ ।
 ਹੁਏ ਪਾਕ ਸਾਹੀਦ ਜੰਗਾਹ ਮਯਾਨੈ । ਗਏ ਜੂਝਿ ਜੋਧਾ ਘਨੋ ਸਯਾਮ ਜਾਨੈ । ੩੦ ।
 maniyo judh gade mando beer bhare. chahun aur ke kop ke ke hakare.
 huye pak saheed jangah mayane. gaye jujh jodha ghano sayam jane. (30)

ਚੌਪਾਈ

ਅਜਿ ਸੁਤ ਜਹਾ ਚਿਤ ਲੈ ਜਾਵੈ । ਤਹੀ ਕੇਕਈ ਲੈ ਪਹੁਚਾਵੈ ।
 ਅਬਿਣ ਰਾਖਿ ਐਸੋ ਰਥ ਹਾਕਯੋ । ਨਿਜੁ ਪਿਯ ਕੇ ਇਕ ਬਾਰ ਬਾਕਯੋ । ੩੧ ।

Chopaiee

aj sut jaha chit le jave. tahi kekyi lae pahuchave.
 abrin rakh aise rath hakyō. nij piye ke ik bar bakyo. (31)

ਜਹਾ ਕੇਕਈ ਲੈ ਪਹੁਚਾਯੋ । ਅਜਿ ਸੁਤ ਤਾ ਕੋ ਮਾਰਿ ਗਿਰਾਯੋ ।
 ਐਸੋ ਕਰਿਯੋ ਬੀਰ ਸੰਗ੍ਰਾਮ । ਖਬਰੈ ਗਈ ਰੁਮ ਅਰੁ ਸਾਮ । ੩੨ ।
 jaha kekyi le pahuchyo. aaj sut ta ko mar girayo.
 aiso kahiyo beer sangrama. khabre gayi rum aru sama. (32)

Somewhere Parbati was making a necklace of skulls while Shiva was singing the Raga Maru, while elsewhere the evil-spirits were furious with rage and making shrieking noise, while at places warriors were dying on their own (without being hit). (26)

At places drums, clarionets and lyres were being played and many a warrior were getting furious and thundering. Many warriors were killed with noose around their necks being thrown and gone to heavens, leaving their bodies. (27)

The gods had killed many demons on the battlefield and many had proceeded to heavens giving up their lives. Many wounded warriors were reeling around and it appeared as if addicts having consumed hemp were moving around in circles. (28)

The warriors, shouting 'to kill the enemy', had slain many of the proud Rajas with canopies overhead. Many arrows with wings attached had been shot in countless numbers and all the canopies were reduced to pieces in no time. (29)

A fierce and horrible battle was raging in all the four directions and challenges were being thrown all around. The poet Siam has stated that innumerable warriors had been killed there and had attained martyrdom by fighting in the battle. (30)

Chopaiee :

Wherever Dasrath desired, Kaikaiee would take the chariot there and she had steered the chariot so deftly that her beloved Raja was neither wounded nor any harm was done to him. (31)

Wherever Kaikaiee had taken, the Raja Dasrath had killed all the enemies. This warrior had fought so well that these news had spread throughout the world including Rome and Syria. (32)

ਐ ਭਾਤਿ ਦੁਸਟ ਬਹੁ ਮਾਰੇ । ਬਾਸਵ ਕੇ ਸਭ ਸੋਕ ਨਿਵਾਰੇ ।
ਗਹਿਯੋ ਦੰਤ ਤ੍ਰਿਣ ਉਬਰਿਯੋ ਸੋਊ । ਨਾਤਰ ਜਿਯਤ ਨ ਬਾਚਯੋ ਕੋਊ । ੩੩ ।
aise bhati dusat bahu mare. basav ke sabh sok nivare.
gahiyo dant trin ubriyo soyu. natar jiyat na bachyo koyu. (33)

ਦੋਹਰਾ

ਪਤਿ ਰਾਖਯੋ ਰਥ ਹਾਕਿਯੋ ਸੁਰਨ ਦੇਯੋ ਖਪਾਇ ।
ਜੀਤਿ ਜੁਧ ਦੈ ਬਰ ਲਏ ਕੈ ਕੈ ਆਤਿ ਸੁਭ ਕਾਇ । ੩੪ । ੧ ।

Dohra

pat rakhyo rath hakiyo sooran deyo khapayi.
jeet judh daev bar laye ke ke ati subh kayi. (34) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਾਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਦੋਇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੦੨ । ੧੮੯੯ । ਅਫਜ਼ੁ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so doyi charitar samapatam. Sat Subham sat. (102) (1899) aphjun.

ਚੌਪਈ

ਅਸਟ ਨਦੀ ਜਿਹ ਠਾ ਮਿਲਿ ਗਈ । ਬਹਤੀ ਅਧਿਕ ਜੋਰ ਸੋ ਭਈ ।
ਠਟਾ ਸਹਿਰ ਬਸਿਯੋ ਤਹ ਭਾਰੋ । ਜਨ ਬਿਧਿ ਦੁਸਰ ਸੁਰਗ ਸੁ ਧਾਰੋ । ੧ ।

Chopaiee

asat nadi jeh tha mil gayi. behti adhik jor so bhayi.
thata sahir basyo teh bharo. jan bidh dusar sawarg su dhare. (1)

ਦੋਹਰਾ

ਤਹਾ ਧਾਮ ਪਤਿਸਾਹ ਕੇ ਜਲਨ ਨਾਮਾ ਪੂਤ ।
ਸੁਰਤਿ ਸੀਰਤਿ ਮੈ ਅਧਿਕ ਬਿਧਿ ਨੈ ਸਜਿਯੋ ਸਪੂਤ । ੨ ।

Dohra

taha dham patsah ke jalan nama poot.
surat seerat me adhik bidh ne sajiyo sapoot. (2)

ਜੋ ਅਬਲਾ ਤਾ ਕੋ ਲਖੈ ਰੀਝ ਰਹੈ ਮਨ ਮਾਹਿ ।
ਗਿਰੇ ਮੁਰਛਨਾ ਹੈ ਧਰਨਿ ਲਨਿਕ ਰਹੈ ਸੁਧਿ ਨਾਹਿ । ੩ ।
jo abla ta ko lakhe reejh rahe man mahi.
gire moorchana haiv dharin lanik rahe sudh nahi. (3)

ਸਾਹ ਜਲਾਲ ਸਿਕਾਰ ਕੋ ਇਕ ਦਿਨ ਨਿਕਸਿਯੋ ਆਇ ।
ਮ੍ਰਿਗਿਯਨ ਕੋ ਮਾਰਤ ਭਯੋ ਤਰਲ ਤੁਰੰਗ ਧਵਾਇ । ੪ ।
sah jalal sikar ko ik din niksyo ghayi.
mrigyan ko marat bheyo taral turang dhavayi. (4)

Thus countless enemies and despots had been killed and all the worries of Indra had been alleviated. No one was left alive except the person who was watching with cowardice and wonder and had slipped away. (33)

Couplet :

Kaikaie had protected the life of her spouse and driven the chariot safely and tormented the enemy. Then Kaikaiee having won the battle for her spouse, attained two blessings from her beloved king (Dasrath). (34)(1)

Here the one hundred and second episode of King's & Minister's dialogue regarding woman's character from Charitar Pakhyan is completed. All is well.

(102-1899)(Contd)

Chopaiee :

Where eight rivers were flowing and merge into one another there was a town called Thata established there as if the Lord had created a second heaven there. (1)

Couplet

The King there had a son named Jalayl, whose personality in beauty and form was specially created by the Lord. (2)

Whichever woman would glance at him, would get overjoyed at heart and getting unconscious, would fall on the ground without having any sense of proportion left within her. (3)

One day king Jaial happened to come there while hunting and killed many deer while racing his horse. (4)

ਚੌਪਈ

ਏਕ ਮਿਰਗ ਆਗੇ ਤਿਹ ਆਯੋ । ਤਿਹ ਪਾਛੇ ਤਿਨ ਤੁਰੈ ਧਵਾਯੋ ।
ਛੋਰਿ ਸੈਨ ਐਸੇ ਵਹ ਧਾਯੋ । ਸਹਿਰ ਬੁਬਨਾ ਕੇ ਮਹਿ ਆਯੋ । ੫ ।

Chopaiee

ek mirag age teh ayo. teh pache tin ture dhavayo.
chor sain aise veh dhayo. sahir boobna ke meh ayo. (5)

ਅਧਿਕ ਤ੍ਰਿਖਾ ਜਬ ਤਾਹਿ ਸੰਤਾਯੋ । ਬਾਗ ਬੁਬਨਾ ਕੇ ਮਹਿ ਆਯੋ ।
ਪਾਨੀ ਉਤਰਿ ਅਸ ਤੇ ਪੀਯੋ । ਤਾ ਕੋ ਤਬ ਨਿੰਦ੍ਰਹਿ ਗਹਿ ਲੀਯੋ । ੬ ।

adhik trikha jab tahi santayo. bag boobna ke meh ayo.
pani utar asav te piyo. ta ko tab nindreh geh liyo. (6)

ਤਬ ਤਹ ਸੋਇ ਰਹਿਯੋ ਸੁਖ ਪਾਈ । ਭਈ ਸਾਝ ਅਬਲਾ ਤਹ ਆਈ ।
ਅਮਿਤ ਰੂਪ ਜਬ ਤਾਹਿ ਨਿਹਾਰਿਯੋ । ਹਰਿ ਅਰਿ ਸਰ ਤਾ ਕੇ ਤਨ ਮਾਰਿਯੋ । ੭ ।

tab teh soyi rahiyo sukh payi. bhayi sajh abla teh ayi.
amit roop jab tahi nihariyo. har ar sar ta ke tan mariyo. (7)

ਤਾ ਕੋ ਰੂਪ ਹੋਰਿ ਬਸ ਭਈ । ਬਿਨੁ ਦਾਮਨ ਚੇਰੀ ਹੈ ਗਈ ।
ਤਾ ਕੀ ਲਗਨ ਚਿਤ ਮੈ ਲਾਗੀ । ਨੀਦ ਭੂਖ ਸਿਗਰੀ ਤਿਹ ਭਾਰੀ । ੮ ।

ta ko roop her bas bhayi. binu daman cheri haiv gayi.
ta ki lagan chit me lagi. need bhukh sigri teh bhari. (8)

ਦੋਹਰਾ

ਜਾ ਕੇ ਲਾਗਤ ਚਿਤ ਮੈ ਲਗਨ ਪਿਯਾ ਕੀ ਆਨ ।
ਲਾਜ ਭੂਖਿ ਭਾਗਤ ਸਭੈ ਬਿਸਰਤ ਸਕਲ ਸਿਯਾਨ । ੯ ।

Dohra

ja ke lagat chit mai lagan piya ki aan.
laj bhookh bhagat sabhe bisrat sakal siyan. (9)

ਜਾ ਦਿਨ ਪਿਯ ਪਯਾਰੇ ਮਿਲੈ ਸੁਖ ਉਪਜਤ ਮਨ ਮਾਹਿ ।
ਤਾ ਦਿਨ ਸੋ ਸੁਖ ਜਗਤ ਮੈ ਹਰ ਪੁਰ ਹੂੰ ਮੈ ਨਾਹਿ । ੧੦ ।

ja din piye payare mile sukh upjat man mahi.
ta din so sukh jagat mein har pur hoon mein nahi. (10)

ਜਾ ਕੇ ਤਨ ਬਿਰਹਾ ਬਸੈ ਲਗਤ ਤਿਸੀ ਕੋ ਪੀਰ ।
ਜੈਸੇ ਚੀਰ ਹਿਰੈਲ ਕੋ ਪਰਤ ਗੋਲ ਪਰ ਭੀਰ । ੧੧ ।

ja ke tan birha basae lagat tisi ko peer.
jaise cfeer hirol ko parat gol par bheer. (11)

Chopaiee :

A deer came in front of his horse and he followed him by racing his horse. He left the company of his troops while chasing the deer and reached the town of Bubana. (5)

When he was tormented by his thirst, he came to a garden of Bubana. He dismounted his horse and drank water and then felt sleepy. (6)

He slept there in deep slumber with great comfort and by the evening a woman came there. When that woman saw such a youthful and charming person, she was possessed with passionate love (kamdev) like an arrow hitting her heart. (7)

On seeing his beauty she was enamoured by him and became her slave without a second thought. She was so much overpowered by his love that she lost all her hunger or sleep. (8)

Couplet :

The woman who gets involved in the love of her beloved, loses all her hunger and modesty (shyness) and all her cleverness gives way. (9)

The day she meets her beloved she feels the bliss of life and that comfort was not to be found in heavens even. (10)

Whosoever suffers the pangs of separation, she alone knows the suffering, just as the army commander losing a battle, leaves his troops in great suffering and tribulations. (11)

ਬੂਬਨਾ ਬਾਚ
ਕੌਨ ਦੇਸ ਏਸਰਜ ਤੂ ਕੌਨ ਦੇਸ ਕੋ ਰਾਵ ।
ਕਯੋ ਆਯੋ ਇਹ ਠੌਰ ਤੂ ਮੋ ਕਹ ਭੇਦ ਬਤਾਵ । ੧੨ ।

Bubna Baach

kon des esvaraj tu kon des ko rav.
keyo ayo eh thor tu mo keh bhed batav. (12)

ਜਲੂ ਬਾਚ
ਚੌਪਈ

ਠਟਾ ਦੇਸ ਏਸਰ ਮਹਿ ਜਾਯੋ । ਖਿਲਤ ਅਖੇਟਕ ਇਹ ਠਾ ਆਯੋ ।
ਪਿਯਤ ਪਾਨਿ ਹਾਰਿਯੋ ਸੈ ਗਯੋ । ਅਬ ਤੁਮਰੋ ਦਰਸਨ ਮੁਹਿ ਭਯੋ । ੧੩ ।

Jallu Baach

Chopaiee

thata des esvar meh jayo. khilat akhetak eh tha ayo.
piyat pani hariyo saiv geyo. ab tumro darsan muhi bheyo. (13)

ਦੋਹਰਾ

ਹੋਰਿ ਰੂਪ ਤਾ ਕੋ ਤਰੁਨਿ ਬਸਿ ਹੈ ਗਈ ਪ੍ਰਬੀਨ ।
ਜੈਸੇ ਬੂੰਦ ਕੀ ਮੇਘ ਜਯੋ ਹੋਤ ਨਦੀ ਮੈ ਲੀਨ । ੧੪ ।

Dohra

her roop ta ko tarun bas haiv gayi parbeen.
jaise boond ki megh jeyo hot nadi mae leen. (14)

ਪ੍ਰੀਤਿ ਲਾਲ ਕੀ ਉਰ ਬਸੀ ਬਿਸਰੀ ਸਕਲ ਸਿਯਾਨ ।
ਗਿਰੀ ਮੂਰਛਨਾ ਹੈ ਧਰਨਿ ਬਿਧੀ ਬਿਰਹ ਕੋ ਬਾਨ । ੧੫ ।

preet lal ki aur bisri sakal siyan.

giri nurchana haiv dharan bidhi birha ko ban. (15)

ਸੋਰਠਾ

ਰਕਤ ਨ ਰਹਿਯੋ ਸਰੀਰ ਲੋਕ ਲਾਜ ਬਿਸਰੀ ਸਕਲ ।
ਅਬਲਾ ਭਈ ਅਧੀਰ ਅਮਿਤ ਰੂਪ ਪਿਯ ਕੋ ਨਿਰਖਿ । ੧੬ ।

Sortha

rakat na rahiyo sareer lok laj bisri sakal.
abla bhayi adheer amit roop piye ko nirakh. (16)

Then Bubana said-

"Which land's King are you and which country's Raja are you ? Why have you come here ? Tell me the secret of all this." (12)

Then Jalu said -

Chopaicee :

I am the son of the king of Thata and while on a hunting spree, I happened to land here. Being tired and after taking some water I went to sleep and have now got a chance to have your glance. (13)

Couplet :

On seeing his charm, the great lady became obsessed with his love, just as the rain drop mingles with the river. (14)

The love of the beloved completely occupied her heart and she forgot all her cleverness and she fell down on the ground being unconscious (being hit with the arrow of separation). (15)

Sortha :

There was no blood left in her body and the worldly modesty was also forsaken by her and the woman seeing the charm of the beloved was completely under his spell.(16)

ਚੌਪਈ

ਜਾ ਦਿਨ ਮੀਤ ਪਿਯਾਰੋ ਪੈਯੈ । ਤੋਨ ਘਰੀ ਉਪਰ ਬਲਿ ਜੈਯੈ ।
ਬਿਰਹੁ ਬਧੀ ਚੇਰੀ ਤਿਹ ਭਈ । ਬਿਸਰਿ ਲਾਜ ਲੋਗਨ ਕੀ ਗਈ । ੧੭ ।

Chopaiee

ja din meet piyare payee. ton ghari upar bal jaeyae.
brhu badhi cheri teh bhayi. bisar laj logan ki gayi. (17)

ਦੋਹਰਾ

ਨਿਰਖਿ ਬੂਬਨਾ ਬਸਿ ਭਈ ਪਰੀ ਬਿਰਹ ਕੀ ਫਾਸ ।
ਭੂਖਿ ਪਯਾਸ ਭਾਜੀ ਸਕਲ ਬਿਨੁ ਦਾਮਨੁ ਕੀ ਦਾਸ । ੧੮ ।

Dohra

nirakh boobna bas bhayi pari bieh ki phas.
bhukh payas bhaji sakal bin daman ki das. (18)

ਬੀਤਸ ਅਭਰਨ ਤਿਯ ਕਰੈ ਸੋਰਹ ਸਜਤ ਸਿੰਗਾਰ ।
ਨਾਕ ਛਿਦਾਵਤ ਆਪਨੋ ਪਿਯ ਕੇ ਹੇਤੁ ਪਿਯਾਰ । ੧੯ ।

batis abhran triye karai sorha sajat singar.
nak chidavat apno piye ke hetu piyar. (19)

ਤੀਯ ਪਿਯਾ ਕੇ ਚਿਤ ਮੈ ਐਸੋ ਲਾਗਿਯੋ ਨੇਹ ।
ਭੂਖ ਲਾਜ ਤਨ ਕੀ ਗਈ ਦੁਹਾਨ ਬਿਸਰਿਯੋ ਗ੍ਰੇਹ । ੨੦ ।

tiye piya ke chit mai aiso lagiyo neh.
bhukh laj tan ki gayi duhuan bisriyo greh. (20)

ਸਵੈਯਾ

ਬੀਨ ਸਕੈ ਬਿਗਮੈ ਨਹਿ ਕਾਹੂ ਸੋ ਲੋਕ ਕੀ ਲਾਜ ਬਿਦਾ ਕਰਿ ਰਾਖੇ ।
ਬੀਰੀ ਚਬਾਤ ਨ ਬੀਠਿ ਸਕੈ ਬਿਲ ਮੈ ਨਹਿ ਬਾਲ ਹਰਾ ਕਰਿ ਭਾਖੇ ।
ਇੰਦ੍ਰ ਕੋ ਰਾਜ ਸਮਾਜਨ ਸੋ ਸੁਖ ਛਾਡਿ ਛਿਨੇਕ ਬਿਖੈ ਦੁਖ ਗਾਖੇ ।
ਤੀਰ ਲਗੋ ਤਰਵਾਰਿ ਲਦੋ ਨ ਲਗੋ ਜਿਨਿ ਕਾਹੂ ਸੋ ਕਾਹੂ ਕੀ ਆਖੇ । ੨੧ ।

Swaiyya

been sake bigse nahi hahu so lok ki laj bida kar rakhe.
biri chabat na baith sakai bil mein nahi bal raha kar bhakhe.
Inder ko raj samajan so sukh chhad chineek bikhaye dukh gakhe.
teer lago tarwar lado na lago jin kahu ki akhae. (21)

Chopaiee :

“One day I shall attain the company of my beloved,” (she said) “and I would sacrifice myself to that moment.” Bitten by his separation (love) she became his slave, forgetting all her modesty (and shyness). (17)

Couplet :

Bubana on seeing him became under his magic spell and was caught in the pangs of separation (from him). She lost all her thirst and hunger and became his slave without any consideration. (18)

That woman had worn ornaments of thirty-two types and embellished herself with various beauty aids. For the love of her lover she even got a hole made in the nose. (19)

Both the lover and the beloved got involved in their love so much, that both had forgotten about their families or homes and hunger or modesty had completely vanished. (20)

Swaiyya :

Neither she could see anything, nor she would smile while walking and all her modesty (shyness) had vanished. She could not chew the betel nut even and could not sit at home either but was all the time lamenting (for her lover). Leaving the comforts of Indra-puri (like home) she could not bear the pangs of separation. “It is better to be hit by an arrow or a sword but one should not meet the loving eye of the beloved.” (21)

ਦੋਹਰਾ

ਹੇਰਿ ਬੁਬਨਾ ਕੋ ਧਰਨਿ ਲੋਟਤ ਮਾਤ ਅਧੀਰ ।
ਚਤੁਰਿ ਹੁਤੀ ਚੀਨਤ ਭਈ ਪਿਯ ਬਿਰਹ ਕੀ ਪੀਰਿ । ੨੨ ।

Dohra

her bubna ko dhrin lotat mat adheer.
chatur huti chenat bhayi piye birha ki peer. (22)

ਚੌਪਈ

ਯਾ ਕੀ ਲਗਨਿ ਕਿਸੁ ਸੋ ਲਾਗੀ । ਤਾ ਤੇ ਭੁਖਿ ਪਯਾਸ ਸਭ ਭਾਗੀ ।
ਤਾ ਤੇ ਬੇਗਿ ਉਪਾਯਹਿ ਕਰਿਯੈ । ਜਾ ਤੇ ਸਗਰੋ ਸੋਕ ਨਿਵਰਿਯੈ । ੨੩ ।

Chopaiee

ya ki lagan kisu so lagi. ta te bhukh payas sabh bhagi.
ta te beg upayhi kariye. ja te sagro sok nivriye. (23)

ਹਿਦੈ ਮੰਤ੍ਰੁ ਇਹ ਭਾਤਿ ਬਿਚਾਰਿਯੋ । ਨਿਜ ਪਤਿ ਸੋ ਇਹ ਭਾਤਿ ਉਚਾਰਿਯੋ ।
ਸੁਤਾ ਤਰੁਨਿ ਤੁਮਰੇ ਗ੍ਰਿਹ ਭਈ । ਤਾ ਕੀ ਕਰਨ ਸਗਾਈ ਲਈ । ੨੪ ।

hirdaye mantar ehh bichariyo. nij pat so eh bhat uchariyo.
suta tarun tumre greh bhayi. ta ki karan sagayi layi. (24)

ਯਾ ਕੋ ਅਧਿਕ ਸੁਯੰਬਰ ਕੈਹੈ । ਬਡੇ ਬਡੇ ਰਾਜਾਨ ਬੁਲੈਹੈ ।
ਦੁਹਿਤਾ ਦ੍ਰਿਸਟਿ ਸਭਨ ਪਰ ਕਰਿ ਹੈ । ਜੋ ਚਿਤ ਰੁਚੇ ਤਿਸੀ ਕਹ ਬਰਿ ਹੈ । ੨੫ ।

ya ko adhik suyambar kehe. bade bade rajan bulehe.
duhita drisat sabhan par kar hai. jo chit ruche tisi keh bar hai. (25)

ਭਯੋ ਪ੍ਰਾਤ ਯਹ ਬਯੋਤ ਬਨਾਯੋ । ਪੁਰ ਬਾਸਿਨ ਸਭਹੀਨ ਬੁਲਾਯੋ ।
ਦੇਸ ਦੇਸ ਬਹੁ ਦੂਤ ਪਠਾਏ । ਨਰਪਤਿ ਸਭ ਠੌਰਨ ਤੇ ਆਏ । ੨੬ ।

bheyo prat yeh beyot banayo. pur basin sabhin bulayo.
des des bahu doot pathayo. narpat sabh thoran te ayo. (26)

ਦੋਹਰਾ

ਤੌਨ ਬਾਗ ਮੈ ਬੁਬਨਾ ਨਿਤ ਪ੍ਰਤਿ ਕਰਤ ਪਯਾਨ ।
ਭੇਟਤ ਸਾਹ ਜਲਾਲ ਕੋ ਰੈਨਿ ਬਸੈ ਗ੍ਰਿਹ ਆਨਿ । ੨੭ ।

Dohra

toun bag me babuna nit prati karat payan.
bhetat sah jalal ko raen basae greh aan. (27)

Couplet :

When the mother saw Bubana, pulsating on the ground, then that wise woman could see through her suffering that she was suffering from the pangs of separation of someone. (22)

Chopaicee :

She was involved in the love of someone thus she had lost all her hunger and thirst. So something must be done to alleviate her pain, so that her pangs of separation were removed. (23)

She thought to herself and told her husband like this that "your daughter had grown young, so she should be betrothed somewhere." (24)

"Let us perform a huge Swambar for her, calling great many Rajas there. Your daughter will view all the Rajas and then wed someone she liked most out of them." (25)

In the morning, the Raja made this programme and gathered all the residents of the town. Many emissaries were sent to distant lands and kings from various lands were invited. (26)

Couplet :

Bubani was going daily to that garden and after meeting Shah Jalal would come back in the evening to her place. (27)

ਚੌਪਈ

ਐਸੀ ਪ੍ਰੀਤਿ ਦੁਹੂੰ ਮੈ ਭਈ । ਦੁਹੂੰਅਨ ਬਿਸਰਿ ਸਕਲ ਸੁਧਿ ਗਈ ।
ਕਮਲ ਨਾਭ ਕੀ ਛਬਿ ਪਹਿਚਨਿਯਤ । ਟੁਕ ਦੁ ਪ੍ਰੀਤਿ ਤਾਰ ਇਕ ਜਨਿਯਤ । ੨੮ ।

Chopaiee

aisi preet duhun mai bhayi. duhuan bisar sakal sudh gayi.
kamal nabh ki chab pehchaniyat. took du preet tar ik janiyat. (28)

ਦੋਹਰਾ

ਭਯੋ ਪ੍ਰਾਤ ਪਿਤ ਬੁਬਨਾ ਰਾਜਾ ਲਏ ਬੁਲਾਇ ।
ਆਗਯਾ ਦੁਹਿਤਾ ਕੋ ਦਈ ਰੁਚੈ ਬਰੋ ਤਿਹ ਜਾਇ । ੨੯ ।

Dohra

bheyo prat pit bubna raja laye bulayi.
agya duhita ko dayi ruche baro teh jayi. (29)

ਚੌਪਈ

ਯਹੈ ਸਕੇਤ ਤਹਾ ਬਦਿ ਆਈ । ਸਾਹਿ ਜਲਾਲਹਿ ਲਯੋ ਬੁਲਾਈ ।
ਜਬ ਹੈ ਦ੍ਰਿਸਟਿ ਤਵੁ ਪਰ ਕਰਿਹੈ । ਫੂਲਨ ਕੀ ਮਾਲਾ ਉਰ ਡਰਿ ਹੈ । ੩੦ ।

Chopaiee

yehe saket taha bad ayi. sah jalalhi leyo bulayi.
jab haiv drisat tavu par kariho. phulan ki mala aur dar ho. (30)

ਚੜਿ ਬਿਵਾਨ ਦੇਖਨ ਨ੍ਰਿਪ ਗਈ । ਦ੍ਰਿਸਟਿ ਕਰਤ ਸਭਹਿਨ ਪਰ ਭਈ ।
ਜਬ ਤਿਹ ਸਾਹ ਜਲਾਲ ਨਿਹਾਰਿਯੋ । ਫੂਲ ਹਾਰ ਤਾ ਕੇ ਉਰ ਡਰਿਯੋ । ੩੧ ।

char bivan dekhan nrip gayi. drisat karat sabhnan par bhayi.
jab teh sah jalal nihariyo. phul har ta ke aur dariyo. (31)

ਭਾਤਿ ਭਾਤਿ ਤਬ ਬਾਜਨ ਬਾਜੇ । ਜਨਿਯਤ ਸਾਹਿ ਜਲੂ ਕੇ ਗਾਜੇ ।
ਸਭ ਨ੍ਰਿਪ ਬਕੁ ਫੂਕ ਹੈ ਗਏ । ਜਾਨਕ ਲੂਟਿ ਬਿਧਾ ਤਹਿ ਲਏ । ੩੨ ।

bhati bhhati tab bajan baje. janiyat mahi jalu ke gaje.
sabh nrip bakar phook haiv gaye. janak loot bidha tahi laye. (32)

ਦੋਹਰਾ

ਫੂਕ ਬਕਤੁ ਭੇ ਸਭ ਨ੍ਰਿਪਤਿ ਗਏ ਆਪਨੇ ਗ੍ਰੇਹ ।
ਜਲੂ ਬੁਬਨਾ ਕੋ ਤਬੈ ਅਧਿਕ ਬਡਤ ਭਯੋ ਨੇਹ । ੩੩ ।

Dohra

phook baktar bhe sabh nirpat gaye apne greh.
jalu boobna ko tabai adhik badat bheyo neh. (33)

Chopaiee :

Both had developed love for each other to such an extent, that both had lost all worldly consciousness. They were looking beautiful like the lotus-roots (Vishnu). They were having, no doubt, two bodies but the same wave-length of love was pulsating in both. (28)

Couplet:

In the morning her father had called all the Rajas and asked his daughter to select a person of her own choice to be her spouse. (29)

Chopaiee :

She had already sounded him (Shah Jalal) that , “ When I shall sight you with my glance, then I will adorn you with my necklace of flowers.” So she called Shah Jalal also there. (30)

She rode a chariot to see the Rajas (for Swambar) and made a glance over them. When she saw Shah Jalal she gave the (flower) garland to him to wear around his neck (she threw the garland around his neck). (31)

Then many musical instruments were being played. It appeared as if Shah Jalu was being saluted everywhere, while all other (faces of) Rajas became pale as if they had been looted of their prize (by God). (32)

Couplet :

All the Rajas had turned pale and went back home (dejected). Then the love of Bubana and Jalu developed further. (33)

ਚੌਪਈ

ਇਹ ਛਲ ਸੋ ਅਬਲਾ ਕਰਿ ਆਈ । ਜਾਨਕ ਰੰਕ ਨਵੇ ਨਿਧਿ ਪਾਈ ।
ਐਸੀ ਬਸਿ ਤਰੁਨੀ ਹੈ ਗਈ । ਮਾਨਹੁ ਸਾਹ ਜਲਾਲੈ ਭਈ । 38 ।

Chopaiee

eh chal so abla kar ayi. janak runk navo nidh payi.
aisi bas rauni haiv gayi. manhu sah jalae bhayi. (34)

ਦੋਹਰਾ

ਅਰੁਨ ਬਸਤੁ ਅਤਿ ਕ੍ਰਾਂਤ ਤਿਹ ਤਰੁਨਿ ਤਰੁਨ ਕੋ ਪਾਇ ।
ਭਾਤਿ ਭਾਤਿ ਭੋਗਨ ਭਯੋ ਤਾਹਿ ਗਰੇ ਸੋ ਲਾਇ । 39 ।

Dohra

arun bastar at krant teh taruni tarun ko payi.
bhati bhati bhogan bheyo tahi gare so layi. (35)

ਚੌਪਈ

ਐਸੀ ਪ੍ਰੀਤਿ ਦੁਹੁ ਕੀ ਲਾਗੀ । ਜਾ ਕੋ ਸਭ ਗਾਵਤ ਅਨੁਰਾਗੀ ।
ਸੋਤ ਜਗਤ ਡੋਲਤ ਹੀ ਮੋਗ ਮੈ । ਜਾਹਿਰ ਭਈ ਸਗਲ ਹੀ ਜਗ ਮੈ । 39 । ੧ ।

Chopaiee

aisi preet duhu ki lagi. ja ko sabh gavat anuragi.
sot jagat dholat hi mug mai. jahir bhayi sagal hi jug mai. (36) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਇਕ ਸੌ
ਤਿਨ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੦੩ । ੧੯੩੫ । ਅਫਜ਼ੀ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so teen charitar samapatam. Sat Subham sat. (103) (1935) aphjun.

ਦੋਹਰਾ

ਇਕ ਅਬਲਾ ਥੀ ਜਾਟ ਕੀ ਤਸਕਰ ਸੋ ਤਿਹ ਨੇਹ ।
ਕੇਲ ਕਮਾਵਤ ਤੈਨ ਸੋ ਨਿਤਿ ਬੁਲਾਵਤ ਗ੍ਰੇਹ । ੧ ।

Dohra

ik abla thi jaat ki taskar so teh neh.
kel kamavat tain so nit bulavat greh. (1)

ਚੌਪਈ

ਏਕ ਦਿਵਸ ਤਸਕਰ ਗ੍ਰਿਹ ਆਯੋ । ਬਹਸਿ ਨਾਰਿ ਯੋ ਬਚਨ ਸੁਨਾਯੋ ।
ਕਹਾ ਚੋਰ ਤੁਮ ਦਰਬੁ ਚੁਰਾਵਤ । ਸੁ ਤੁਮ ਨਿਜ ਧਨ ਹਿਰਿ ਲੈ ਜਾਵਤ । ੨ ।

Chopaiee

ek divas taskar greh ayo. behsi nari yo bachan sunayo.
kaha chor tum darbu churavat. su tum nij dhan heer lai jawat. (2)

Chopaiee :

This woman had played this trick and came back as if a poor person had gained all the nine treasures of the world. Thus this woman came under his spell and became a part and parcel of Shah Jalal (became like Shah Jalal). (34)

Couplet :

The woman then made her lover to wear red coloured shining robes and then embracing him to her breasts, she enjoyed sensuous pleasure with him in many ways. (35)

Chopaiee :

They developed love to such an extent that people would sing songs about their love with affection. They were singing their fables while sleeping, being awake or going enroute thus this anecdote became popular throughout the world. (36)(1)

Here the one hundred and third episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyani is completed. All is well.

(103-1935)(Contd)

Couplet :

There was the wife of a Jat who developed love for a thief and would enjoy his company by calling him at home daily. (1)

Chopaiee

One day when the thief came to her house she said jocularly, "O Thief ! What sort of wealth do you steal ? In fact, you are looting your own money, which you take away."
(2)

ਦੋਹਰਾ

ਕਾਪਤ ਹੋ ਚਿਤ ਮੈ ਅਧਿਕ ਨੈਕ ਨਿਹਾਰਤ ਭੋਰ ।
ਭਜਤ ਸੰਧਿ ਕੋ ਤਜਿ ਸਦਨ ਚਿਤ ਚੁਰਾਵੈ ਚੋਰ । ੩ ।

Dohra

kapat ho chit mai adhhik naik niharat bhor.
bhajat sandhi ko taj sadan chit churavo chor. (3)

ਚੌਪਈ

ਪ੍ਰਥਮ ਸੰਧਿ ਦੈ ਦਰਬੁ ਚੁਰਾਵੈ । ਪੁਨਿ ਅਪੁਨੇ ਪਤਿ ਕੋ ਦਿਖਰਾਵੈ ।
ਕਾਜੀ ਮੁਫਤੀ ਸਕਲ ਨਿਹਾਰੈ । ਸੋ ਤਸਕਰ ਤਿਹ ਰਾਹ ਪਧਾਰੈ । ੪ ।

Chopaiee

pratham sandhi de darbu churave. pun apune pat ko dikhrave.
kaji mufti sakal nihare. so taskar teh rah padhare. (4)

ਦੋਹਰਾ

ਧਨ ਤਸਕਰ ਕੋ ਅਮਿਤ ਦੇ ਘਰ ਤੇ ਦਯੋ ਪਠਾਇ ।
ਕੋਟਵਾਰ ਕੋ ਖਬਰਿ ਕਰਿ ਹੈ ਮਿਲਿਹੋ ਤੁਹਿ ਆਇ । ੫ ।

Dohra

dhan taskar ko amit de ghar te deyo pathayi.
kotwar ko khabar kar hai milho tuhi ayi. (5)

ਚੌਪਈ

ਅਮਿਤ ਦਰਬੁ ਦੈ ਚੋਰ ਨਿਕਾਰਿਯੋ । ਦੈ ਸੰਧਿ ਇਹ ਭਾਤਿ ਪੁਕਾਰਿਯੋ ।
ਪਤਿਹਿ ਜਗਾਇ ਕਹਿਯੋ ਧਨ ਹਰਿਯੋ । ਇਹ ਦੇਸੇਸ ਨਯਾਇ ਨਹਿ ਕਰਿਯੋ । ੬ ।

Chopaiee

amit darab de chor-nikariyo. de sandeh eh bhat pukariyo.
pathi jagayi kahiyo dhan hariyo. eh deses nayaye nahi kariyo. (6)

ਤ੍ਰਿਯੋ ਬਾਚ

ਕੋਟਵਾਰ ਪੈ ਜਾਇ ਪੁਕਾਰਿਯੋ । ਕਿਨੀ ਚੋਰ ਧਨ ਹਰਿਯੋ ਹਮਾਰਿਯੋ ।
ਸਕਲ ਲੋਕ ਤਿਹ ਠਾ ਪਗ ਧਰਿਯੋ । ਹਮਰੋ ਕਛੁਕ ਨਯਾਇ ਬਿਚਰਿਯੋ । ੭ ।

Triya Baach

kotwar pe jayi pukariyo. kini chor dhan hariyo hamariyo.
sakal lok teh tha pag dhariyo. hamre kachuk nayaye bichriyo. (7)

ਕਾਜੀ ਕੋਟਵਾਰ ਕੈ ਲਯਾਈ । ਸਭ ਲੋਗਨ ਕੋ ਸੰਧਿ ਦਿਖਾਈ ।
ਤਾ ਕੈ ਹੋਰਿ ਅਧਿਕ ਪਤਿ ਰੋਯੋ । ਚੋਰਨ ਮੋਰ ਸਕਲ ਧਨੁ ਖੋਯੋ । ੮ ।

kaji kotwar ke leyayi. sabh logan ko sandhi dikhayi.
ta ke her adhik pat royo. choran mor sakal dhan khoyo. (8)

Couplet:

When he would see that the day had dawned (had appeared) a bit then he would tremble greatly in his heart. By stealing the heart of someone he would run away, leaving the opening (wide open) made in the building wall. (3)

Chopaiee :

"First by making a hole in the building wall, you should steal money from the house, then I will show it to my husband. Kazi and his clerk would all see that the thief had run away after making a hole in the wall (in that direction)." (4)

Couplet

She gave the thief lot of money and made him flee and told him, "After informing the Kotwal (Police Inspector) I will come to meet you." (5)

Chopaiee :

She gave the thief lot of money and then made him run away and making a hole (in the wall) raised a hue and cry. She woke up her husband and told him, "The money had been looted. The Master of this country had not imparted justice to us." (6)

The woman then said-

She went to the Kotwal (Inspector) and cried to him saying, "Some thief had looted our wealth." All should reach there and do some justice to us." (7)

That woman then brought the Kazi and Kotwal at home and showed the gap in wall. On seeing this hole, even the spouse cried loudly "That the thieves had looted all their wealth." (8)

ਦੇਖਤ ਤਿਨੈ ਮੰਦ ਵਹ ਲਈ । ਰਹਨ ਤੈਸਿਯੈ ਅੰਤਰ ਦਈ ।
ਦਿਨ ਬੀਤਯੋ ਰਜਨੀ ਹੈ ਆਈ । ਤਿਸੀ ਪੈ'ਡ ਹੈ ਆਪੁ ਸਿਧਾਈ । ੯ ।

dekhat tinai mund veh layi. rehan tesiyi antar dayi.
din bitayo rajni haiv ayi. tisi paend haiv aa sidhayi. (9)

ਦੋਹਰਾ

ਕਾਜੀ ਐ ਕੁਟਵਾਰ ਪੈ ਨਿਜੁ ਪਤਿ ਸਧਿ ਦਿਖਾਇ ।
ਪ੍ਰਥਮੈ ਧਨੁ ਪਹੁਚਾਇ ਕੈ ਬਹੁਰਿ ਮਿਲੀ ਤਿਹ ਜਾਇ । ੧੦ ।

Dohra

kaji ao kotwar pe nij pat sandh dikhayi.
pratham dhan pahuchayi ke bahur mil teh jayi. (10)

ਚੌਪਈ

ਸਭ ਕੋਊ ਐਸੀ ਭਾਤਿ ਬਖਾਨੈ । ਨਯਾਇ ਨ ਭਯੋ ਤਾਹਿ ਕਰ ਮਾਨੈ ।
ਧਨੁ ਬਿਨੁ ਨਾਰਿ ਝਖਤ ਅਤਿ ਭਈ । ਹੈ ਜੋਗਨ ਬਨ ਮਾਝ ਸਿਧਈ । ੧੧ । ੧ ।

Chopaiee

sabh koyu aisi bhat bakhane. nayayi na bheyo tahi kar mane.
dhan bin nari jhakat at bhayi. haiv jogan ban majh sidhayi. (11) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਚਾਰ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੦੪ । ੧੯੪੬ । ਅਫਜ਼ੁ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so char charitar samapatam. Sat Subham sat. (104) (1946) aphjun.

ਚੌਪਈ

ਅਲਿਮਰਦਾ ਕੈ ਸੁਤ ਇਕ ਰਹੈ । ਤਾਸ ਬੇਗ ਨਾਮਾ ਜਗ ਕਹੈ ।
ਬਚਾ ਜੌਹਰੀ ਕੋ ਤਿਨ ਹੋਰਿਯੋ । ਮਹਾ ਰੁਦ੍ਰ ਰਿਪੁ ਤਾ ਕੋ ਘੋਰਿਯੋ । ੧ ।

Chopaiee

almarda ko sut ik rahae. tas beg nama jag kahae.
bacha johri ko tin heriyo. maha rudar rip ta ko gheriyo. (1)

ਤਾ ਕੇ ਦਾਰੇ ਦੇਖਨ ਜਾਵੈ । ਰੂਪ ਨਿਹਾਰਿ ਹਿਦੈ ਸੁਖ ਪਾਵੈ ।
ਕੇਲ ਕਰੋ ਯਾ ਸੋ ਚਿਤ ਭਾਯੋ । ਤੁਰਤੁ ਦੂਤ ਗ੍ਰਿਹ ਤਾਹਿ ਪਠਾਯੋ । ੨ ।

ta ke davare dekhan jave. roop nihar hirdaye sukh pave.
kel karo ya so chit bhayo. turat doot greh tahi pathayo. (2)

ਦੂਤ ਅਨੇਕ ਉਪਚਾਰ ਬਨਾਵੈ । ਮੋਹਨ ਰਾਇ ਹਾਥ ਨਹਿ ਆਵੈ ।
ਤਿਹ ਤਾ ਸੋ ਇਹ ਭਾਤਿ ਉਚਾਰਿਯੋ । ਤਾਸ ਬੇਗ ਤਾ ਸੈ ਖਿਝਿ ਮਾਰਿਯੋ । ੩ ।

doot anek upchar banave. mohan rai hath nahi avayi.
teh ta so eh bhat uchariyo. tas beg ta se khij mariyo. (3)

Before the very eyes of all, the opening was closed while from inside it (hole) remained the same when the day was over and the night had fallen she ran away herself from the same gap. (9)

Couplet :

After showing the hole to the Kazi, Kotwal and her husband and taking out money from there, she went out and met the lover. (10)

Chopaiee :

All were saying and believed that she was not imparted justice. Being without money the woman had suffered heavily and had become an ascetic (Jogan) and gone to the Jungle. (11)(1)

Here the one hundred and fourth episode of the Minister's & King's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well.

(104-1946)(Contd)

Chopaiee :

Alimarda had a son called by the people as Taas Beg, who once saw a child of a jeweller and then he was possessed by a passionate desire of Kamdev (enemy of Mahadev).

(I)

He would go to his house to see him and would be pleased to see him. Then he developed love for him and wanted to have sexual relations with him. So immediately he sent his emissary to that house. (2)

The emissary was making lot of efforts, but Mohan Rai was not coming into his grasp (would not agree). So he went back and informed Tas Beg accordingly, so he got enraged and he beat him. (3)

ਚੋਟਨ ਲਗੇ ਦੂਤ ਰਿਸਿ ਭਰਿਯੋ । ਮੁਰਖ ਜਾਨਿ ਜਤਨ ਤਿਹ ਕਰਿਯੋ ।
ਮੋਹਨ ਆਜ ਕਹਿਯੋ ਮੈ ਐਹੋ । ਤਾ ਕੋ ਤਾਸ ਬੇਗ ਤੂ ਪੈਹੋ । ੪ ।

chotan lage doot risi bhariyo. murakh jan jatan teh kariyo.
mohan aaj kahiyo mai aeho. ta ko tas beg tu paeho. (4)

ਯਹ ਸੁਨਿ ਬੈਨ ਫੂਲਿ ਜੜ ਗਯੋ । ਸਾਚ ਬਾਤ ਚੀਨਤ ਚਿਤ ਭਯੋ ।
ਲੋਗ ਉਠਾਇ ਪਾਨ ਮਦ ਕਰਿਯੋ । ਮਾਨੁਖ ਹੁਤੋ ਜੋਨਿ ਪਸੁ ਪਰਿਯੋ । ੫ ।

yeh sun bain phul jarh geyo. sach bat cheenat chit bheyo.
log uthayi pan mas kariyo. manukh huto jon pasu pariyo. (5)

ਮੋ ਮਨ ਮੋਲ ਮੋਹਨਹਿ ਲਯੋ । ਤਬ ਤੇ ਮੈ ਚੇਰੋ ਹੈ ਗਯੋ ।
ਏਕ ਬਾਰ ਜੈ ਤਾਹਿ ਨਿਹਾਰੋ । ਤਨੁ ਮਨ ਧਨ ਤਾ ਪੈ ਸਭ ਵਾਰੋ । ੬ ।

mo man mol mohanhi leyo. tab te mai chero haiv geyo.
ek bar je tahi niharo. tan man dhan ta sabh varo. (6)

ਬਿਨੁ ਸੁਧਿ ਭਏ ਦੂਤ ਤਿਹ ਚੀਨੋ । ਅੰਡ ਫੋਰਿ ਆਸਨ ਪਰ ਦੀਨੋ ।
ਭੂਖਨ ਬਸਤ੍ਰ ਪਾਗ ਤਿਹ ਹਰੀ । ਮੁਰਖ ਕੈ ਸੁਧਿ ਕਛੂ ਨ ਪਰੀ । ੭ ।

bin sudh bhaye doot teh chino. and phor asan par deeno.
bhukhan bastar pag teh hari. murakh ke sudhi kuch na pari. (7)

ਮਦਰਾ ਕੀ ਅਤਿ ਭਈ ਖੁਮਾਰੀ । ਪ੍ਰਾਤ ਲਗੇ ਜੜ ਬੁਧਿ ਨ ਸੰਭਾਰੀ ।
ਬੀਤੀ ਰੈਨਿ ਭਯੋ ਉਜਿਯਾਰੋ । ਤਨ ਮਨ ਅਪਨੇ ਆਪ ਸੰਭਾਰੋ । ੮ ।

madra ki at bhayi khumari. prat lage jarh budhi na sambhari.
beeti rain bheyo ujiyaro. tan man apne aap sambharo. (8)

ਹਾਥ ਜਾਇ ਆਸਨ ਪਰ ਪਰਿਯੋ । ਚੌਕਿ ਬਚਨ ਤਬ ਮੁੜ ਉਚਰਿਯੋ ।
ਨਿਕਟ ਆਪਨੋ ਦੂਤ ਬੁਲਾਯੋ । ਤਿਨ ਕਹਿ ਭੇਦ ਸਕਲ ਸਮਝਾਯੋ । ੯ ।

hath jayi asan par pariyo. chok bachan tab murh uchariyo.
nikat apno doot bulayo. tin keh bhed sakal samjhayo. (9)

ਦੋਹਰਾ

ਮਤ ਭਏ ਤੁਮ ਮਦ ਭਏ ਸਕਿਯੋ ਕਛੂ ਨਹਿ ਪਾਇ ।
ਮਮ ਪ੍ਰਸਾਦ ਤੁਮਰੇ ਸਦਨ ਆਯੋ ਮੋਹਨ ਰਾਇ । ੧੦ ।

Dohra

mat bhaye tum mad bhaye sakiyo kachu nahi payi.
mum parsad tumre sadan ayo mohan rai. (10)



Having been beaten the emissary became furious with rage and considering him (Tas Beg) a fool he tried this means and said. Mohan had said, "I will come today." So "O Tas Beg ! You will get him to-day." (4)

On hearing these words the fool got puffed up and thought it to be true in his mind. After sending away other people he took some wine. Though being a human being, he was behaving like an animal (he became animal-minded). (5)

"Since the time I had seen Mohan I had become his slave (being bought over by him). Once I see him again, I will sacrifice all my body, soul and wealth on him." (6)

When the emissary saw him drunk and unconscious he broke an egg on his private parts. He (stole) took away his turban, clothes and ornaments, but the foolish person did not know about it. (7)

The fool was fully drunk and out of senses and could not regain consciousness till the next morning. The night had gone (finished) and the day had dawned. Then he tried to look after his body and mind and kept his cool. (8)

When his hand fell on his private parts then he got a shock and spoke like this. He called the attendant, who explained to him the whole secret (about what had happened). (9)

Couplet :

(He said), "You were unconscious being drunk with wine, so you could not appreciate anything. Due to my kindness Mohan Rai had come to your house." (10)

ਚੌਪਈ

ਮੋਹਨ ਤੁਮ ਕੋ ਅਧਿਕ ਰਿਝਾਯੋ । ਭਾਤਿ ਭਾਤਿ ਕਰਿ ਭਾਵ ਲਡਾਯੋ ।
ਤਬ ਤੁਮ ਕਛੁ ਸੰਕਾ ਨ ਬਿਚਾਰੀ । ਭੁਖਨ ਬਸਤ੍ਰ ਪਾਗ ਦੇ ਡਾਰੀ । ੧੧ ।

Chopaiee

mohan tum ko adhik rijhayo. bhat bhat kar bhav ladayo.
tab tum kachu sankha na bichari. bhukhan bastar pag de dari. (11)

ਤਾ ਸੋ ਅਧਿਕ ਕੇਲ ਤੈ ਕੀਨੋ । ਭਾਤਿ ਭਾਤਿ ਤਾ ਕੋ ਰਸ ਲੀਨੋ ।
ਬੀਤੀ ਰੈਨਿ ਪਾਤ ਜਬ ਭਯੋ । ਤਬ ਤੁਮ ਤਾਹਿ ਬਿਦਾ ਕਰਿ ਦਯੋ । ੧੨ ।

ta so adhik kel te keeno. bhat bhat ta ko rus leeno.
beeti rain prat jab bheyo. tab tum tahi bida kar deyo. (12)

ਤਬ ਤੇ ਅਧਿਕ ਮਤ ਹੈ ਸੋਯੋ । ਪਰੇ ਪਰੇ ਆਧੋ ਦਿਨ ਖੋਯੋ ।
ਮਿਟਿ ਮਦ ਗਯੋ ਜਬੈ ਸੁਧ ਪਾਈ । ਤਬ ਮੋ ਕੋ ਤੈ ਲਯੋ ਬੁਲਾਈ । ੧੩ ।

tab te adhik mat haiv soyo. pare pare apo din khoyo.
mit mad geyo jabai sudh payi. tab mo ko te leyo bulayi. (13)

ਯਹ ਸੁਨਿ ਬਾਤ ਰੀਝਿ ਜੜ ਗਯੋ । ਛੋਰਿ ਭੰਡਾਰ ਅਧਿਕ ਧਨੁ ਦਯੋ ।
ਭੇਦ ਅਭੇਦ ਕਛੁ ਨੈਕੁ ਨ ਚੀਨੋ । ਲੂਟਯੋ ਹੁਤੋ ਲੂਟਿ ਧਨੁ ਲੀਨੋ । ੧੪ ।
yeh suni bat reejh jarh geyo. chor bhandar adhik dhan deyo.
bhed abhed kachu naik na cheeno. lutyo huto loot dhan leeno. (14)

ਯਹ ਚਰਿਤ੍ਰ ਵਹ ਨਿਤਿ ਬਨਾਵੈ । ਮਦਰੋ ਪਯਾਇ ਅਧਿਕ ਤਿਹ ਸਾਵੈ ।
ਸੁਧਿ ਬਿਨੁ ਭਯੋ ਤਾਹਿ ਜਬ ਜਾਨੈ । ਲੇਤ ਉਤਾਰਿ ਜੁ ਕਛੁ ਮਨੁ ਮਾਨੈ । ੧੫ ।
yeh charitar veh nit banave. madro peyayi adhik teh savave.
sudh bin bheyo tahi jab janai. let utar jo kachu man manae. (15)

ਦੋਹਰਾ

ਐਸੇ ਕਰੈ ਚਰਿਤ੍ਰ ਵਹੁ ਸਕੈ ਮੂੜ ਨਹਿ ਪਾਇ ।
ਮਦਰੋ ਅਧਿਕ ਪਿਵਾਇ ਕੈ ਮੂੰਡ ਮੂੰਡ ਲੈ ਜਾਇ । ੧੬ । ੧ ।

Dohra

aiso kare charitar veh sake murh nahi payi.
madro adhik pivayi ke mund mund lai jayi. (16) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਪੁਰਖ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਪੰਚ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੦੫ । ੧੯੬੨ । ਅਫਜ਼ੀ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so panch charitar samapatam. Sat Subham sat. (105) (1962) aphjun.

Chopaicee :

"Mohan had made you pleased and delighted by fondling with you greatly by various means. Then without having any second thought or doubts you had given him your jewellery, robes and clothes etc." (11)

"You had enjoyed sensuous pleasure with him and enjoyed his company. When the night was over and day had dawned, you had bid him farewell." (12)

"Then you had gone to sleep being completely drunk and thus half the day also had passed. When you gained consciousness after the drunken state, then you have called me." (13)

On hearing all this the fool felt happy and opening his vault (treasure) gave away lot of money to him. He never got to know the secret of all this move. So the attendant looted the money from him, which he had usurped from other people. (14)

This sort of deceitful action he was repeating daily, thus making him drunk and then making him sleep. When he would find him unconscious then he would remove anything he desired from his body and take away himself. (15)

Couplet :

The attendant was doing this sort of action daily and foolish Taas Beg could not follow anything. By making him drunk he grabbed (looted) all his money and took away his wealth. (16)(1)

Here the one hundred and fifth episode regarding the King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well.
(105-1962)(Contd)

ਚੌਪਈ

ਚਾਰ ਯਾਰ ਮਿਲਿ ਮਤਾ ਪਕਾਯੋ । ਹਮ ਕੋ ਭੂਖਿ ਅਧਿਕ ਸੰਤਾਯੋ ।
ਤਾ ਤੇ ਜਤਨ ਕਛੁ ਅਬ ਕਰਿਯੈ । ਬਕਰਾ ਯਾ ਮੁਰਖ ਕੋ ਹਰਿਯੈ । ੧ ।

Chopaiee

char yar mil mata pakayo. hum ko bhukh adhik santayo.
ta te jatan kachu ab kariyo. bakra ya murakh ko hariyo. (1)

ਕੋਮ ਕੋਮ ਲਗਿ ਠਾਢੇ ਭਟੇ । ਮਨ ਮੈ ਇਹੈ ਬਿਚਾਰਤ ਭਟੇ ।
ਵਹ ਜਾ ਕੇ ਆਗੇ ਹੈ ਆਯੋ । ਤਿਨ ਤਾ ਸੋ ਇਹ ਭਾਤਿ ਸੁਨਾਯੋ । ੨ ।

kom kom lag thade bhaye. man mai ehi bicharat bhaye.
veh ja ke agai haiv ayo. tin ta so eh bhati sunayo. (2)

ਕਹਾ ਸੁ ਏਹਿ ਕਾਧੋ ਪੈ ਲਯੋ । ਕਾ ਤੋਰੀ ਮਤਿ ਕੋ ਹੈ ਗਯੋ ।
ਯਾ ਕੋ ਪਟਕਿ ਧਰਨਿ ਪਰ ਮਾਰੋ । ਸੁਖ ਸੇਤੀ ਨਿਜ ਧਾਮ ਸਿਧਾਰੋ । ੩ ।

kaha su eh kadho paye leyo. ka tori mat ko hov geyo.
ya ko patak dharan par maro. sukh seti nij dham sidharo. (3)

dohr;

ਭਲੈ ਮਨੁਖ ਪਛਾਨਿ ਕੈ ਤੋ ਹਮ ਭਾਖਤ ਤੋਹਿ ।
ਕੂਕਰ ਤੈ ਕਧੈ ਲਯੋ ਲਾਜ ਲਗਤ ਹੈ ਮੋਹਿ । ੪ ।

Dohra

bhalo manukh pachan ke to hum bhakhat tohi.
kukar to kapo leyo laj lagat ho mohi. (4)

ਚੌਪਈ

ਚਾਰਿ ਕੋਸ ਮੁਰਖ ਜਬ ਆਯੋ । ਚਹੁੰਅਨ ਯੋ ਬਚ ਭਾਖਿ ਸੁਨਾਯੋ ।
ਸਾਚੁ ਸਮੁਝਿ ਲਾਜਤ ਚਿਤ ਭਯੋ । ਬਕਰਾ ਸ੍ਰਾਨਿ ਜਾਨਿ ਤਜਿ ਦਯੋ । ੫ ।

Chopaiee

char kos murakh jab ayo. chahuyan yo bach bhakh sunayo.
sach samaj lajat chit bheyo. bakra swani jan taj deyo. (5)

ਦੋਹਰਾ

ਤਿਨ ਚਾਰੋ ਗਹਿ ਤਿਹ ਲਯੋ ਭਾਖਿਯੋ ਤਾ ਕਹ ਜਾਇ ।
ਅਜਿ ਤਜ ਭਜਿ ਜਤਿ ਘਰ ਗਯੋ ਛਲ ਨਹਿ ਲਖਿਯੋ ਬਨਾਇ । ੬ । ੧ ।

Dohra

tin charo gahi teh leyo bhakhiyo ta keh jayi.
aj taj bhaj jarh ghar geyo chhal nahi lakhiyo banayi. (6) (1)

Chopaiee :

Four friends got together and decided that hunger was tormenting them much so some arrangement must be made for food. "We should snatch away the goat from this fool." (1)

They stopped at a distance of one Kos (1 1/2 Kil.) each and they thought over in mind and decided that if it passes ahead of anyone he should say like this. (2)

"Why are you carrying this dog on your shoulders ? What is wrong with your sense ? Throw it down on the ground and proceed with ease and comfort." (3)

Couplet :

"We are telling you this considering you a good person. You are carrying this dog on your shoulders and I am feeling ashamed of it." (4)

Chopaiee :

When that fool came walking that way, then all the four persons said this thing to him. He thought it to be true and felt ashamed in mind and left the goat thinking it to be a dog. (5)

Couplet :

All the four friends caught hold of the goat and then took it home and ate it (after killing it). That fool let go the goat and hurriedly went away home without realizing the deceit behind their action. (6)(1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਪੁਰਖ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਇਕ ਸੌ ਛਾਟਿ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੦੬ । ੧੯੬੮ । ਅਫਜ਼ੁ ।
 iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
 ik so chati charitar samapatam. Sat Subham sat. (106) (1968) aphjun.

ਚੌਪਈ

ਜੋਧਨ ਦੇਵ ਜਾਟ ਇਕ ਰਹੈ । ਮੈਨ ਕੁਆਰਿ ਤਿਹ ਤ੍ਰਿਯ ਜਗ ਅਹੈ ।
 ਜੋਧਨ ਦੇਵ ਸੋਇ ਜਬ ਜਾਵੈ । ਜਾਰ ਤੀਰ ਤਬ ਤ੍ਰਿਯਾ ਸਿਧਾਵੈ । ੧ ।

Chopaiee

jodhan dev jat ik rahe. maen kuyari teh triye jug ahe.
 jodhan dev soyi jab jave. jar teer tab triya sidhave. (1)

ਜਬ ਸੋਯੋ ਜੋਧਨ ਬਡਭਾਗੀ । ਤਬ ਹੀ ਮੈਨ ਕੁਆਰਿ ਜੀ ਜਾਗੀ ।
 ਪਤਿ ਕੋ ਛੋਰਿ ਜਾਰ ਪੈ ਗਈ । ਲਾਗੀ ਸੰਧਿ ਦ੍ਰਿਸਟਿ ਪਰ ਗਈ । ੨ ।
 jab soyo jodhan badbhagi. tab hi maen kuyar ji jagi.
 pat ko chor jar pai gayi. lagi sandh drisat par gayi. (2)

ਤਬ ਗ੍ਰਿਹ ਪਲਟਿ ਬਹੁਰਿ ਵਹੁ ਆਈ । ਜੋਧਨ ਦੇਵਹਿ ਦਯੋ ਜਗਾਈ ।
 ਤੇਰੀ ਮਤਿ ਕੋਨ ਕਹੁ ਹਰੀ । ਲਾਗੀ ਸੰਧਿ ਦ੍ਰਿਸਟਿ ਨਹਿ ਪਰੀ । ੩ ।
 tab greh palat batur vahu ayi. jodhan devhi deyo jagayi.
 teri mat kaun kahu hari. lagi sandh drisat nahi dhari. (3)

ਜੋਧਨ ਜਗਤ ਲੋਗ ਸਭ ਜਾਗੇ । ਗ੍ਰਿਹ ਤੇ ਨਿਕਸਿ ਚੋਰ ਤਬ ਭਾਗੇ ।
 ਕੇਤੇ ਹਨੇ ਬਾਧਿ ਕਈ ਲਏ । ਕੇਤੇ ਤ੍ਰਸਤ ਭਾਜਿ ਕੈ ਗਏ । ੪ ।
 jodhan jagat log sabh jage. greh te nikas chor tab bhage.
 kete hane badh kayi laye. kete trasat bhaj ke gaye. (4)

ਜੋਧਨ ਦੇਵ ਫੁਲਿਤ ਬਯੋ । ਮੇਰੋ ਧਾਮ ਰਾਖਿ ਇਹ ਲਯੋ ।
 ਤ੍ਰਿਯ ਕੀ ਅਧਿਕ ਬਡਾਈ ਕਰੀ । ਜੜ ਕੋ ਕਛੂ ਖਬਰ ਨਹਿ ਪਰੀ । ੫ ।
 jodhan dev phulit beyo. mero dham rakh eh leyo.
 triya ki adhik badayi kari. jarh ko kachu khabar nahi dhari. (5)

ਧਾਮ ਉਬਾਰਿਯੋ ਆਪਨੋ ਕੀਨੋ ਚੋਰ ਖੁਆਰ ।
 ਮੀਤ ਜਗਾਯੋ ਆਨਿ ਕੈ ਧੀਨਿ ਸੁ ਮੈਨ ਕੁਆਰ । ੬ । ੧ ।
 dham ubariyo apno keeno chor khuyar.
 meet jagayo aan ko dhan su maen kuyar. (6) (1)

Here the one hundred and sixth episode of King's & Minister's dialogue regarding characterization of woman from Charitar Pakhyan is completed. All is well.

(106-1968)(Contd)

Chopaiee

There was a Jat by the name of Jodhan Dev, whose wife was Maen Koer. When Jodhan Dev would go to sleep his wife would go to her paramour. (1)

When the lucky Jodhan went to sleep then Maen Koer got up (woke up) and leaving the husband she went away to her paramour. She glanced at the hole in the wall. (2)

Then she came back to her home and then woke up Jodhan Dev, saying, " Why have you lost your senses, that a theft (by making a hole in wall) had occurred and you had not seen it yet." (3)

After Jodhan got up all other people also got awakened. The thieves then fled away from the house. Many of the thieves were killed or caught and tied while some had run away out of fear. (4)

Jodhan Dev was very happy that his wife had saved his home. He praised his wife much, but the fool did not realize the secret behind it. (5)

She had saved her house and the thieves were punished and had woken up the paramour. So Maen Koer deserves our salutations truly. (6)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਇਕ ਸੌ ਸਾਤ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੦੭ । ੧੯੭੪ । ਅਫਜ਼ੀ ।
 iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
 ik so sat charitar samapatam. Sat Subham sat. (107) (1974) aphjun.

ਦੋਹਰਾ

ਏਕ ਦਿਵਸ ਸ੍ਰੀ ਕਪਿਲ ਮੁਨਿ ਇਕ ਠਾ ਕਿਯੋ ਪਯਾਨ ।
 ਹੋਰਿ ਅਪਸਰਾ ਬਸਿ ਭਯੋ ਸੋ ਤੁਮ ਸੁਨਹੁ ਸੁਜਾਨ । ੧ ।

Dohra

ek diwas sri kapil muni ik tha kiyo payan.
 her apsra bas bheyo so tum sunhu sujan. (1)

ਰੰਭਾ ਨਾਮਾ ਅਪਸਰਾ ਤਾ ਕੋ ਰੂਪ ਨਿਹਾਰਿ ।
 ਮੁਨਿ ਕੋ ਗਿਰਿਯੋ ਤੁਰਤ ਹੀ ਬੀਰਜ ਭੂਮਿ ਮਝਾਰ । ੨ ।

rambha nama apsara ta ko roop nihar.
 muni ko giriyo turat hi beraj bhumi majhar. (2)

ਗਿਰਿਯੋ ਰੇਤਿ ਮੁਨਿ ਕੇ ਜਬੈ ਰੰਭਾ ਰਹਿਯੋ ਅਧਾਨ ।
 ਡਾਰਿ ਸਿੰਧੁ ਸਰਿਤਾ ਤਿਸੈ ਸੁਰ ਪੁਰ ਕਰਿਯੋ ਪਯਾਨ । ੩ ।

giriyo ret muni ke jabe rambha rahiyo adhan.
 dar sindh sarita tise sur pur kariyo payan. (3)

ਚੌਪਈ

ਬਹਤ ਬਹਤ ਕੰਨਿਯਾ ਤਹ ਆਈ । ਆਗੇ ਜਹਾ ਸਿੰਧ ਕੋ ਗਈ ।
 ਬ੍ਰਹਮਦਤ ਸੋ ਨੈਨ ਨਿਹਾਰੀ । ਤਹ ਤੇ ਕਾਦਿ ਸੁਤਾ ਕਰਿ ਪਾਰੀ । ੪ ।

Chopaiee

behat behat kaniya teh ayi. agai jaha sindh ko gayi.
 brahamdat so nain nihari. teh te kadi suta kar pari. (4)

ਸਸਿਯਾ ਸੰਖਿਯਾ ਤਾ ਕੀ ਧਰੀ । ਭਾਤਿ ਭਾਤਿ ਸੋ ਸੇਵਾ ਕਰੀ ।
 ਜਬ ਜੋਬਨ ਤਾ ਕੇ ਹੈ ਆਯੋ । ਤਬ ਰਾਜੇ ਇਹ ਮੰਤ੍ਰ ਪਕਾਯੋ । ੫ ।

sasiya sankhiya ta ki dhari. bhati bhati so seva kari.
 jab joban ta ke haiv ayo. tab raje eh mantar pakayo. (5)

ਪੁੰਨੁ ਪਾਤਿਸਾਹ ਕੋ ਚੀਨੋ । ਪਠੈ ਦੂਤ ਤਾ ਕੋ ਇਕ ਦੀਨੋ ।
 ਪੁੰਨੁ ਬਚਨ ਸੁਨਤ ਤਹ ਆਯੋ । ਰਾਵ ਬਯਾਹ ਕੋ ਬਿਵਤ ਬਨਾਯੋ । ੬ ।

punu patsah ko cheeno. pathai doot ta ko ik deeno.
 punu bachan sunat teh ayo. rav bayah ko bivat banayo. (6)

Here the hundred and seventh episode regarding art's & Minister's Dialogue from Charitar Pakhyan is completed. All is well. (107-1974)(Contd)

Couplet :

One day Sri Kapil Muni went to some place and seeing a fairy he became under her spell. "O wise Raja ! You (better) listen to this episode." (1)

On seeing the beauty of Rambha the semen of the Muni spilt immediately on the ground. (2)

When the semen of the Muni fell (on the ground) Rambha became pregnant and from that pregnancy a girl was born to her. Throwing that child in the river Sindh, she went away to heavens (passed away). (3)

Chopaiee :

Being washed away down the river the girl reached a place, where the Raja of Sindh was living (ruling). Brahm Dutt Raja saw that girl with his eyes and getting her removed from the river, he brought her up as his own daughter. (4)

She was named Sasya and served her by all means. When she had grown up to youth (to a young belle) the Raja thought to himself. (5)

He thought of Raja Punnu to be her spouse, so he sent an emissary to him. On hearing these words Punnu came there and the Raja made arrangements for the marriage. (6)

ਦੋਹਰਾ

ਮਿਰਗੀਅਹਿ ਤੇ ਜਾ ਕੇ ਸਰਸ ਨੈਨ ਬਿਰਾਜਤ ਸਯਾਮ ।
ਜੀਤਿ ਲਈ ਸਸਿ ਕੀ ਕਲਾ ਯਾ ਤੇ ਸਸਿਯਾ ਨਾਮ । ੭ ।

Dohra

mrigahi te ja ke saras nain birajat sayam.
jeet layi sas ki kala ya te sasiya naam. (7)

ਚੌਪਈ

ਪੁਰ ਕੇ ਲੋਕ ਸਕਲ ਮਿਲਿ ਆਏ । ਭਾਤਿ ਭਾਤਿ ਬਾਦਿਤੁ ਬਜਾਏ ।
ਮਿਲਿ ਮਿਲ ਗੀਤ ਸਭੈ ਸੁਭ ਗਾਵਹਿ । ਸਸਿਯਹਿ ਹੋਰਿ ਸਭੈ ਬਲਿ ਜਾਵਹਿ । ੮ ।

Chopaiee

pur ke lok sakal mil ayo. bhat bhat baditar bajaye.
mili mil geet sabhai subh gavhi. sasyahi her sabhai bal javhi. (8)

ਦੋਹਰਾ

ਨਾਦ ਨਫੀਰੀ ਕਾਨ੍ਹਰੇ ਦੁੰਦਭਿ ਬਜੇ ਅਨੇਕ ।
ਤੁਰਨਿ ਬਿਧਿ ਬਾਲਾ ਜਿਤੀ ਗ੍ਰਿਹ ਮਹਿ ਰਹੀ ਨ ਏਕ । ੯ ।

Dohra

nad nafiri kanre dundabh baje anek.
tarun bridh bala jiti greh meh rahi na ek. (9)

ਚੌਪਈ

ਅਬਲਾ ਰਹੀ ਧਾਮ ਕੋਊ ਨਾਹੀ । ਹੋਰਿ ਰੂਪ ਦੁਹੁਅਨ ਬਲਿ ਜਾਹੀ ।
ਇਹ ਭੀਤਰ ਪੁੰਨੁ ਕਹੁ ਕੈ ਹੈ । ਸਬਜ ਧਨੁਖ ਜਾ ਕੇ ਕਰ ਸੋਹੈ । ੧੦ ।

Chopaiee

abla rahi dham koyu nahi. her roop duhuan bal jahi.
eh bhetar punu kahu ko hai. sabaj dhanukh ja ke kar mohe. (10)

ਸਵੈਯਾ

ਦੋਲ ਮਿਦੰਗ ਬਜੇ ਸਭ ਹੀ ਘਰ ਯੋ ਪੁਰ ਆਜੁ ਕੁਲਾਹਲ ਭਾਰੀ ।
ਗਾਵਤ ਗੀਤ ਬਜਾਵਤ ਤਾਲ ਦਿਵਾਵਤ ਆਵਤਿ ਨਾਗਰਿ ਗਾਰੀ ।
ਭੇਰ ਹਜਾਰ ਬਜੀ ਇਕ ਬਾਰ ਮਹਾ ਛਬਿਯਾਰ ਹਸੈ ਮਿਲਿ ਨਾਰੀ ।
ਦਹਿ ਅਸੀਸ ਕਰੇ ਜਗਦੀਸ ਇਹ ਜੋਰੀ ਜਿਯੋ ਜੁਗ ਚਾਰਿ ਤਿਹਾਰੀ । ੧੧ ।

Swaiyya

dhol mridang bajai sabh hi ghar yo par aaj kulahal bhari.
gavat geet bajawat taal divavat avat nagar gari.
bhher hazar baji ik bar maha chabiyar hase mil nari.
deh asees kahe jagdees eh jori jiyo jug char tihari. (11)

Couplet :

She had her black eyes as glamorous as that of a deer and she had gained victory over the art of moon (beauty of moon) as such she was named Sasya. (7)

Chopaiee :

All the people of the town playing various musical instruments gathered together and came there. All were joining together and singing songs and on glancing at Sasya they were all praise for her (getting sacrificed on her). (8)

Couplet :

Many types of musical instruments like clarionet, Kanra and drums were being played. All the women including young, old and children came there to see her (and none was left at home). (9)

Chopaiee :

Not a single woman was left at home (remained at home) and they were all overjoyed to see the charming beauties of both Punnu and Sasya (were all sacrifice to them who (Which) was Punnu out of the Two ? (Question being asked) (and the answer was) "the person who was glorified by holding the green coloured mace in hand." (10)

Swaiyya :

In all the houses, drums and mirdang were being beaten (played) and there was lot of hue and cry (noise) in the whole town. The residents of the town were singing songs and clapping their hands and were abusing loudly. At one time only thousands of lyres (clarionets) were being played and young beautiful women (belles) were laughing. All were blessing them saying, "O Lord ! This couple (made by you) may live long throughout the four Yugas (millennia). (11)

ਰੂਪ ਅਪਾਰ ਲਖੈ ਨਿਪ ਕੋ ਪੁਰਬਾਸਿਨ ਕੋ ਉਪਜਿਯੋ ਸੁਖ ਭਾਰੋ ।
 ਭੀਰ ਭਈ ਨਰ ਨਾਰਿਨ ਕੀ ਸਭਹੁ ਸਭ ਸੋਕ ਬਿਦਾ ਕਰਿ ਡਾਰੋ ।
 ਪੁਰਨ ਪੁੰਨਯ ਪ੍ਰਤਾਪ ਤੇ ਆਜੁ ਮਿਲਿਯੋ ਮਨ ਭਾਵਤ ਮੀਤ ਪਿਯਾਰੋ ।
 ਆਵਤ ਜਾਹਿ ਕਹੈ ਮਨ ਮਾਹਿ ਸੁ ਬਾਲ ਜੀਓ ਪਤਿ ਲਾਲ ਤਿਹਾਰੋ । ੧੨ ।

roop apar lakhai nrip ko parbasan ko upjiyo sukh bharo.
 bheer bhayi nar narin ki aaj miliyo sabh sok bida kar daro.
 pooran punye partap te aaj miliyo man bhavat meet piyaro.
 avat jahi kahe man mahi su bal jiyo pat lal tihare. (12)

ਕੇਸਰਿ ਅੰਗ ਬਰਾਤਿਨ ਕੇ ਛਿਰਕੇ ਮਿਲਿ ਬਾਲ ਸੁ ਆਨੰਦ ਜੀ ਕੇ ।
 ਛੈਲਨਿ ਛੈਲ ਛਕੇ ਚਹੁ ਓਵਨ ਗਾਵਤ ਗੀਤ ਸੁਹਾਵਤ ਨੀਕੇ ।
 ਰਾਜ ਕੋ ਰੂਪ ਲਖੇ ਅਤਿ ਹੀ ਗਨ ਰਾਜਨ ਕੇ ਸਭ ਲਾਗਤ ਫੀਕੇ ।
 ਯੋ ਮੁਸਕਾਹਿ ਕਹੈ ਮਨ ਮਾਹਿ ਸਭੇ ਬਲਿ ਜਾਹਿ ਪਿਯਾਰੀ ਕੇ ਪੀ ਕੇ । ੧੩ ।

kesar rang bratin ke chirake mil bal so anand ji ke.
 chelan chel chhake chuhon ouvan gavat geet suhavat neeke.
 raj ko roop lakhe ati hi gan rajan ke sabh lagat pheeke.
 yo muskahi kahe man mahi sabhhe bal jahi piyari ke pe ke. (13)

ਸਾਤ ਸੁਹਾਗਨਿ ਲੈ ਬਟਨੋ ਘਸਿ ਲਾਵਤ ਹੈ ਪਿਯ ਕੇ ਤਨ ਮੈ ।
 ਮੁਰਛਾਇ ਲੁਭਾਇ ਰਹੀ ਅਬਲਾ ਲਖਿ ਲਾਲਚੀ ਲਾਲ ਤਿਸੀ ਛਿਨ ਮੈ ।
 ਨਿਪ ਰਾਜ ਸੁ ਰਾਜਤ ਹੈ ਤਿਨ ਮੇ ਲਖਿ ਯੋ ਉਪਮਾ ਉਪਜੀ ਮਨ ਮੈ ।
 ਸਜਿ ਸਾਜਿ ਬਰਾਜਤ ਹੈ ਸੁ ਮਨੋ ਨਿਸਿ ਰਾਜ ਨਛਤਨ ਕੇ ਗਨ ਮੈ । ੧੪ ।

mat suhagan lai batno ghas lavat hai piya ke tan mai.
 murchai lubhaye rahi abla lakh lalchi lal tisi chhin mai.
 nrip raj so rajat hai tin mo lakh yo upma upji man mai.
 suj saji barajat hai so mano nis raj nachatran ke gan mai. (14)

ਸਿੰਧੁ ਕੇ ਸੰਖ ਸੁਰੇਸ ਕੇ ਆਵਜ ਸੁਰ ਕੇ ਨਾਦ ਸੁਨੈ ਦਰਵਾਜੇ ।
 ਮੋਜਨ ਕੇ ਮੁਰਲੀ ਮਧੁਰੀ ਧੁਨਿ ਦੈਵਨ ਕੇ ਬਹੁ ਦੁੰਦਭਿ ਬਾਜੇ ।
 ਜੀਤ ਕੇ ਜੋਗ ਮਹੇਸਨ ਕੇ ਮੁਖ ਮੰਗਲ ਕੇ ਗ੍ਰਿਹ ਮੰਦਲ ਰਾਜੇ ।
 ਬਯਾਹ ਤਹੀ ਨਿਪ ਰਾਜ ਤਬੈ ਅਤਿ ਆਨੰਦ ਕੇ ਅਤਿ ਆਨਕ ਬਾਜੇ । ੧੫ ।

sindh ke sankh sures ke avaj sur ke nad sune darvaje.
 mojan ke murli madhuri dhun devan ke bahu dundhbi bajae.
 jeet ke jog mahesan ke mukh mangal ke greh mandal raje.
 bayah tahi nrip raj tabai ati anand ke ati anak baje. (15)

On seeing the charming beauty of the Raja the town residents were getting overjoyed with comfort. Men and women had thronged there and all had forgotten about their worries or sufferings. Due to the virtuous deeds enacted during their previous births, they had been blessed with a loveable (as desired) mate. They were saying, while moving up and down "O young belle ! May your spouse live long !" (12)

The girls sprinkled saffron on the marriage party with great eclat. Both men and women were feeling delighted and were looking gorgeous while singing songs from all the four corners. On seeing the charm of Raja (Punnu) the people felt that the other Rajas appeared pale before him (as compared to him). They were laughing heartily and saying, "O darling Princess ! We are all praise for your beloved (spouse) (all sacrifice to him)." (13)

As an auspicious omen, seven married women were rubbing his body with some pulp (Vatna) and the women were losing their consciousness on seeing his charm. The poet on seeing his beauty has remarked in praise, "as if the moon had appeared in all its glory among the stars." (14)

On the doors of Raja of Sindh the sounds of the conch shells of (gods) Indra and sun along with their musical instruments were being heard. The flute was also being heard with its sweet musical tunes while the drums of various gods were beating loudly. The drums of victory were being played (beaten) in the palace of the Raja (of Sindh) and mouth organs with beautiful tunes were being played there. On the completion of marriage (ceremonies) of the Raja, many musical instruments with enjoyable tunes started playing. (15)

ਬਯਾਹ ਭਯੋ ਜਬ ਹੀ ਇਹ ਸੋ ਤਬ ਬਾਤ ਸੁਨੀ ਨਿਪ ਕੀ ਬਰ ਨਾਰੀ ।
 ਚੌਕਿ ਰਹੀ ਅਤਿ ਹੀ ਚਿਤ ਮੈ ਕਛੁ ਐਰ ਹੁਤੀ ਅਬ ਐਰ ਬਿਚਾਰੀ ।
 ਮੰਤ੍ਰ ਕਰੇ ਲਿਖਿ ਜੰਤ੍ਰ ਘਨੇ ਅਰੁ ਤੰਤ੍ਰਨ ਸੋ ਇਹ ਬਾਤ ਸੁਧਾਰੀ ।
 ਲਾਗੀ ਉਚਾਟ ਰਹੇ ਚਿਤ ਮੈ ਕਬਹੂੰ ਨ ਸੁਹਾਇ ਪਿਯਾ ਕੋ ਪਿਆਰੀ । ੧੬ ।

bayah bheyo jab hi eh so tab bat suni nrip ki bar nari.
 chok rahi ati hi chit mai kachu aur huti ab aur bichari.
 mantar kare likh jantar ghane aru tantran so eh bat sudhari.
 lagi uchat rahe chit mai kabhun na suhayi piya ko piyari. (16)

ਚੌਪਈ

ਯੋ ਉਚਾਟ ਅਤਿ ਹੀ ਤਿਹ ਲਾਗੀ । ਨੀਦ ਭੁਖਿ ਸਿਗਰੀ ਹੀ ਭਾਗੀ ।
 ਸੋਤ ਉਠੈ ਚਕਿ ਕਛੁ ਨ ਸੁਹਾਵੈ । ਗ੍ਰਿਹ ਕੋ ਛੋਰਿ ਬਾਹਰੋ ਧਾਵੈ । ੧੭ ।

Chopaiee

yo uchat ati hi teh lagi. need bhukh sigri hi bhagi.
 asot uthaye chak kachu na suhave. greh ko chor bahro pave. (17)

ਦੋਹਰਾ

ਤਬ ਸਸਿਯਾ ਅਤਿ ਚਮਕਿ ਚਿਤ ਤਾ ਕੈ ਕਿਯੋ ਉਪਾਇ ।
 ਸਖੀ ਜਿਤੀ ਸਯਾਨੀ ਹੁਤੀ ਤੇ ਸਭ ਲਈ ਬੁਲਾਇ । ੧੮ ।

Couplet

tab sasiya ati camak chit ta ke kiyo upayi.
 sakhi jiti sayani huti te sabh layi bulayi. (18)

ਚੌਪਈ

ਤਬ ਸਖਿਯਨ ਯਹ ਕਿਯੈ ਉਪਾਈ । ਜੰਤ੍ਰ ਮੰਤ੍ਰ ਕਰਿ ਲਯੋ ਬੁਲਾਈ ।
 ਸਸਿਯਾ ਸੰਗ ਪ੍ਰੇਮ ਅਤਿ ਭਯੋ । ਪਹਿਲੀ ਤ੍ਰਿਯ ਪਰਹਰਿ ਕਰਿ ਦਯੋ । ੧੯ ।

Chopaiee

tab sakhiyan yeh kiyo upaye. jantar mantar kar leyo bulayi.
 sasiya sang prem at bheyo. pehli triye parhar kar deyo. (19)

ਭਾਤਿ ਭਾਤਿ ਤਾ ਸੋ ਰਤਿ ਮਾਨੈ । ਬਰਸ ਦਿਵਸ ਕੋ ਇਕ ਦਿਨ ਜਾਨੈ ।
 ਤਾ ਪਰ ਮਤ ਅਧਿਕ ਨਿਪ ਭਯੋ । ਗ੍ਰਿਹ ਕੋ ਰਾਜ ਬਿਸਰਿ ਸਭ ਗਯੋ । ੨੦ ।

bhat bhat ta so rat mano. baras divas ko ik din jane.
 ta par mat adhik nrip bheyo. greh ko raj bisar sabh geyo. (20)



When the marriage of Punnu was solemnized (with Sasya) on one side, then the other queens of Punnu heard about this news. They were shocked and wonder struck. Previously they were different and now they had changed into something else. (They were unwilling to accept the new Co-wife of their husband). They read many mantras and wrote many jantras (magical spells) and with all this witchcraft they (prayed) thought that the newly wed (beloved) princess would always remain gloomy and morose and should not be loved by the spouse (beloved). (16)

Chopaiee :

Thus Sasya became gloomy and sad losing all her sleep and hunger. She was asleep and got up suddenly wondering but nothing would please her. She would try to run out of the palace (house). (17)

Couplet :

Then Sasya with a sure thought in mind (found this solution) made an effort (to overcome) and called all her wise and clever lady attendants (friends) to her side (for consultations). (18)

Chopaiee :

Then the friends (attendants) found this solution and with some magic spells (witchcraft) they managed to call Punnu. He developed great love for Sasya and forgot about the previous queens. (19)

He would be engaged in various kinds of love affair with her and for him one year's span was like one day. He was attached so much to her that he totally gave up all his state functions or other household chores. (20)

ਦੋਹਰਾ

ਏਕ ਤਰੁਨਿ ਦੂਜੇ ਚਤੁਰਿ ਤਰੁਨ ਤੀਸਰੇ ਪਾਇ ।
ਚਹਤ ਲਗਾਯੋ ਉਰਨ ਸੋ ਛਿਨਕਿ ਨ ਛੋਰਿਯੋ ਜਾਇ । ੨੧ ।

Dohra

ek tarun duje chatur tarun tesre payi.
chehat lagayo uran so chinak na choriyo jayi. (21)

ਚੌਪਈ

ਰੈਨਿ ਦਿਵਸ ਤਾ ਸੋ ਰਤਿ ਮਾਨੈ । ਪ੍ਰਾਨਨ ਤੇ ਪਯਾਰੋ ਪਹਿਚਾਨੈ ।
ਲਾਗੀ ਰਹਤ ਤਵਨ ਕੇ ਉਰ ਸੋ । ਜੈਸੋ ਭਾਤਿ ਮਖਿਕਾ ਗੁਰ ਸੋ । ੨੨ ।

Chopaiee

raini divas ta so rat manai. pranan te payaro pehchane.
lagi rehat tawan ke ur so. jaise bhati makhika gur so. (22)

ਸਵੈਯਾ

ਲਾਲ ਕੋ ਖਯਾਲ ਅਨੁਪਮ ਹੋਰਿ ਸੁ ਰੀਝ ਰਹੀ ਅਬਲਾ ਮਨ ਮਾਹੀ ।
ਛੈਲਨਿ ਛੈਲ ਛਕੇ ਰਸ ਸੋ ਦੋਉ ਹੋਰਿ ਤਿਨੇ ਮਨ ਮੈ ਬਲਿਜਾਹੀ ।
ਕਾਮਕਸੀ ਸੁ ਸਸੀ ਸਸਿ ਸੀ ਛਬਿ ਮੀਤ ਸੋ ਨੈਨ ਮਿਲੇ ਮੁਸਕਾਹੀ ।
ਯੋ ਡਹਕੀ ਬਹਕੀ ਛਬਿ ਯਾਰ ਪੀਯਾ ਹੂੰ ਕੋ ਪਾਇ ਪਤੀਜਤ ਨਾਹੀ । ੨੩ ।

Swaiyya

lal ko khayal anupam her so reejh rahi abla man mahi.
chelan chel chake ras so doyu her tine man mai baljahi.
kamkasi so sasi sas si chhab meet so nain mile muskahi.
yo dehki behki chhab yar piya hoon ko payi pajitat nahi. (23)

ਕਬਿਤੁ

ਜੋਬਨ ਕੇ ਜੋਰ ਜੋਰਾਵਰੀ ਜਾਗੀ ਜਾਲਿਮ ਸੋ ਜਗ
ਤੇ ਅਨਯਾਰੀਯੋ ਬਿਸਾਰੀ ਸੁਧਿ ਚੀਤ ਕੀ ।
ਨਿਸਿ ਦਿਨ ਲਾਗਿਯੋ ਰਹਿਤ ਤਾ ਸੋ ਛਬਿ ਕੀ ਜਯੋ
ਏਕੈ ਹੀ ਗਈ ਸੁ ਮਾਨੋ ਐਸੀ ਰਾਜਨੀਤ ਕੀ ।
ਅਪਨੇ ਹੀ ਹਾਥਨ ਬਨਾਵਤ ਸਿੰਗਾਰ ਤਾ ਕੇ
ਪਾਸ ਕੀ ਸਖੀ ਨ ਕੀਨ ਨੈਕਕ ਪ੍ਰਤੀਤ ਕੀ ।
ਅੰਗ ਲਪਟਾਇ ਮੁਖ ਚਾਪਿ ਬਲਿ ਜਾਇ ਤਾ ਕੇ
ਐਸੋ ਹੀ ਪਿਯਾਰੀ ਜਾਨੈ ਪ੍ਰੀਤਮ ਸੋ ਪ੍ਰੀਤ ਕੀ । ੨੪ ।

Kabit

joban ke jor jorawari jagi jalim so jag. te aniyariyo bisari sudhi cheet ki.
nis din lagiyo rahit ta so chhab ki jeyo. ekai haiv gayi so mano aise rajneet ki.
apne hi rakhan banavat singar ta ke. pas ki sakhi na keen nekku partet ki.
ang laptaye mukh chhap bal jayi ta ke. aiso hi piyari jane pritam so preet ki. (24)

Couplet:

Having attained her, firstly, a woman, the: very clever (wise) and thirdly very youthful, he always wanted her to be close to his bosom. He could not afford to leave her for a moment even. (21)

Chopaiee :

Sasya was also enjoying sensuous pleasure with him day and night and he was considered by her dearer than her life even (very dear). All the time she was attracted towards his besom just as a fly gets attached to the raw-sugar (molasses). (22)

Swaiyya :

With the very thought of her beloved that woman felt overjoyed and both the woman and the man were involved in their love affairs all the time and seeing each other were delighted to the maximum (would sacrifice on the other). Due to her passionate love for him, Sasya whose brilliance matched that of the moon, would laugh on meeting his glances. That Sasya was madly in love with her beloved and was never satiated having attained such a charming partner. (23)

Kabit:

Due to her youthful (buoyancy) charm, her love had reached extreme limits (forcefully), which was very different for the oppressive Punnu from the world as such she had lost all sense of proportion (her consciousness) she was always enamoured by his charming personality just as a king gets tuned to his stately functions (kingdom) completely (being forgetful of other activities) she would embellish him with ornamental things herself without the help of her attendants. She was always closeted to his bosom (in his embrace) and would offer herself in sacrifice to him with closed lips. That beloved only knew how to maintain that sort of continuous love for her lover. (24)

ਦੋਹਰਾ

ਰੂਪ ਲਲਾ ਕੋ ਲਾਲਚੀ ਲੋਚਨ ਲਾਲ ਅਮੋਲ ।
ਬੰਕ ਬਿਲੋਕਨਿ ਖਰਚ ਧਨੁ ਮੋ ਮਨ ਲੀਨੋ ਮੋਲ । ੨੫ ।

Dohra

roop lala ko lalchi lochan laal amol.
baunk bilokan kharach dhan mo man leeno mol. (25)

ਸਵੈਯਾ

ਰੀਝ ਰਹੀ ਅਬਲਾ ਮਨ ਮੈ ਅਤਿ ਹੀ ਲਖਿ ਰੂਪ ਸਰੂਪ ਕੀ ਧਾਨੀ ।
ਸਯਾਨ ਛੁਟੀ ਸਿਗਰੀ ਸਭ ਕੀ ਲਖਿ ਲਾਲ ਕੋ ਖਿਯਾਲ ਭਈ ਅਤਿ ਯਾਨੀ ।
ਲਾਜ ਤਜੀ ਸਜਿ ਸਾਜ ਸਭੈ ਲਖਿ ਹੋਰਿ ਸਜਨੀ ਸਭ ਸਯਾਨੀ ।
ਹੋ ਮਨ ਹੋਰਿ ਰਹੀ ਨ ਹਟਿਯੋ ਬਿਨੁ ਦਾਮਨ ਮੀਤ ਕੇ ਹਾਥ ਬਿਕਾਨੀ । ੨੬ ।

Swaiyya

reejh rahi abla man mai at hi lakh roop saroop ki dhani.
sayan chuti sigri sabh ki lakh lal ko khiyal bhayi at yani.
laj taji saji saj sabhai lakh her sajni sabh sayani.
ho man hor rahi na hatiyo bin daman meet ke hath bikani. (26)

ਸਸਿਯਾ ਬਾਚ

ਅੰਗ ਸਭੈ ਬਿਨੁ ਸੰਗ ਸਖੀ ਸਿਵ ਕੋ ਅਰਿ ਆਨਿ ਅਨੰਗ ਜਗਯੋ ।
ਤਬ ਤੇ ਨ ਸੁਹਾਤ ਕਛੁ ਮੁਹਿ ਕੋ ਸਭ ਖਾਨ ਐ ਪਾਨ ਸਿਯਾਨ ਭਗਯੋ ।
ਝਟਕੈ ਪਟਕੈ ਚਿਤ ਤੈ ਝਟ ਦੈ ਨ ਛੁਟੇ ਇਹ ਭਾਤਿ ਸੋ ਨੇਹ ਲਗਯੋ ।
ਬਲਿ ਹੈ ਜੁ ਗਈ ਠਗ ਕੋ ਠਗਨੈ ਠਗ ਮੈ ਨ ਠਗਯੋ ਠਗ ਮੋਹਿ ਠਗਯੋ । ੨੭ ।

Sasiya Baach

ang sabhai bin sang sakhi ko ar ann anang jagyo.
tab te na suhat kachu muhi ko sabh khan ayo pan siyan bhagyo.
jhatke patke chit te jhut de na chhute eh bhati so neh lagyo.
bal hai jo gayi thag ko thagne thag mo na thgyo thag mohi thagyo. (27)



Couplet :

The charming beauty of the beloved was very alluring while his eyes were bewitching and invaluable. She felt her heart had been won over by his tilted eyes completely (having paid the price). (25)

Swaiyya :

That woman (Sasya), seeing the fountain (treasure) of charming beauty of her beloved spouse was elated in her mind. With the very thought of the beloved spouse, she would feel that the wisdom (cleverness) of all her attendants was of no avail to her. Her attendants had given up all their shyness and pomp and show and were watching her closely by trying to stop their mind from interfering in anyway as they were also impressed by her intense love for the beloved. (26)

Then Sasiya said -

“O friend ! Without the presence of his company my whole body is aroused by the passionate love of Kamdev (enemy of Shiva) and since then I have no liking (interest) for anything else and all my cleverness including hunger and thirst has vanished. I want to get rid of his love with a stroke (from my mind) but his attraction is so much that I cannot overcome it by any means, whatsoever. I had gone to swindle a cheat but could not succeed and instead got myself swindled by the cheat himself. I am all sacrifice to him (wonderful man).” (27)

ਕਬਿਤ

ਦੇਖੇ ਮੁਖ ਜੀਹੈ ਬਿਨੁ ਦੇਖੇ ਪਿਯ ਹੂੰ ਨ ਪਾਣੀ
ਤਾਤ ਮਾਤ ਤਯਾਗ ਬਾਤ ਇਹੋ ਹੈ ਪ੍ਰਤੀਤ ਕੀ ।
ਐਸੇ ਪੁਨ ਲੈਹੈ ਪਿਯ ਕਹੈ ਸੋਈ ਕਾਜ ਕੈਹੋ
ਅਤਿ ਹੀ ਰਿਝੈਹੈ ਯਹੈ ਸਿਛਾ ਰਾਜਨੀਤ ਕੀ ।
ਜੋ ਕਹੈ ਬਕੈਹੈ ਕਹੈ ਪਾਨੀ ਭਰਿ ਆਨਿ ਦੈਹੈ ।
ਹੇਰੇ ਬਲਿ ਜੈਹੈ ਸੁਨ ਸਖੀ ਬਾਤ ਚੀਤ ਕੀ ।
ਲਗਨ ਨਿਗੋਡੀ ਲਾਗੀ ਜਾ ਤੈ ਨੀਦ ਭੂਖਿ ਭਾਗੀ
ਪਯਾਰੋ ਮੀਤ ਮੇਰੋ ਹੋ ਪਿਯਾਰੀ ਅਤਿ ਮੀਤ ਕੀ । ੨੮ ।

Kabit

dekhe mukh jehe bin dekhe piye hoon na pani.
tat mat tayag bat eho hai parteet ki.
aiso prun leho piye kahe soyi kaj keho.
at hi reejhho yehi sicha rajneet ki.
jo kaho bakeho kaho pani bhar aan deho.
here bal jehi sun sakhi bat cheet ki
lagan nigodi lagi ja te need bhookh bhagi.
payaro meet mero ho piyari at meet ki. (28)

ਚੌਪਈ

ਯਹ ਸਭ ਬਾਤ ਤਵਨ ਸੁਨਿ ਪਾਈ । ਪਹਿਲੇ ਬਯਾਹਿ ਧਾਮ ਮੈ ਆਈ ।
ਯਾ ਸੋ ਪ੍ਰੀਤਿ ਸੁਨਤ ਰਿਸਿ ਭਰੀ । ਮਸਲਤ ਜੋਰਿ ਸੂਰ ਨਿਜੁ ਕਰੀ । ੨੯ ।

Chopaiee

yeh sabh bat tawan sun payi. pehile bayahi dham mai ayi.
ya so preet sunat ris bhhari. samlat jor sur jij kari. (29)

ਜਨਮੇ ਕੁਆਰਿ ਬਾਪ ਕੇ ਰਹੀ । ਹੈ ਬੇਰਕਤ ਮੇਖਲਾ ਗਹੀ ।
ਘਾਤ ਆਪਣੇ ਪਤ ਕੋ ਕਰਿਹੈ । ਸੁਤ ਕੇ ਛਤ੍ਰ ਸੀਸ ਪਰ ਧਰਿਹੈ । ੩੦ ।

janme kuyari baap ke rahi. haiv barkat mekhla gahi.
ghat apno pat ko kariho. sut ke chatar sees par dhariho. (30)

ਜਨੁ ਗ੍ਰਿਹ ਛੋਰਿ ਤੀਰਥਨ ਗਈ । ਮਾਨਹੁ ਰਹਤ ਚੰਦ ਬ੍ਰਤ ਭਈ ।
ਕੀ ਸੁਹਾਗ ਤੇ ਰੰਡੈ ਨੀਕੀ । ਯਾ ਕੀ ਲਗਤ ਰਾਜੇਸ੍ਵਰਿ ਫੀਕੀ । ੩੧ ।

jan greh chor teerthan gayi. manhhu rehat chander brat bhayi.
ki suhag te randai niki. ya ki lagat rajeswar phiki. (31)

Kabit :

Now I only live by having a glance of him and will not take water even and will forsake my parents even and this was the thing of faith. I shall swear that I shall function according to the wishes of my beloved only and keep him pleased and that is what political statesmanship teaches us. Whatever he would say, I shall do accordingly and bring water for him and would sacrifice myself on seeing him, "O friend ! Listen to my heart's desires. Due to this silly love of mine I have lost all my hunger and sleep. He is my dearest friend and I am his dearest friend (beloved)." (28)

Chopaiee :

All this talk was heard by the queen and thought to herself "that at first I had come to this house after my marriage. Hearing the words of love from her she was filled with rage and held consultations with her warriors by collecting them together." (29)

"I will consider that I was unwed in my father's home or becoming recluse I will wear beggar's robe. I will kill my spouse and make my son as the king with canopy overhead." (30)

"Either I shall go on pilgrimage to various holy places after leaving my home, as if I had adopted Chanderbarat (moon-fast). I would better be called a widow rather than a married woman. All the glory of this kingdom seems to me very pale or insignificant." (31)

ਦੋਹਰਾ

ਖਿਲਤ ਅਖੇਟਕ ਜੋ ਹਨੈ ਹਮਰੇ ਪਤਿ ਕੋ ਕੋਇ ।
ਤੋ ਸੁਨਿ ਕੈ ਸਸਿਯਾ ਮਰੇ ਜਿਯਤ ਨ ਬਚਿ ਹੈ ਸੋਇ । ੩੨ ।

Dohra

khilat akhetak jo hanai hamre pati ko koyi.
to muni ke sasiya mare jiyat na bach hai soyi. (32)

ਚੌਪਈ

ਬੈਠ ਮੰਤ੍ਰ ਤਿਨ ਯਹੈ ਪਕਾਯੋ । ਅਮਿਤ ਦਰਬੁ ਦੈ ਦੂਤ ਪਠਾਯੋ ।
ਖਿਲਤ ਅਖੇਟਕ ਰਾਵ ਜਬੈ ਹੈ । ਤਬ ਮੇਰੋ ਉਰ ਮੈ ਸਰ ਖੇਹੈ । ੩੩ ।

Chopaiee

baith mantar tin yehe pakayo. amit darab dai doot pathayo.
khilat akhetak rav jab haye. tab mero aur mai sar khehe. (33)

ਤਾ ਕੋ ਕਾਲ ਨਿਕਟ ਜਬ ਆਯੋ । ਪੁੰਨੁ ਸਾਹ ਸਿਕਾਰ ਸਿਧਾਯੋ ।
ਜਬ ਗਹਿਰੇ ਬਨ ਬੀਚ ਸਿਧਾਰਿਯੋ । ਤਨਿ ਧਨੁ ਬਾਨ ਸਤ੍ਰ ਤਬ ਮਾਰਿਯੋ । ੩੪ ।

ta ko kal nikat jab ayo. pun sah sikar sidhayo.
jab gehre ban beech sidhariyo. tin dhun ban satar tab mariyo. (34)

ਲਾਗਤ ਤੀਰ ਬੀਰ ਰਿਸਿ ਭਰਿਯੋ । ਤੁਰੈ ਧਵਾਇ ਘਾਇ ਤਿਹ ਕਰਿਯੋ ।
ਤਾ ਕੋ ਮਾਰਿ ਆਪੁ ਪੁਨਿ ਮਾਰਿਯੋ । ਸੁਰ ਪੁਰ ਮਾਝਿ ਪਯਾਨੋ ਕਰਿਯੋ । ੩੫ ।

lagat teer beer ris bhariyo. ture dhavayi ghayi teh kariyo.
ta ko mar aap pun mariyo. sur pur majh payano kariyo. (35)

ਦੋਹਰਾ

ਮਾਰਿ ਤਵਨ ਕੋ ਰਾਵ ਜੀ ਪਰਿਯੋ ਧਰਨਿ ਪਰ ਆਇ ।
ਭ੍ਰਿਤਨ ਨਿਕਟ ਪਹੁੰਚਿ ਕੈ ਲਯੋ ਗਰੇ ਸੋ ਲਾਇ । ੩੬ ।

Dohra

mar tawan ko rav ji pariyo dharan par ayi.
bhritan nikat pahunch ke leyo gare so layi. (36)

ਚੌਪਈ

ਐਸੋ ਹਾਲ ਚਾਕਰਨ ਭਯੋ । ਜਨੁਕ ਧਨੀ ਨਿਪਨੀ ਹੈ ਗਯੋ ।
ਨਿਪੁ ਦੈ ਕਹਾ ਧਾਮ ਹਮ ਜੈਹੈ । ਕਹਾ ਰਾਨਿਯਹਿ ਬਕਤੁ ਦਿਖੈ ਹੈ । ੩੭ ।

Chopaiee

aiso hal chakran bheyo. janak dhani nirpan haiv geyo.
nrip dai kaha dham hum jehe. kaha naniyahi baktar dikhe hai. (37)

Couplet :

If someone were to kill my husband while on a hunting spree, then Sasya would also die on hearing the news and shall not live any more. (32)

Chopaiee :

She sat down and chalked out this plan (programme) and sent an emissary with lot of money with the objective that while the Raja would be busy hunting and an arrow shot by him will pierce through the Raja's chest. (33)

When Punnu's death approached near he went on a hunting game. When he reached a thick jungle, the enemy, stretching his bow, shot an arrow. (34)

The warrior Punnu being hit by the arrow got furious with rage and racing his horse killed the enemy. Then after killing him he also died and went to heavens. (35)

Couplet :

After killing him, Raja Punnu fell down on the ground. The attendants reaching nearby then embraced him. (36)

Chopaiee :

The attendants felt so miserable just as a rich person becomes a pauper suddenly. "Having given away the king to the god of death, how shall we go back and face the queen ? (37)

ਨਭ ਬਾਨੀ ਤਿਨ ਕੋ ਤਬ ਭਈ । ਭ੍ਰਿਤ ਸੁਧਿ ਕਹਾ ਤੁਮਾਰੀ ਗਈ ।
 ਜੋਧਾ ਬਡੋ ਜੂਝਿ ਜਹ ਜਾਵੈ । ਰਨ ਛਿਤ ਤੇ ਤਿਨ ਕੋਨ ਉਚਾਵੈ । ੩੮ ।
 nabh bani tin ko tab bhayi. bhrit sudh kaha tumari gayi.
 jodhi bado joojh jeh jave. ran cheet te tin koun uchave. (38)

ਦੋਹਰਾ

ਤਾ ਤੇ ਯਾ ਕੀ ਕਬਰ ਖਨਿ ਗਾਡਹੁ ਇਹੀ ਬਨਾਇ ।
 ਅਸੁ ਬਸਤੁ ਲੈ ਜਾਹੁ ਘਰ ਦੇਹੁ ਸੰਦੇਸੋ ਜਾਇ । ੩੯ ।

Dohra

ta te ya ki kabar khan gadhu ehi banayi.
 asav bastar lai jahu ghar dehu sandeso jayi. (39)

ਬਾਨੀ ਸੁਨਿ ਗਾਡਿਯੋ ਤਿਸੈ ਭਏ ਪਵਨ ਭ੍ਰਿਤ ਭੇਸ ।
 ਅਸੁ ਬਸਤੁ ਲੈ ਲਾਲ ਕੇ ਬਾਲਹਿ ਦਯੋ ਸੰਦੇਸ । ੪੦ ।
 bani sun gadiyo tise bhaye pawan bhrit bhes.
 asav bastar lai lal ke balhi deyo sandes. (40)

ਚੌਪਈ

ਬੈਠੀ ਬਾਲ ਜਹਾ ਬਡਭਾਗੀ । ਚਿਤ ਚੋਰ ਕੀ ਚਿਤਵਨਿ ਲਾਗੀ ।
 ਤਬ ਲੋ ਖਬਰਿ ਚਾਕਰਨ ਦਈ । ਅਰੁਨ ਹੁਤੀ ਪਿਯਰੀ ਹੈ ਗਈ । ੪੧ ।

Chopaiee

baithi bal jaha badbhagi. chit chor ki chitvan lagi.
 tab lai khabri chakran dayi. arun huti piyari haiv gayi. (41)

ਦੋਹਰਾ

ਖੜਿ ਬਿਵਾਨ ਤਹ ਤ੍ਰਿਯ ਚਲੀ ਜਹਾ ਹਨਯੋ ਨਿਜੁ ਪੀਯ ।
 ਕੈ ਲੈ ਐਹੈ ਪੀਯ ਕੋ ਕੈ ਤਹ ਦੈਹੈ ਜੀਯ । ੪੨ ।

Dohra

khar bieran teh triye chali jaha hanyo nij piye.
 ke lai aehe piye ko ke teh deho jiye. (42)

ਚੌਪਈ

ਚਲੀ ਚਲੀ ਅਬਲਾ ਤਹ ਆਈ । ਦਾਬਿਯੋ ਜਹਾ ਮੀਤ ਸੁਖਦਾਈ ।
 ਕਬਰਿ ਨਿਹਾਰਿ ਚਕ੍ਰਿਤ ਚਿਤ ਭਈ । ਤਾਹੀ ਬਿਖੇ ਲੀਨ ਹੈ ਗਈ । ੪੩ ।

Chopaiee

chali chali abla eh ayi. dabiyo jaha meet sukhdayi.
 kabar nihar chakrit chit bhayi. tahi bikhe leen haiv gayi. (43)

Then a heavenly voice said, "O attendants ! Where have your senses gone ? If a great warriors gets killed in the battlefield then who lifts his dead body." (38)

Couplet :

"So dig a grave here itself and bury him here, only take away his robes and the horse back home and then convey the message (of his death)." (39)

"On hearing the heavenly voice, the Raja was buried there and the attendants went away at full speed, taking his horse and his royal robes they conveyed the message to young Sasya. (40)

Chopaiee :

"Where that fortunate young princess (Sasya) was busy in her lover's fond memory, the attendants gave the said news." (41)

Couplet :

Then that woman sitting in her chariot left for the place, where her beloved was killed and then promised to herself that either she would accompany her beloved or she would give up her life also. (42)

Chopaiee :

So by traveling she reached the place where her beloved friend had been buried. By seeing the grave she got wonder struck and got absorbed in it. (43)

ਦੋਹਰਾ

ਮਰਨ ਸਭਨ ਕੇ ਮੂੰਡ ਪੈ ਸਫਲ ਮਰਨ ਹੈ ਤਾਹਿ ।
ਤਨਕ ਬਿਖੈ ਤਨ ਕੋ ਤੋਹੇ ਪਿਯ ਸੋ ਪ੍ਰੀਤਿ ਬਨਾਇ । ੪੪ ।

Dohra

maran sabhan ke mund pai safal maran hai tahi.
tanak bikhe tan ko tahe piye so preet banayi. (44)

ਤਨ ਗਾਡਿਯੋ ਜਹ ਤੁਮ ਮਿਲੇ ਅੰਗ ਮਿਲਿਯੋ ਸਰਬੰਗ ।
ਸਭ ਕਛੁ ਤਜਿ ਗ੍ਰਿਹ ਕੋ ਚਲਿਯੋ ਪ੍ਰਾਨ ਪਿਯਾਰੇ ਸੰਗ । ੪੫ ।

tan dadiyo jeh tum mile ang milyo sarbang.
sabh kuch taj greh ko chaliyo pran piyare sung. (45)

ਪਵਨ ਪਵਨ ਆਨਲ ਅਨਲ ਨਭ ਨਭ ਭੂ ਭੂ ਸੰਗ ।
ਜਲ ਜਲ ਕੇ ਸੰਗ ਮਿਲਿ ਰਹਿਯੋ ਤਨੁ ਪਿਯ ਕੇ ਸਰਬੰਗ । ੪੬ ।

pawan pawan anal anal nabh nabh bhu bhu sang.
jal jal ke sang mili rahiyo tanu piye ke sarbang. (46)

ਚੌਪਈ

ਪਿਯ ਹਿਤ ਦੇਹ ਤਵਨ ਤਿਯ ਦਈ । ਦੇਵ ਲੋਕ ਭੀਤਰ ਲੈ ਗਈ ।
ਅਰਧਾਸਨ ਬਾਸਵ ਤਿਹ ਦੀਨੋ । ਭਾਤਿ ਭਾਤਿ ਸੈ ਆਦਰੁ ਕੀਨੋ । ੪੭ ।

Chopaiee

piye hit deh tawan triye dayi. dev lok bhetar lai gayi.
ardasan basav teh deeno. bhati bhati mai adar keeno. (47)

ਦੋਹਰਾ

ਦੇਵ ਬਧੂਨ ਅਪਛਰਨ ਲਯੋ ਬਿਵਾਨ ਚੜਾਇ ।
ਜੈ ਜੈਕਾਰ ਅਪਾਰ ਹੁਅ ਹਰਖੇ ਸੁਨਿ ਸੁਰ ਰਾਇ । ੪੮ ।

Dohra

dev badhun apcharan leyo biwan chadayi.
je jekar apar huye harkhe suni sur raye. (48)

ਮਛਰੀ ਔ ਬਿਰਹੀਨ ਕੇ ਬਧ ਕੋ ਕਹਾ ਉਪਾਇ ।
ਜਲ ਪਿਯ ਤੇ ਬਿਛੁਰਾਇ ਯਹਿ ਤਨਿਕ ਬਿਖੈ ਮਰਿ ਜਾਇ । ੪੯ ।

machri ao birhin ke badh ko kaha upaye.
jal piye te bichurai yehi tanik bikhe mar jayi. (49)

ਪਾਪ ਨਰਕ ਤੇ ਨ ਡਰੀ ਕਰੀ ਸਵਤਿ ਕੀ ਕਾਨਿ ।
ਅਤਿ ਚਿਤ ਕੋਪ ਬਢਾਇ ਕੈ ਪਿਯ ਲਗਵਾਯੋ ਬਾਨ । ੫੦ ।

pap narak te na dari kari savat ki kan.
at chit kop badayi ke piye lagvayo ban. (50)

Couplet

"Death is written for everyone but the success in death is meant for one, who gives up her life in a moment for her beloved's love." (44)

Where his body lay, she said, "O my dear spouse ! Once I meet you, my body (limbs) will mingle with your body. Leaving everything else I will accompany you to heavens." (45)

All the five elements shall mingle with the Lord just as air mingles with air, fire with fire, the ether with ethereal space, Earth with Earth and water with water and the body will mingle with the body of the beloved. (46)

Chopaiee :

That woman sacrificed herself for her beloved and took him to the heavens. Indra (god) gave him half of his throne itself and gave him an honorable reception there. (47)

Couplet:

The wives of the gods and the fairies took him in their chariot and saluted him on arrival. Indra was greatly pleased to hear this news. (48)

What is the basic principle to kill a fish or a separated person. By separating them (fish) from the beloved (water) they die in a moment. (49)

The great queen did not get afraid of hell (in the form of sins) even on the removal of her jealousy against the rival wife and got an arrow shot at the beloved with increased rage. (50)

ਚੌਪਈ

ਸਵਤਿ ਸਾਲ ਅਤਿ ਹੀ ਚਿਤ ਧਾਰਿਯੋ । ਨਿਜੁ ਪਤਿ ਸੋ ਸਾਯਕ ਮੋ ਮਾਰਿਯੋ ।
ਯਾ ਸੁਹਾਗ ਤੇ ਰੰਦੇ ਰਹਿ ਹੈ । ਪ੍ਰਭ ਕੋ ਨਾਮ ਨਿਤਿ ਉਠਿ ਕਹਿ ਹੈ । ੫੧ । ੧ ।

Chopaiee

savat sal at hi chit dhariyo. nij pat so sayak mo mariyo.
ya suhag te rande rahi hai. prabh ko naam nit uthi keh hai. (51) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੋ ਆਠ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੦੮ । ੨੦੨੫ । ਅਫਜ਼ੁ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so ath charitar samapatam. Sat Subham sat. (108) (2025) aphjun.

ਚੌਪਈ

ਯਹ ਚਲਿ ਖਬਰ ਜਾਤ ਭੀ ਤਹਾ । ਬੈਠੀ ਸਭਾ ਧਰਮੁ ਕੀ ਜਹਾ ।
ਸਵਤਿ ਸਾਲ ਤਿਨ ਤ੍ਰਿਯਹਿ ਨਿਹਾਰਿਯੋ । ਨਿਜੁ ਪਤਿ ਬਾਨ ਸਾਥ ਹਨਿ ਡਾਰਿਯੋ । ੧ ।

Chopaiee

yeh chal khabar jat bhi taha. baethi sabha dharam ki jaha.
savat sal tin triyehi nihariyo. nij pati ban sath hani dariyo. (1)

ਧਰਮਰਾਇ ਬਾਚ

ਦੋਹਰਾ

ਜਾ ਦੁਖ ਤੇ ਜਿਨ ਇਸਤ੍ਰਿਯਹਿ ਨਿਜੁ ਪਤਿ ਹਨਿਯੋ ਰਿਸਾਇ ।
ਤਾ ਦੁਖ ਤੇ ਤਿਹ ਮਾਰਿਯੋ ਕਰਿਯੋ ਵਹੈ ਉਪਾਇ । ੨ ।

Dharamraye Baach

Dohra

ja dukh te jin istriyehi nij pati haniyo risayi.
ta dukh te teh mariyo kariyo vahe upaye. (2)

ਚੌਪਈ

ਉਰਬਸਿ ਪ੍ਰਾਤ ਹੁਤੀ ਸੁ ਨਗਰ ਮੈ । ਨਾਚਤ ਹੁਤੀ ਕਾਲ ਕੇ ਘਰ ਮੈ ।
ਤਿਹ ਬੀਰੋ ਤਿਹ ਸਭਾ ਉਚਾਯੋ । ਸਕਲ ਪੁਰਖ ਕੋ ਭੇਖ ਬਣਾਯੋ । ੩ ।

Chopaiee

urbisi prat huti so nagar mai. nachat huti kal ke ghar me.
teh beero teh sabha uchayo. sakal purakh ko bhekh banayo. (3)

Chopaiee :

The queen consort to settle scores with the co-wife, got an arrow shot at her spouse to kill him. Instead of such a married life. I would prefer to be a widow and meditate on the Lord daily on getting awake. (51) (1)

Here the one hundred and eighth episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well.

(108-2025)(Contd)

Chopaiee :

The news of the death of Sasya and her spouse reached the assembly of Dharam Raj (god of justice). The assembly took note of the jealousy of the woman against the rival wife, who had got killed her own spouse. (1)

So Dharam Rai (god of justice) said-

Couplet :

"The woman who got her spouse killed with such an affliction getting enraged, should now be killed with the same torture and such an arrangement should be made."

(2)

Chopaiee :

There was a woman (prostitute) by the name of Urvashi in that town, who used to dance in the place of the god of death. She took upon herself the job of (punishing) dealing with that queen in the assembly and put on a man's dress. (3)

ਉਰਬਸੀ ਬਾਚ

ਮੁਸਕਿਲ ਹਨਨ ਤਵਨ ਕੋ ਗੁਨਿਯੈ । ਜਾ ਕੋ ਅਧਿਕ ਸੀਲ ਜਗੁ ਸੁਨਿਯੈ ।
ਜਾ ਕੋ ਚਿਤ ਚੰਚਲ ਪਹਿਚਾਨਹੁ । ਤਾ ਕੋ ਲਈ ਹਾਥ ਮੈ ਮਾਨਹੁ । ੪ ।

Urbasi Baach

muskil hanan tawan ko guniye. ja ko adhik seel jag suniye.
ja ko chit chanchal pehchanhu. ta ko layi hath mai manhu. (4)

ਯੋ ਕਹਿ ਨਿਕਸਿ ਮੋਲ ਹੁ ਲਯੋ । ਜਾ ਪੈ ਲਾਖ ਟਕਾ ਦਸ ਦਯੋ ।
ਚਮਕਿ ਚਲੈ ਜਬ ਤੁਰੇ ਬਿਰਾਜੈ । ਜਾ ਕੋ ਨਿਰਖਿ ਇੰਦ੍ਰ ਹਯ ਲਾਜੈ । ੫ ।

yo keh nikas mol hu leyo. ja pai lakh taka dus deyo.
chamak chale jab ture biraje. ja ko nirakh Inder haye laje. (5)

ਆਪ ਅਨੂਪ ਬਸਤ੍ਰ ਤਨ ਧਾਰੈ । ਭੂਖਨ ਸਕਲ ਜਰਾਇ ਸੁ ਧਾਰੈ ।
ਲੰਬੇ ਕੇਸ ਕੰਧ ਪਰ ਛੋਰੇ । ਜਨੁਕ ਫੁਲੇਲਹਿ ਜਾਤ ਨਿਚੋਰੇ । ੬ ।

aap anoop bastar tan dhare. bhukhan sakal jarayi su dhare.
lambe kes kamp par chore. janak phuleleh jat nichoro. (6)

ਅੰਜਨ ਅਜਿ ਅਖਿਯਨ ਦਯੋ । ਜਨੁ ਕਰਿ ਲੂਟਿ ਸਿੰਗਾਰਹਿ ਲਯੋ ।
ਜੁਲਫ ਜੰਜੀਰ ਜਾਲਮੈ ਸੋਹੈ । ਸੁਰ ਨਰ ਨਾਗ ਅਸੁਰ ਮਨ ਮੋਹੈ । ੭ ।

anjan aaj akhiyan deyo. jan kar loot singarhi leyo.
julaf janjeer jalme sohe. sur nar nag asur man mohe. (7)

ਰਾਜਤ ਭ੍ਰਿਕੁਟਿ ਧਨੁਕ ਸੀ ਭਾਰੀ । ਮੋਹਤ ਲੋਕ ਚੋਦਹਨਿ ਪਯਾਰੀ ।
ਜਾ ਕੀ ਨੈਕ ਦ੍ਰਿਸਟਿ ਮੈ ਪਰੈ । ਤਾ ਕੀ ਸਕਲ ਬੁਧਿ ਪਰਹਰੇ । ੮ ।

rajat trikut dhanuk si bhari. mohat lok chodhan payari.
ja ki nek dristi mai parai. ta ki sakal budhi parhare. (8)

ਦੋਹਰਾ

ਖਟਮੁਖ ਮੁਖ ਖਟ ਪੰਚ ਸਿਵ ਬਿਧਿ ਕੀਨੇ ਮੁਖ ਚਾਰਿ ।
ਉਰਬਸਿ ਕੇਰੇ ਰੂਪ ਕੋ ਤਉ ਨ ਪਾਯੋ ਪਾਰ । ੯ ।

Dohra

khutmukh mukh khut panch siv bidh keene mukh char.
urbasi kere roop ko tayu na payo par. (9)

ਚੌਪਈ

ਆਯੁਧ ਸਕਲ ਅੰਗ ਕਰੇ । ਸੋਹਤ ਸਭ ਸਾਜਨ ਸੋ ਜਰੇ ।
ਹੀਰਨ ਕੀ ਮੁਕਤਾ ਜਗ ਸੋਹੈ । ਸਸਿ ਕੋ ਮਨੋ ਤਾਰਿਕਾ ਮੋਹੈ । ੧੦ ।

Chopaiee

ayudh sakal ang kare. sohat sabh sajan so jare.
heeran ki mukta jug sohe. sees ko mano tarika mohe. (10)

Urvasi then said -

"It is rather difficult to kill a person, who is known to be in the world a person of gentle nature. But the person with a restless mind would be soon in my grip you rest assured." (4)

After saying these words, she came out of her house and bought a horse after paying ten lakh (1 million) rupees). When she would ride that horse it would move off swiftly (like wind) seeing which even Indra's horse would feel ashamed (belittled). (5)

She had covered herself with glamorous robes, which were fitted with ornaments. Her long tresses (hair) were resting on her shoulders as if they were throwing (spreading) their fragrance all around. (6)

By putting collyrium in her eyes she had embellished herself beyond comparison (looted even ornamentation). Her loving tresses were looking glorious like a chain, seeing which all the gods, men, snakes and demons were all getting enticed. (7)

Her heavy eye-brows were looking glamorous like a bow as that alluring figure was enamouring all the fourteen worlds. Whosoever would get a glance of her would lose his sense of proportion. (8)

Couplet :

Kartikya got six faces, Shiva had five faces and Brahma got four faces but none could get at the secret of her grace. (9)

Chopaiee :

She had worn various weapons on the body (limbs) which were embellished with various instruments (musical). Her face was glorified with jewels and pearls in the world, as if stars were trying to enamour the moon. (10)

ਸਵੈਯਾ

ਆਯੁਧ ਧਾਰਿ ਅਨੂਪਮ ਸੁੰਦਰਿ ਭੂਖਨ ਅੰਗ ਅਜਾਇਬ ਧਾਰੇ ।
ਲਾਲ ਕੋ ਹਾਰ ਲਸੈ ਉਰ ਭੀਤਰ ਭਾਨ ਤੇ ਜਾਨੁ ਬਡੇ ਛਬਿਯਾਰੇ ।
ਮੋਤਿਨ ਕੀ ਲਰਕੈ ਮਖ ਪੈ ਮਿਗਨੈਨਿ ਫਬੇ ਮਿਗ ਸੇ ਕਜਰਾਰੇ ।
ਮੋਹਤ ਹੈ ਸਭ ਹੀ ਕੇ ਚਿਤੈ ਨਿਜ ਹਾਥ ਮਨੋ ਬਿਜਨਾਥ ਸੁਧਾਰੇ । ੧੧ ।

Swaiyya

ayudh dhar anupam sundri bhukhan ang ajayab dhare.
lal ko har lase aur bhetar bhan te jaan bade chabiyare.
motin ki larke mukh pai mrignain phabe mrig mai kajrare.
mohat hai sabhh hi ke chite nij hath mano brijnath sudhare. (11)

ਛੋਰਿ ਦੇਏ ਕਚ ਕਪਨ ਉਪਰ ਸੁੰਦਰ ਪਾਗ ਸੋ ਸੀਸ ਸੁਹਾਵੈ ।
ਭੂਖਨ ਚਾਰੁ ਲਸੈ ਸਭ ਅੰਗਨ ਭਾਗ ਭਰਿਯੋ ਸਭ ਹੀ ਕਹ ਭਾਵੈ ।
ਬਾਲ ਲਖੈ ਕਹਿ ਲਾਲ ਤਿਸੈ ਲਟਕਾਵਤ ਅੰਦਨ ਮੈ ਜਬ ਆਵੈ ।
ਰੀਝਤ ਕੋਟਿ ਸੁਰੀ ਅਸੁਰੀ ਸੁਧਿ ਹੋਰਿ ਛੁਟੈ ਸਤ ਹੁ ਛੁਟ ਜਾਵੈ । ੧੨ ।

chor daye kach kampan upar sunder pag so sees suhave.
bhukhan char lase sabh angan bhag bhariyo sabh hi keh bhave.
bal lakhe keh lal tise latkavat andan mai jab avai.
reejhat kot suri asuri sudhi her chute sat hu chut jave. (12)

ਭੂਖਨ ਧਾਰਿ ਚੜਿਯੋ ਰਥ ਉਪਰਿ ਬਾਧਿ ਕ੍ਰਿਪਾਨ ਨਿਖੰਗ ਬਨਾਯੋ ।
ਖਾਤ ਤੰਬੋਲ ਬਿਰਾਜਤ ਸੁੰਦਰ ਦੇਵ ਅਦੇਵਨ ਕੋ ਬਿਰਮਾਯੋ ।
ਬਾਸ ਵ ਨੈਨ ਸਹੰਸ੍ਰਨ ਸੋ ਹੋਰਿ ਰਹਿਯੋ ਕਛੁ ਪਾਰ ਨ ਪਾਯੋ ।
ਆਪੁ ਬਨਾਇ ਅਨੂਪਮ ਕੋ ਬਿਧਿ ਐਚਿ ਰਹਿਯੋ ਦੁਤਿ ਅੰਤ ਨ ਪਾਯੋ । ੧੩ ।

bhukhan dhar chariyo rath upar badh kirpan nikhang banayo.
khat tambol birajat sunder dev adevan ko birmayo.
bas va nain sehansaran so her rahiyo kachu par na payo.
aap banayi anupam ko bidh aech rahiyo dut ant na payo. (13)

ਪਾਨ ਚਬਾਇ ਭਲੀ ਬਿਧਿ ਸਾਥ ਜਰਾਇ ਜਰੈ ਹਥਿਯਾਰ ਬਨਾਏ ।
ਅੰਜਨ ਅੰਜਿ ਅਨੂਪਮ ਸੁੰਦਰਿ ਦੇਵ ਅਦੇਵ ਸਭੈ ਬਿਰਮਾਏ ।
ਕੰਠ ਸਿਰੀਮਨਿ ਕੰਕਨ ਕੁੰਡਲ ਹਾਰ ਸੁ ਨਾਰਿ ਹੀਏ ਪਹਿਰਾਏ ।
ਕਿੰਨਰ ਜਛ ਭੁਜੰਗ ਦਿਸਾ ਬਿਦਸਾਨ ਕੈ ਲੋਕ ਬਿਲੋਕਿਨ ਆਏ । ੧੪ ।

pan chabayi bhali bidh sath jarayi jare hathiyar anaye.
anjan anj anupam sundari dev adev sabhe birmaye.
kunth sirimani kankan kundal har so nar hiye pehraye.
kinar juch bhujang disa bidsan ke lok bilokan aye. (14)

Swaiyya :

That woman was armed with many beautiful weapons, while the (body) limbs were glorified with various strange weapons and a necklace of rubies was shining round her neck which was having a radiance comparable to the sun's brightness. Various lines of pearls were glorifying her face. The eyes of the beauty were embellished with collyrium like a deer, which were enamouring everyone's heart around as if Sri Krishna had decorated them (himself) personally. (11)

Her beautiful tresses (of hair) were falling on her shoulders while a beautiful turban was looking glamorous on her head. All the limbs were beautified with shining ornaments. That godly appearance was looking lovable to all, while the women were looking at him as their beloved when he would walk to the courtyard with airs (coquettishly). Many women of the gods and demons were getting enticed by him thus losing their senses even and on seeing him even their chastity was being demolished (thrown to the winds). (12)

After wearing her ornaments she rode her chariot and tied her sword and the quiver. Chewing the betel nut she was looking glamorous and had thrown both the gods and demons into doubtful positions Indra with his thousand eyes, seeing her beauty could not get at its limits. Creating this beauty with His own hands and fixing his eyes on her (even Indra) could not gauge its limits. (13)

Chewing the betel nuts with a dignified manner, she was armed with ornamented ornaments. That charming woman with collyrium in her eyes was alluring both the gods and demons. That woman was wearing a necklace of pearls around her neck along with bangles and golden rings. Many demi-gods, Kinars (mythological horse with human face) Bhujangs and people from ten directions were watching her. (14)

ਝਿੰਦੁ ਸਹੀਸੁ ਬਿਲੋਚਨ ਸੋ ਅਵਿਲੋਕ ਰਹਿਯੋ ਛਬਿ ਅੰਤੁ ਨ ਆਯੋ ।
 ਸੇਖ ਅਸੇਖਨ ਹੀ ਮੁਖ ਸੋ ਗੁਨ ਭਾਖਿ ਰਹੋ ਪਰੁ ਪਾਰ ਨ ਪਾਯੋ ।
 ਰੁਦੁ ਪਿਯਾਰੀ ਕੀ ਸਾਰੀ ਕੀ ਕੋਰ ਨਿਹਾਰਨ ਕੋ ਮੁਖ ਪੰਚ ਬਨਾਯੋ ।
 ਪੂਤ ਕਿਯੋ ਖਟ ਚਾਰਿ ਬਿਧੈ ਚਤੁਰਾਨਨ ਯਾਹੀ ਤੇ ਨਾਮੁ ਕਹਾਯੋ । ੧੫ ।

Inder sahasar bilochan so avilok rahiyo chhab ant na ayo.
 sekh asekhhan hi sukh so gun bhakh raho paru par na payo.
 rudar piyari ki sari ki kor niharan ko mukh punch banayo.
 poot kiyo khut char bidhe chaturanan yahi te naam kahayo. (15)

ਕੰਚਨ ਕੀਰ ਕਲਾਨਿਧਿ ਕੇਹਰ ਕੋਕ ਕਪੋਤ ਕਰੀ ਕੁਰਰਾਨੇ ।
 ਕਲਪਦੁਮਕਾ ਅਨੁਜਾ ਕਮਨੀ ਬਿਨੁ ਦਾਰਿਮ ਦਾਮਨਿ ਦੇਖਿ ਬਿਕਾਨੇ ।
 ਰੀਝਤ ਦੇਵ ਅਦੇਵ ਸਭੈ ਨਰ ਦੇਵ ਭਏ ਛਬਿ ਹੋਰਿ ਦਿਵਾਨੇ ।
 ਰਾਜ ਕੁਮਾਰ ਸੋ ਜਾਨਿ ਪਰੈ ਤਿਹ ਬਾਲ ਕੇ ਅੰਗ ਨ ਜਾਤ ਪਛਾਨੇ । ੧੬ ।

kanchan keer kalanidh kehar kok kapot kari kurrane.
 kalapdramka anuja kamni bin daris bin daris damin dekh bikane.
 reejhat dev adev sabhe nar dev bhaye chhab her divane.
 raj kumar so jaan pare teh bal ke ang na jaat pachane. (16)

ਦੋਹਰਾ

ਦਸ ਸੀਸਨ ਰਾਵਨ ਰਹੇ ਲਿਖਤ ਬੀਸ ਭੁਜ ਜਾਇ ।
 ਤਰੁਨੀ ਕੇ ਤਿਲ ਕੀ ਤਉ ਸਕਯੋ ਨ ਛਬਿ ਕੋ ਪਾਇ । ੧੭ ।

Dohra

dus seesan rawan hare likhat bees bhuji jayi.
 taruni ke til ki tayu sakyon na chhab ko payi. (17)

ਸਵੈਯਾ

ਲਾਲਨ ਕੋ ਸਰਪੇਚ ਬਧਯੋ ਸਿਰ ਮੋਤਿਨ ਕੀ ਉਰ ਮਾਲ ਬਿਰਾਜੈ ।
 ਭੁਖਨ ਚਾਰੁ ਦਿਪੈ ਅਤਿ ਹੀ ਦੁਤਿ ਦੇਖਿ ਮਨੋਜਵ ਕੋ ਮਨੁ ਲਾਜੈ ।
 ਮੋਦ ਬਦੈ ਨਿਰਖੇ ਚਿਤ ਮੈ ਤਨਿਕੇਕ ਬਿਖੈ ਤਨ ਕੋ ਦੁਖ ਭਾਜੈ ।
 ਜੋਬਨ ਜੋਤਿ ਜਗੈ ਸੁ ਮਨੋ ਸੁਰਰਾਜ ਸੁਰਾਨ ਕੇ ਭੀਤਰ ਰਾਜੈ । ੧੮ ।

Swaiyya

lalan ko sarpech badhyo sir motin ki aur mal biraje.
 bhukhan char dipe at hi dut dekhh manojav ko man laje.
 mod bade nirkhe chit mai tankek bikhe tan ko dukh bhaje.
 joban joti jagai so manon surraj suran ke bhetar raje. (18)

Indra with thousands eyes could not gauge the extent (depth) of her beauty. Sheshnag with countless fangs was singing her praises but without gauging, its extent. To watch the complete version of the sari (the dress) of the loving woman, Shiva had developed five faces, his son (Kartikya) had got six faces, While Brahma had made as such he was known as the god with four faces. (15)

The gold, parrot, moon, lion, the partridge, pigeon and elephant were all clamouring. The sister of Kalap tree (Lachhmi) and pomegranate seeing her charm were all praise for her (had sold themselves for her beauty) charm. All the gods and demons were enamoured by her charm on sighting her while the men and gods were getting mad on seeing her beauty. From her limbs the young belle appeared like a princess but could not be exactly traced (explained). (16)

Couplet :

Ravana with ten heads speaks (about her qualities) and writes about it with his twenty arms but could not gauge the depth (extent) of her beauty. (17)

Swaiyya :

She was wearing an ornament studded with jewels on her head while a necklace of pearls was looking glorious around her neck. Even Kamdev (the god of love) was feeling abashed (belittled) by seeing the glamour of her beautiful ornaments. By seeing her one's happiness and bliss (of mind) gets exalted while the suffering of body take to their wings (get alleviated). The exuberance of her youthful charm was akin to the glorified presence of Indra among various gods. (18)

ਛੋਰੈ ਹੈ ਬੰਦ ਅਨੁਪਮ ਸੁੰਦਰਿ ਪਾਨ ਚਬਾਇ ਸਿੰਗਾਰ ਬਨਾਯੋ ।
 ਅੰਜਨ ਅੰਜਿ ਦੁਹੈ ਅਖਿਯਾਨ ਸੁ ਭਾਲ ਮੈ ਕੇਸਰਿ ਲਾਲ ਲਗਾਯੋ ।
 ਝੁਮਕ ਦੇਤ ਝੁਕੈ ਝੁਮਕੇ ਕਬਿ ਰਾਮ ਸੁ ਭਾਵ ਭਲੋ ਲਖਿ ਪਾਯੋ ।
 ਮਾਨਹੁ ਸੋਤਿਨ ਕੇ ਮਨ ਕੋ ਇਕ ਬਾਰਹਿ ਬਾਧਿ ਕੈ ਜੇਲ ਚਲਾਯੋ । ੧੯ ।

chore hai band anupam sunder pan chabayi singar banayo.
 anjan anj duhun akhiyan so bhal mai kesar lal lagayo.
 jhumak det jhuke jhumke kab ram so bhav bhalo lakh payo.
 manhu sotin ke man ko ik barhi badh ke jel chalayo. (19)

ਹਾਰ ਸਿੰਗਾਰ ਕਰੋ ਸਭ ਹੀ ਤਿਨ ਕੇਸ ਛੁਟੇ ਸਿਰ ਸਯਾਮ ਸੁਹਾਵੈ ।
 ਜੋਬਨ ਜੋਤਿ ਜਗੈ ਅਤਿ ਹੀ ਮੁਨਿ ਹੋਰਿ ਡਿਗੈ ਤਪ ਤੇ ਪਛੁਤਾਵੈ ।
 ਕਿੰਨਰ ਜਛ ਭੁਜੰਗ ਦਿਸਾ ਬਿਦਿਸਾਨ ਕੀ ਬਾਲ ਬਿਲੋਕਨ ਆਵੈ ।
 ਗੰਧਰਬ ਦੇਵ ਅਦੇਵਨ ਕੀ ਤਿਯ ਹੋਰਿ ਪ੍ਰਭਾ ਸਭ ਹੀ ਬਲ ਜਾਵੈ । ੨੦ ।

har singar kare sabh hi tin kes chute sir sayam suhave.
 joban jot jage at hi muni her dige tap te pachtave.
 kinar jach bhujang disa bidsan ki bal bilokan avaye.
 gandharab dev adevan ki triye her prabha sabh hi bal jave. (20)

ਦੋਹਰਾ

ਐਸੋ ਭੇਖ ਬਨਾਇ ਕੈ ਤਹ ਤੇ ਕਰਿਯੋ ਪਿਯਾਨ ।
 ਪਲਕ ਏਕ ਬੀਤੀ ਨਹੀ ਤਹਾ ਪਹੁੰਚੀ ਆਨਿ । ੨੧ ।

Dohra

aiso bhkh banayi ke teh te kariyo piyan.
 palak ek beeti nahi taha pahunchi aan. (21)

ਚੌਪਈ

ਏਤੀ ਕਥਾ ਸੁ ਯਾ ਪੈ ਭਈ । ਅਬ ਕਥ ਚਲਿ ਤਿਹ ਤਿਯ ਪੈ ਗਈ ।
 ਨਿਜ ਪਤਿ ਮਾਰਿ ਰਾਜ ਜਿਨ ਲਯੋ । ਲੈ ਸੁ ਛਤ੍ਰ ਨਿਜ ਸੁਤ ਸਿਰ ਦਯੋ । ੨੨ ।

Chopaiee

eti katha so ya pai bhayi. ab kath chal teh triye pae gayi.
 nij patimar raj jin leyo. lai so chatar nij sat sir deyo. (22)

ਮੁਖ ਫੀਕੋ ਕਰਿ ਸਭਨ ਦਿਖਾਵੈ । ਚਿਤ ਅਪਨੇ ਮੈ ਮੇਦ ਬਦਾਵੈ ।
 ਸੋ ਪੁੰਨ ਨਿਜ ਸਿਰ ਤੇ ਟਾਰੋ । ਰਾਜ ਕਮੇਹੈ ਪੁਤ੍ਰ ਹਮਾਰੋ । ੨੩ ।
 mukh phiko kar sabhan dikhave. chit apne mai med badave.
 so pun nij sir te taro. raj kamehe putar hamaro. (23)

The youthful beauty had loosened the strings of her inner garments and had embellished herself with beauty aids while chewing the betel nuts. She had put collyrium in both her eyes while a vermillion mark (round) was made on her forehead. While turning her neck around the ear-rings get lowered which according to the poet Ram appeared as if the mind of the rival wives was bundled and sent to the prison. (19)

She had beatified herself with all sorts of embellishments while the loose black hair tresses were looking glamorous on her head. Her charming fragrance was spread all around, on seeing which the Munis (ascetics) forgetting their penance feel repentant about their (mis) behaviour. The demi-gods mythological horse with human face, Bhujang and women from all the ten directions were coming to see her (beauty). The women folk of celestial singers, gods and the demons were all sacrifice to her charming appearance (were enjoying her beauty even at the cost of their lives). (20)

Couplet :

By making the guise of such a beauty she moved from there and reached the place in a moment. (21)

Chopaiee

The episode ends here now let us turn towards the story of the woman who had got her spouse killed and gained the control of the kingdom and placed the canopy of kingdom on her son's head (gave the rule of land to her son). (22)

She apparently shows her pale face (of sorrow and gloom) to all around while in her heart of hearts she was feeling greatly elated. She was feeling as if she had cast away Punnu (from their control) and now her son would control the kingdom. (23)

ਦੋਹਰਾ

ਸਵਤਿ ਸਾਲ ਤੇ ਮੈ ਜਰੀ ਨਿਜ ਪਤਿ ਦਯੋ ਸੰਘਾਰ ।
ਬਿਧਵਾ ਹੀ ਹੈ ਜੀਵਿ ਹੈ ਜੋ ਰਾਖੇ ਕਰਤਾਰ । ੨੪ ।

Dohra

savit sal te mai jari nij pati deyo sanghar.
bidhwa hi haiv jeev ho jo rakhe kartar. (24)

ਚੌਪਈ

ਸਵਤਿ ਸਾਲ ਸਿਰ ਪੈ ਤਹਿ ਸਹਿਯੈ । ਬਿਧਵਾ ਹੀ ਹੈ ਕੈ ਜਗ ਰਹਿਯੈ ।
ਧਨ ਕੋ ਟੋਟਿ ਕਛੁ ਮੁਹਿ ਨਾਹੀ । ਐਸੇ ਕਹੈ ਅਬਲਾ ਮਨ ਮਾਹੀ । ੨੫ ।

Chopaiee

savat sal sir pai tahi sahiye. bidhwa hi haiv ke jug rahiyo.
dhan ko tot kachu muhi nahi. aise kahe abla man mahi. (25)

ਦੋਹਰਾ

ਮਨ ਭਾਵਤ ਕੋ ਭੋਗ ਮੁਹਿ ਕਰਨਿ ਨ ਦੇਤੋ ਰਾਇ ।
ਅਬਿ ਚਿਤ ਮੈ ਜਿਹ ਚਾਹਿ ਹੋ ਲੈਹੋ ਨਿਕਟਿ ਬੁਲਾਇ । ੨੬ ।

Dohra

man bhawat ko bhog muhi karin na deto rayi.
ab chit mai jeh chahi ho leho nikat bulayi. (26)

ਚੌਪਈ

ਬੈਠਿ ਝਰੋਖੇ ਮੁਜਰਾ ਲੇਵੈ । ਜਿਹ ਭਾਵੈ ਤਾ ਕੋ ਧਨੁ ਦੇਵੈ ।
ਰਾਜ ਕਾਜ ਕਛੁ ਬਾਲ ਨ ਪਾਵੈ । ਖੇਲ ਬਿਖੈ ਦਿਨੁ ਰੈਨਿ ਗਵਾਵੈ । ੨੭ ।

Chopaiee

baith jharokhe mujra leve. jeh bhave ta ko dhan deve.
raj kaj kachu bal na pave. khel bikhe din ran gavave. (27)

ਏਕ ਦਿਵਸ ਤਿਨ ਤਿਯ ਯੋ ਕੀਯੋ । ਬੈਠਿ ਝਰੋਖੇ ਮੁਜਗ ਲੀਯੋ ।
ਸਭ ਸੂਰਨ ਕੋ ਬੋਲਿ ਪਠਾਯੋ । ਯਹ ਸੁਨਿ ਭੇਵ ਉਰਬਾਸੀ ਪਾਯੋ । ੨੮ ।

ek divas tin triye yo kiyo. baith jharokhe mujag leyo.
sabh suran ko boli pathayo. yeh suni bhevurbasi payo. (28)

ਭੁਖਨ ਵਹੈ ਅੰਗ ਤਿਨ ਧਰੇ । ਨਿਜ ਆਲੈ ਤੈ ਨਿਕਸਨਿ ਕਰੇ ।
ਮੁਸਕੀ ਤਾਜੀ ਚੜੀ ਬਿਰਾਜੈ । ਨਿਸ ਕੋ ਮਨੋ ਚੰਦਮਾ ਲਾਜੈ । ੨੯ ।

bhukhan vahe ang tin parai. nij ale te niksan kare.
muski taji chari biraje. nis ko mano chandarma laje. (29)

Couplet

(She was thinking) "That being afflicted by the (action of) rival-wife, I had killed my husband and now I will lead the life of a widow and shall live as willed (ordained) by the Lord." (24)

Chopaiee :

"She had borne the effects of the jealousy of (her) co-wife and will now be a widow in the world. I had no dearth of money. That is what the woman was thinking in her mind." (25)

Couplet :

"While being alive, I was not allowed to enjoy the pleasures of a wedded life. But now I could call anybody whom I liked." (26)

Chopaiee :

She would sit in the loft and accept the salutation of the people and would give away money to anyone she desired. She had no knowledge (clue) of ruling the country (controlling the kingdom) and was spending day and night in fun and frolic. (27)

One day that woman did like this. She accepted the salutations of the subjects, while she was seated in the loft and sent for all the warriors. Hearing this Urbasi also got to know the secret (of her move). (28)

She also got herself embellished with all her ornaments and came out of her house. She rode on a dark (black) horse and was looking glamorous as if the moon was also feeling ashamed (belittled) during the night. (29)

ਸਵੈਯਾ

ਸਯਾਮ ਛੁਟੇ ਕਚ ਕ"ਧਨ ਉਪਰਿ ਸੋਭਿਤ ਹੈ ਅਤਿਹੀ ਘੁੰਘਰਾਰੇ ।
ਹਾਰ ਸਿੰਗਾਰ ਦਿਪੈ ਅਤਿ ਚਾਰੁ ਸੁ ਮੋ ਪਹਿ ਤੇ ਨਹਿ ਜਾਤ ਉਚਾਰੇ ।
ਰੀਝਤ ਦੇਵ ਅਦੇਵੇ ਸਭੈ ਸੁ ਕਹਾ ਬਪੁਰੇ ਨਰ ਦੇਵ ਬਿਚਾਰੇ ।
ਬਾਲ ਕੋ ਰੋਕ ਸਭੈ ਤਜਿ ਸੋਕ ਤ੍ਰਿਲੋਕ ਕੋ ਲੋਕ ਬਿਲੋਕਿਤ ਮਾਰੇ । ੩੦ ।

Swaiyya

sayam chute kuch kampan upar sobhit hai atihhi ghughrare.
har singar dipe at char so mo peh te nahi jat uchare.
reejhat dev adev sabhe so kaha baure nar dev bichare.
bal ko rok sabhe taj sok trilok ko lok bilokat mare. (30)

ਹਾਰ ਸਿੰਗਾਰ ਬਨਾਇ ਕੈ ਸੁੰਦਰਿ ਅੰਜਨ ਆਖਿਨ ਅ"ਜਿ ਦੀਯੋ ।
ਅਤਿਹੀ ਤਨ ਬਸਤ੍ਰ ਅਨੁਪ ਧਰੇ ਜਨ ਕੰਦੁਪ ਕੋ ਬਿਨੁ ਦੁਪ ਕੀਯੋ ।
ਕਲਗੀ ਗਜਗਾਹ ਬਨੀ ਘੁੰਘਰਾਰ ਚੜੀ ਹਯ ਕੈ ਹੁਲਸਾਤ ਹੀਯੋ ।
ਬਿਨੁ ਦਾਮਨ ਹੀ ਇਹ ਕਾਮਨਿ ਯੋ ਭਾਮਿਨਿ ਕੋ ਮਨ ਮੋਲ ਲੀਯੋ । ੩੧ ।

har singar banayi ke sunder anjan akhin anj deyo.
atihi tan bastar anoop pare jan kandarp ko bin darup kiyo.
kalgi gajgah bani ghungrar chari haye ke hulmat heyoy.
bin daman hi eh kamin yo bhamin ko man mol leyo. (31)

ਸੀਸ ਫਬੈ ਕਲਗੀ ਤੁਰਰੋ ਸੁਭ ਲਾਲਨ ਕੋ ਸਰਪੇਚ ਸੁਹਾਯੋ ।
ਹਾਰ ਅਪਾਰ ਧਰੇ ਉਰ ਮੈ ਮਨੁ ਦੇਖਿ ਮਨੋਜਵ ਕੋ ਬਿਰਮਾਯੋ ।
ਬੀਰੀ ਚਬਾਤ ਕਛੂ ਮੁਸਕਾਤ ਬੰਧੇ ਗਜਗਾਹ ਤੁਰੰਗ ਨਚਾਯੋ ।
ਸਯਾਮ ਭਨੈ ਮਹਿ ਲੋਕ ਕੀ ਮਾਨਹੁ ਮਾਨਨਿ ਕੋ ਮਨੁ ਮੋਹਨੁ ਆਯੋ । ੩੨ ।

sees phabe kalgi turro subh lalan ko sarpech suhayoy.
har apar dharai aur mai man dekh manojav ko birmayoy.
beeri chabat kachu muskat bandhe gajgah turang nachayoy.
sayam bhane mahi lok ki manhu manin ko man mohnu ayo. (32)

ਦੋਹਰਾ

ਪ੍ਰਭਾਵਤੀ ਰਾਨੀ ਤਬੈ ਤਾ ਕੋ ਰੂਪ ਨਿਹਾਰਿ ।
ਰੀਝਿ ਅਧਿਕ ਚਿਤ ਮੈ ਰਹੀ ਅਰਿ ਸਰ ਗਯੋ ਮਾਰਿ । ੩੩ ।

Dohra

prabhwati rani tabai ta ko roop nihar.
reejh adhik chit mai rahhi ar sar geyo mari. (33)

Swaiyya :

On her shoulders her black tresses of curly hair were looking glorious and her ornaments were shining beautifully and it is beyond me to narrate it All the gods and demons were getting enamoured at her beauty, while the Rajas were equally baffled at her charm. All the people of the three worlds were trying to look at her leaving all their worries by stopping the woman (on her way). (30)

That beautiful woman had embellished herself with beauty aids and had put collyrium in her eyes. She had worn very glittering robes as if she had completely enamoured Kamdev (god of love) to shed his pride (egoism). She was riding a horse with great delight having ornamented herself with a plume and head ornaments (gaj gah) and her curly hair. This woman had enticed all the women with her charm (without spending any penny). (31)

The plume and turban (end) were looking glamorous being studded with jewels (rubies) along with some other ornaments of the head. She was wearing many necklaces around the neck seeing which Kamdev was being allured. She was trotting her horse while chewing the betel nut and smiling being ornamented. The poet Siam says "It appears she had come to allure the women of this world." (32)

Couplet :

Then the queen Prabhavati seeing her charming beauty felt very happy at heart, as she had been hit by the arrows of Kamdev (god of love). (33)

ਕਬਿਤੁ

ਕੈਧੋ ਕਾਹੁ ਰਿਖਿ ਇੰਦੁ ਆਸਨ ਤੇ ਟਾਰਿ ਦਯੋ
ਕੈਧੋ ਇਹ ਸੁਰਜ ਸਰੁਪ ਧਰਿ ਆਯੋ ਹੈ ।
ਕੈਧੋ ਚੰਦ ਚੰਦਲੋਕ ਛੋਰਿ ਕੈ ਸਿਪਾਹੀ ਬਨ
ਮੇਰੇ ਜਾਨ ਤੀਰਥ ਅਨੈਬੈ ਕੋ ਸਿਧਾਯੋ ਹੈ ।
ਕੈਧੋ ਹੈ ਅਨੰਗ ਅਰੁ ਧੰਗਕ ਕੇ ਅੰਤਕ ਤੇ
ਮਾਨੁਖ ਕੋ ਰੂਪ ਕੈ ਕੈ ਆਪੁ ਕੋ ਛਪਾਯੋ ਹੈ ।
ਕੈਧੋ ਯਹ ਸਸਿਯਾ ਕੇ ਰਸਿਯਾ ਨੈ ਕੋਪ ਕੈ ਕੈ
ਮੇਰੇ ਛਲਬੇ ਕੋ ਕਛੂ ਛਲ ਸੋ ਬਨਾਯੋ ਹੈ । 38 ।

Kabit

kadho kahu rakh Inder asan te tar deyo
kadho eh suraj sarup dhar ayo hai.
kadho chander chanderlok chor ke siphahi ban
mere jan terath anaebae ko sidhayo hai.
kadho hai anang ar dhakang ke antak tea
manukh ko roop ke ke aap ko chapayo hai.
kadho yeh sasiya ke rasiya ne kop ke ke
morte chalbe ko kachu chal so banayo hai. (34)

ਚੌਪਈ

ਜਬ ਲੋ ਬੈਨ ਸਹਨ ਨਹਿ ਪਾਈ । ਤਬ ਲੋ ਨਿਕਟ ਗਯੋ ਵਹੁ ਆਈ ।
ਰੂਪ ਨਿਹਾਰਿ ਮਤ ਹੈ ਝੁਲੀ । ਗ੍ਰਿਹ ਕੀ ਸਕਲ ਤਾਹਿ ਸੁਧਿ ਭੁਲਿ । 34 ।

Chopaiee

jab lai bain sehan nahi payi. tab lai nikat geyo vahu ayi.
roop nihar mat haiv jhuli. greh ki sakal tahi sudhi bhuli. (35)

ਸੋਰਠਾ

ਪਠਏ ਦੂਤ ਅਨੇਕ ਅਮਿਤ ਦਰਬੁ ਤਿਨ ਕੋ ਦਯੋ ।
ਕਹਿਯੋ ਮਹੂਰਤ ਏਕ ਕ੍ਰਿਪਾ ਕਰੋ ਇਹ ਗ੍ਰਿਹ ਬਸੋ । 35 ।

Sortha

pathaye doot anek amit darab tin ko deyo.
kahiyo mahurat ek kirpa karo eh greh baso. (36)

*** Kabit:**

"She was thinking that some Rishi had made Indra to abdicate his throne or the Sun (god) had assumed this form or the moon (god) had come down from its domain (Chander lok) and according to me it had come to the holy place of pilgrimage for a bath in the form of a guard. Or Kamdev due the fear of Shiva had hidden himself in the form of a human being or Sasya's beloved (Punnu) being enraged, had played a trick to deceive me."

(34)

Chopaiee :

By the time she could try to mention this thing to her she had arrived there. On seeing her charm she got allured by her and became enamoured by her so that she lost all sense of her whereabouts (madly in love).

(35)

Sortha :

She sent many emissaries to her along with lot of wealth (money) to request her kindly to stay at her place for a short while at least.

(36)

ਕਬਿਤੁ

ਕੈਧੋ ਅਲਿਕੇਸ ਹੋ ਕਿ ਸਸਿ ਹੋ ਦਿਨੇਸ ਹੋ
ਕਿ ਰੂਪ ਹੋ ਕਿ ਭੇਸ ਹੋ ਜਹਾਨ ਮੈ ਸੁਹਾਏ ਹੋ ।
ਸੇਸ ਹੋ ਸੁਰੇਸ ਹੋ ਗਨੇਸ ਹੋ ਮਹੇਸ ਹੋ ਜੀ
ਕੈਧੋ ਲਗਤੇਸ ਤੁਮ ਬੇਦਨ ਬਤਾਏ ਹੋ ।
ਕਾਲਿੰਦੀ ਕੇ ਦੇਸ ਹੋ ਕਿ ਤੁਮ ਹੀ ਜਲੇਸ ਹੋ
ਬਤਾਵੈ ਕੌਨ ਦੇਸ ਕੇ ਨਰੇਸੁਰ ਕੇ ਜਾਏ ਹੋ ।
ਕਹੋ ਮੇਰੇ ਏਸ ਕਿਹ ਕਾਜ ਨਿਜ ਦੇਸ ਫ਼ੈਰਿ
ਚਾਕਰੀ ਕੋ ਭੇਸ ਕੈ ਹਮਾਰੇ ਦੇਸ ਆਏ ਹੋ । ੩੭ ।

Kabit

kadho alikes ho ki sas ho dines ho
ki roop hoon ki bhes ho jahan mai suhaye ho.
ses ho sures ho ganes ho mahes ho ji
kadho lagtes tum bedan bataye ho.
kalindri ke des ho ki tum hi jales ho
batave kon des ke naresur ko jaye ho.
kaho mere es keh kaj mij des chor
chakri ko bhes ke hamare des aye ho. (37)

ਹੋ ਨ ਅਲਿਕੇਸ ਹੋ ਨ ਸਸਿ ਹੋ ਦਿਨੇਸ ਹੋ
ਨ ਰੂਪ ਹੋ ਕੇ ਭੇਸ ਕੈ ਜਹਾਨ ਮੈ ਸੁਹਾਯੋ ਹੋ ।
ਸੇਸ ਨ ਸੁਰੇਸ ਹੋ ਗਨੇਸ ਹੋ ਮਹੇਸ ਨਹੀ ਹੋ
ਨ ਜਗਤੇਸ ਹੋ ਜ ਬੇਦਨ ਬਤਾਯੋ ਹੋ ।
ਕਾਲਿੰਦੀ ਕੇ ਏਸ ਅਬਿਲੇਸ ਮੈ ਜਲੇਸ ਨਹੀ
ਦਫ਼ਿਨ ਕੇ ਦੇਸ ਕੇ ਨਰੇਸੁਰ ਕੋ ਜਾਯੋ ਹੋ ।
ਮੋਹਨ ਹੈ ਨਾਮ ਆਗੇ ਜੈਹੋ ਸਸੁਰਾਰੇ ਧਾਮ
ਸੋਭਾ ਸੁਨਿ ਤੁਮਰੀ ਤਮਾਸੇ ਕਾਜ ਆਯੋ ਹੋ । ੩੮ ।

ho na likes ho na sasi ho dines ho
na roop hu ke bhes ke jahan mai suhaye ho.
ses na sures ho ganes ho mahes nahi ho
na jagtes ho jo jo bedan bataye ho.
kalindri ke es abhiles mo jales nahi
dachin ke des ke naresur ko jayo ho.
mohan hai naam agai jehe sasurare dham
sobha suni tumri tamase kaaj ayo ho. (38)

Kabit

The queen addressing the beauty said, "(O charming lady) ! Are you Kuber, Moon, Sun or a form of beauty only and thus spreading your glamour in the world ? Are you Sheshnag, Indra, Ganesh, Mahesh or a form of the Lord (Jagdish) as mentioned in the Vedas ? Or are you Kalindri's (Jamna's) Master (Sri Krishna), or Varuna or tell me which Raja's son are you? O my Lord ! For what purpose have you left your country to serve here in this guise ?

(37)

Urbasi then replied, "Neither I am Kuber, moon or sun nor I am appearing glamorous in the guise of beauty in this world. Neither I am Sheshnag, Indra, Ganesh or Mahesh nor Jagdish (Lord) as stated in the Vedas. Neither I am the spouse of Kalindri (Krishna) nor Vaman Incarnation in the form of a beggar or Varuna but I am the son of a Raja in the south. My name is Mohan and am going to my in-laws place. On hearing about your praises (for glamour) I have come here to have a glance of yours.

(38)



ਸਵੈਯਾ

ਤੇਰੀ ਸੋਭਾ ਸੁਨਿ ਕੈ ਸੁਨਿ ਸੁੰਦਰਿ ਆਯੋ ਈਹਾ ਚਲਿ ਕੋਸ ਹਜਾਰੈ ।
ਆਜ ਮਹੂਰਤ ਹੈ ਤਿਤ ਕੋ ਕਛੁ ਮਿਲੈ ਨਹੀ ਤੁਸ ਬਿਚਾਰੈ ।
ਰੀਤ ਹੈ ਧਾਮ ਇਹੈ ਹਮਰੇ ਨਿਜੁ ਨਾਰਿ ਬਿਨਾ ਨਹੀ ਔਰ ਨਿਹਾਰੈ ।
ਖੇਲੋ ਹਮੋ ਸੁਖ ਸੋ ਤੁਮ ਹੂੰ ਮੁਹਿ ਦੇਹੁ ਬਿਦਾ ਸਸੁਰਾਰਿ ਸਿਧਾਰੈ । ੩੯ ।

Swaiyya

teri sobha suni ke suni sunderi ayo eha chal kos hajaro.
aaj mahurat hai tit ko kachu mile nahi tras bichare.
reet hai dham eho hamre nij nari bina nahi aur nihare.a
khelo hamo sukh so tum hoon muhi dehu bida sasurari sidhare. (39)

ਬਾਤਬਿਦਾ ਕੀ ਸੁਨਿ ਜਬ ਹੀ ਬਿਨੁ ਚੈਨ ਭਈ ਨ ਸੁਹਾਵਤ ਜੀ ਕੀ ।
ਲਾਲ ਗੁਲਾਲ ਸੀ ਬਾਲ ਤਤਕਾਲ ਭਈ ਮੁਖ ਕੀ ਛਬਿ ਫੀਕੀ ।
ਹਾਥ ਉਚਾਇ ਹਨੀ ਛਤਿਯਾ ਉਰ ਪੈ ਲਸੈ ਸੋ ਮੁੰਦਰੀ ਅੰਗੁਰੀ ਕੀ ।
ਦੇਖਨ ਕੋ ਪਿਯ ਕੈ ਤਿਯ ਪ੍ਰਗਟੀ ਅਖਿਯਾ ਜੁਗ ਜਾਨੁਕ ਹੀ ਕੀ । ੪੦ ।

batbida ki suni jab hi bin chain bhayi na suhavat ji ki.
lal gulal si bal tatkal bhayi mukh ki chabi phiki.
hath uchayi hani chatiya aur pe lase so mundri aguri ki.
dekhni ko piye ke tiye pargati akhiya jug janak hi ki. (40)

ਦੋਹਰਾ

ਮਨੁ ਤਰਫਤ ਤਵ ਮਿਲਨ ਕੋ ਤਨੁ ਭੇਟਤ ਨਹਿ ਜਾਇ ।
ਜੀਭ ਜਰੋ ਤਿਨ ਨਾਰਿ ਕੀ ਦੈ ਤੁਹਿ ਬਿਦਾ ਬੁਲਾਇ । ੪੧ ।

Dohra

man tarfat tav milan ko tan bhotat nahi jayi.
jeebh jaro tin nari ki de tuhi bida bulayi. (41)

Swaiyya :

"O beautiful lady ! I have come here after traversing thousands of miles on hearing about your glory. I will not feel frightened if I get company on this auspicious occasion of today. But it is the custom in our clan (family) not to glance any other woman except the (our) wife. You enjoy in comfort and watch the fun and frolic here but bid me farewell to proceed to my in-laws place." (39)

When she heard the words of bidding farewell, she felt greatly upset at heart as it did not appeal to her. The woman was red faced like gulal (dry colours used in Holi) but her face became pale immediately. She started beating her breast with her hands and the marks made by the finger rings On the breast were such as if to see the beloved , both the eyes of the woman's heart had opened up (her heart was keenly watching the beloved). (40)

Couplet :

"My heart is pining to meet you but the bodies cannot be mingled. The tongue of the woman should get burnt who wanted to bid you farewell." (41)

ਕਬਿਤੁ

ਕੋਊ ਦਿਨ ਰਹੋ ਹਸਿ ਬੋਲੋ ਆਛੀ ਬਾਤੈ
ਕਹੋ ਕਹਾ ਸਸੁਰਾਰਿ ਕੀ ਅਨੋਖੀ ਪ੍ਰੀਤਿ ਪਾਗੀ ਹੈ ।
ਯਹੈ ਰਾਜ ਲੀਜੈ ਯਾ ਕੋ ਰਾਜਾ ਹੈਕੈ ਰਾਜ ਕੀਜੈ
ਹਾਥ ਚਾਇ ਦੀਜੈ ਮੋਹਿ ਯਹੈ ਜਿਯ ਜਾਗੀ ਹੈ ।
ਤੁਮ ਕੋ ਨਿਹਾਰਿ ਕਿਯ ਮਾਰ ਨੈ ਸੁ ਮਾਰ ਮੋ ਕੋ
ਤਾ ਤੇ ਬਿਸੰਭਾਰ ਭਈ ਨੀਂਦ ਭੁਖਿ ਭਾਗੀ ਹੈ ।
ਤਹਾ ਕੋ ਨ ਜੈਯੇ ਮੇਰੀ ਸੇਜ ਕੋ ਸੁਹੈਯੈ ਆਨਿ
ਲਗਨ ਨਿਗੈਡੀ ਨਾਥ ਤੇਰੇ ਸਾਥ ਲਾਗੀ ਹੈ । ੪੨ ।

Kabit

koyu din raho has bolo achi bate
kaho kaha sasurari ki anokhi preet pagi hai.
yehe raj lejo ya ko raja haivke raj keejo
hath chayi dejai mohi yehi jiye jagi hai.
tum ko nihar kiye mar no so mar mo ko
ta te bisambar bhayi neend bhukh bhagi hai.
taha ko na jeye meri sej ko suhaye aan
lagan nigodi nath tere sath lagi hai. (42)

ਏਕ ਪਾਇ ਸੇਵਾ ਕਰੋ ਚੇਰੀ ਹੈ ਕੈ ਨੀਰ ਭਰੋ
ਤੁਹੀ ਕੋ ਬਰੋ ਮੇਰੀ ਇਛਾ ਪੂਰੀ ਕੀਜਿਯੈ ।
ਯਹੈ ਰਾਜ ਲੇਹੁ ਹਾਥ ਉਠਾਇ ਮੋ ਕੋ ਟੁਕਾ ਦੇਹੁ
ਹਮ ਸੋ ਬਢਾਵ ਨੇਹੁ ਜਾ ਤੇ ਲਾਲ ਜੀਜਿਯੈ ।
ਜੋ ਕਹੈ ਬਿਕੈਹੋ ਜਹਾ ਭਾਖੇ ਤਹਾ ਚਲੀ ਜੈਹੋ
ਐਸੋ ਹਾਲ ਹੋਰਿ ਨਾਥ ਕਬਹੂੰ ਪ੍ਰਸੀਜਿਯੈ ।
ਯਾਹੀ ਠੌਰ ਰਹੋ ਹਸਿ ਬੋਲੋ ਆਛੀ ਬਾਤੈ ਕਹੋ
ਜਾਨ ਸਸੁਰਾਰਿ ਕੋ ਨ ਨਾਮੁ ਫੇਰ ਲੀਜਿਯੈ । ੪੩ ।

ek payi sewa karo cheri haiv ko neer bharo
tuhi ko baro meri icha puri kijiye.
yehi raj leyo hath uthayi mo ko tuka dehu
hum so badav nehu ja te lal jeejiye.
jo kaho bikeho jaha bhakho taha chali jeha
aiso hal her nath kabhun parsejiye.
yahi thor raho has bolo achi bate kaho
jan sasurar ko na naam pher leejiyo. (43)

Kabit

Then the queen said, "Stay with us for few days and talk nice words (things) to us. Why have you developed so much love for the in-laws. Take charge of this kingdom and rule over this land as a king. By raising your hand give me those things for which my heart was pining for. On seeing you, Kamdev (god of love) had overtaken my heart due to which I have gone mad, having lost my sleep and hunger. Do not go there and make my bed more beautiful (with your company). O Master ! You had developed a wrong attachment." (42)

"I will serve you to my utmost (by standing on one leg) and will fetch water for you being your slave (attendant) and would wed you only. Pray fulfil this desire of mine. Take charge of this kingdom and give me something to eat with your own hands. O darling ! Develop greater love for me, so that my life becomes worthwhile. Whatever you would ordain I shall obey that and would go wherever you desire (order) me to go. O Master ! Have pity on me on seeing my state of mind. So stay with me talk nicely and smilingly and talk to me sweetly and do not even think of going to your in-laws place." (43)

ਸਵੈਯਾ

ਕਯੋ ਨਿਜੁ ਤਿਯੁ ਤਜਿੰ ਕੇ ਸੁਨਿ ਸੁੰਦਰਿ ਤੋਹਿ ਭਜੇ ਧਮ ਜਾਤ ਹਮਾਰੋ ।
ਰਾਜ ਕਰੈ ਅਪਨੇ ਤੁਨਹੀ ਸੁਖ ਸੋ ਇਨ ਧਾਮਨ ਬੀਚ ਬਿਹਾਰੋ ।
ਮੈ ਪ੍ਰਗਟਿਯੋ ਜਬ ਤੇ ਤਬ ਤੇ ਤਜਿ ਕਾਨਿ ਤਿਯਾ ਨਹਿ ਆਨ ਨਿਹਾਰੋ ।
ਕਯਾ ਤੁਮ ਖਯਾਲ ਪਰੋ ਹਮਰੇ ਮਨ ਧੀਰ ਧਰੋ ਰਘੁਨਾਥ ਉਚਾਰੋ । ੪੪ ।

Swaiyya

keyo nij triye taj ke sun sunder tohi bhaje dharam jat hamaro.
raj kare apne tunhi sukh so in dhaman beech biharo.
mo pargatyo jab te tab te taj kaan triya nahi aan niharo.
kaya tum khayal paro hamre man dheer dharo raghunath ucharo. (44)

ਕੌਰਿ ਉਪਾਇ ਕਰੋ ਲਲਨਾ ਤੁਮ ਕੇਲ ਕਰੇ ਬਿਨੁ ਮੈ ਨ ਟਰੋ'ਗੀ ।
ਭਾਜਿ ਰਹੋਬ ਕਹਾ ਹਮ ਤੇ ਤੁਮ ਭਾਤਿ ਭਲੀ ਤੁਹਿ ਆਜ ਬਰੋ'ਗੀ ।
ਜੈ ਨ ਮਿਲੋ ਤੁਮ ਆਜੁ ਹਮੈ ਅਬਹੀ ਤਬਮੈ ਬਿਖ ਖਾਇ ਮਰੋ'ਗੀ ।
ਪ੍ਰੀਤਮ ਕੇ ਦਰਸੇ ਪਰਸੇ ਬਿਨੁ ਪਾਵਕ ਮੈਨ ਪ੍ਰਵੇਸ ਕਰੋ'ਗੀ । ੪੫ ।

karor upayi karo lalna tum kel kare bin me na tarongi.
bhaj rahob kaha hum te tum bhat bhali tuhi aaj barongi.
je na milo tum aaj hamo abhi tabmo bikh khayi marongi.
pritam ke darse parse bin pawak main parves karongi. (45)

ਮੋਹਨ ਬਾਚ

ਚੌਪਈ

ਰੀਤਿ ਯਹੈ ਕੁਲ ਪਰੀ ਹਮਾਰੇ । ਸੁ ਮੈ ਕਹਤੁ ਹੋ ਤੀਰ ਤਿਹਾਰੇ ।
ਚਲ ਕਿਸਹੂੰ ਕੇ ਪਾਸ ਨ ਜਾਹੀ । ਚਲਿ ਆਵੈ ਛੋਰੈ ਤਿਹ ਨਾਹੀ । ੪੬ ।

Mohan Baach

Chopaiee

reet yehe kul hamare. so mai kehat ho teer tihare.
chal kishun ke pas na jahi. chal avai chore teh nahi. (46)

ਜਬ ਯਹ ਬਾਤ ਤਿਯਹਿ ਸੁਨਿ ਪਾਈ । ਨਿਜੁ ਮਤਿ ਬੀਚ ਯਹੈ ਠਹਰਾਈ ।
ਹੋ ਚਲਿ ਧਾਮ ਮੀਤ ਕੇ ਜੈਹੋ । ਮਨ ਭਾਵਤ ਕੇ ਭੋਗ ਕਸੈਹੋ । ੪੭ ।
jab yeh bat triyhi sun payi. nij mat beech yehe thehrayi.
ho chali dham meet ki jeho. man bhawat ke bhog kaseho. (47)

Swaiyya :

Urbasi then replied, "O beautiful woman! Listen. If I keep company (sexual) with you, leaving my wife then my moral turpitude (conduct) is badly affected. So you should continue ruling your country with dignity and occupy these palaces. Since the time I have appeared (taken birth) in the world I have not cast an evil eye on any other woman, discarding my moral code of conduct. Why are you interested in me? You should have patience in mind and meditate on the Lord (Raghunath)."

(44)

"O my (dear) beloved ! Even if you try your best (millions of efforts) I will not forego my desire to enjoy sensuous pleasure with you. So how could you avoid me ? (run away from me). I will only wed you nicely today. If you do not meet me today (If I do not get you today), then I shall take poison and give up my life. Without enjoying the company of my beloved and having your glance I will immolate myself.

(45)

Mohan said,

Chopaiee :

"This is the custom of our family (clan) which I am going to tell you that she should not go to anyone's house, but whosoever comes (herself) to your place do not leave him (discard)."

(46)

When the woman heard these words then she thought to herself that she should go to the house of her beloved (friend) and then enjoy cohabitation with him.

(47)

ਸਵੈਯਾ

ਆਜੁ ਪਯਾਨ ਕਰੋਗੀ ਤਹਾ ਸਖੀ ਭੁਖਨ ਬਸਤੁ ਅਨੁਪ ਬਨਾਉ ।
ਮੀਤ ਕੇ ਧਾਮ ਬਦਯੋ ਮਿਲਿਬੋ ਨਿਸ ਹੋਤ ਨਹੀ ਅਬਹੀ ਮਿਲ ਆਉ ।
ਸਾਵਨ ਮੋ ਮਨ ਭਾਵਨ ਕੇ ਲੀਏ ਸਾਤ ਸਮੁੰਦਨ ਕੇ ਤਰਿ ਜਾਉ ।
ਕੋਰਿ ਉਪਾਉ ਕਰੈ ਸਜਨੀ ਪਿਯ ਕੋ ਤਨ ਕੋ ਤਨ ਭੇਟਨ ਪਾਉ । ੪੮ ।

Swaiyya

aaj payan karogi sakhi bhukhan bastar anoop banayu.
meet ke pam badyo milbo nis het nahi abhi mil ayu.
sawan mo man bhhawan ke liye sat samundran ke tar jayu.
karor upayo kare sajni piye ko tan ko tan bhotan payu. (48)

ਚੌਪਈ

ਜਬ ਤੇ ਮੈ ਭਵ ਮੋ ਭਵ ਲੀਯੋ । ਆਨਿ ਤਿਯਾ ਸੈ ਭੋਗ ਨ ਕੀਯੋ ।
ਜੋ ਐਸੋ ਚਿਤ ਰਿਝਿਯੋ ਤਿਹਾਰੋ । ਤੋ ਕਹਾ ਬਾਸਿ ਚਲਤ ਹਮਾਰੋ । ੪੯ ।

Chopaiee

jab te mai bhav mo bhav liyo. aan triya so bhog na kiyo.
jo aiso chit rijhiyo tiharo. to kaha bas chalat hamaro. (49)

ਨ ਪਿਯਾਨ ਧਾਮ ਤਵ ਕਰੋ । ਨਰਕ ਪਰਨ ਤੇ ਅਤਿ ਚਿਤ ਡਰੋ ।
ਤੁਮਹੀ ਧਾਮ ਹਮਾਰੇ ਐਯਹੁ । ਮਨ ਭਾਵਤ ਕੋ ਭੋਗ ਕਮੇਯਹੁ । ੫੦ ।
na piyan dham tav karo. narak paran te at chit daro.
tumhi dham hamare ayehu. man bhawat ko bhog kameyhu. (50)

ਬਾਤੇ ਕਰਤ ਨਿਸਾ ਪਰਿ ਗਈ । ਤਿਯ ਕੋ ਨਾਮ ਕਰਾ ਅਤਿ ਭਈ ।
ਅਧਿਕ ਅਨੁਪਮ ਭੇਸ ਬਨਾਯੋ । ਤਾ ਕੈ ਤਿਹ ਗ੍ਰਿਹ ਓਰ ਪਠਾਯੋ । ੫੧ ।
bate karat nisa par gayi. triye ko naam kara at bhayi.
adhik anupam bhes banayo. ta ko teh greh aur pathayo. (51)

ਤਬ ਮੋਹਨ ਨਿਜੁ ਗ੍ਰਿਹ ਚਲਿ ਆਯੋ । ਅਧਿਕ ਅਨੁਪਮ ਭੇਸ ਬਨਾਯੋ ।
ਟਕਿਯਨ ਕੀ ਚਪਟੀ ਉਰਬਸੀ । ਮੋਮ ਮਾਰਿ ਆਸਨ ਸੈ ਕਸੀ । ੫੨ ।
tab mohan nij greh chal ayo. adhik anupam bhes banayo.
takiyan ki chapti urbasi. mom mar asan se kasi. (52)

ਬਿਖਿ ਕੋ ਲੇਪ ਤਵਨ ਮੋ ਕੀਯੋ । ਸਿਵਹਿ ਰਿਝਾਇ ਮੰਗ ਕਰਿ ਲੀਯੋ ।
ਜਾ ਕੇ ਅੰਗ ਤਵਨ ਸੈ ਲਾਗੈ । ਤਾ ਕੈ ਲੈ ਪ੍ਰਾਨਨ ਜਮ ਭਾਗੈ । ੫੩ ।
bikh ko lep tawan mo kiyo. sivhi rijhayi mang kar leyo.
ja ke ang tawan so lage. ta ke le pranan jam bhage. (53)

Swaiyya :

The woman said, "O friend ! I shall embellish myself with ornaments and robes nicely and then proceed to the house of the beloved. The friend (paramour) had asked me to meet him at his place and the nightfall is not imminent else I would have gone immediately to meet him. To meet my beloved during the month of Savan (July), I could swim even seven seas. O friend ! I will make all efforts (by all means) to have body relationship with my beloved (sexual company)." (48)

Chopaiee :

Urbasi then replied, "Since the time I have taken birth in this world I have not had sexual relationship with any other woman. But if this desire has propped in your heart, then what could I do to stop it." (how could I help it ?" (49)

"I am not coming to your house for fear of being thrown into hell. So you may come to my house and enjoy sexual relationship with me to your satisfaction." (50)

While talking, the night had fallen and the woman's passionate love had increased immensely. So she dressed herself beautifully and sent him (beloved) to his house. (51)

Then the beloved came back to his (her) house and dressed himself nicely. Then Urbasi made a (fake male organ) out of a rupee bundle and putting little wax around it placed it tightly on her private parts. (52)

Then he made a poisonous paste on it and making Shiva happy, she asked for his blessings in that whichever body it would touch, should face death immediately.(53)

ਤਬ ਲੋ ਨਾਰਿ ਗਈ ਵਹੁ ਆਈ । ਕਾਮਾਤੁਰ ਹੈ ਕੈ ਲਪਟਾਈ ।
ਤਾ ਕੋ ਭੇਦ ਕਛੁ ਨਹਿ ਜਾਨਯੋ । ਉਰਬਾਸਿ ਕੋ ਕਰਿ ਪੁਰਖ ਪਛਾਨਯੋ । ੫੪ ।

tab lo nari gayi vahu ayi. kamatar haiv ke laptayi.
ta ko bhed kachu nahi janyo. urbasi ko kari purakh pachanyo. (54)

ਤਾ ਸੋ ਭੋਗ ਅਧਿਕ ਜਬ ਕੀਨੋ । ਮਨ ਮੈ ਮਾਨਿ ਅਧਿਕ ਸੁਖ ਲੀਨੋ ।
ਬਿਖੁ ਕੇ ਚੜੇ ਮੜ ਤਬ ਭੜੀ । ਜਮ ਕੇ ਧਾਮ ਬਿਖੇ ਚਲਿ ਗਈ । ੫੫ ।
ta so bhog adhik jab keeno. man me maan adhik sukh leeno.
bikhu ke chade marh tab bhari. jam ke dham bikhe chal gayi. (55)

ਉਰਬਾਸਿ ਜਬ ਤਾ ਕੋ ਬਧ ਕੀਯੋ । ਸੁਰ ਪੁਰ ਕੋ ਮਾਰਗ ਤਬ ਲੀਯੋ ।
ਜਹਾ ਕਾਲ ਸੁਭ ਸਭਾ ਬਨਾਈ । ਉਰਬਾਸਿ ਯੋ ਚਲਿ ਕੈ ਤਹ ਆਈ । ੫੬ ।
urbasi jab ta ko badh kiyo. sur pur ko marag tab leyo.
jaha kal subh sabha banayi. urbasi yo chal ke teh ayi. (56)

ਤਾ ਕੋ ਅਮਿਤ ਦਰਬੁ ਤਿਨ ਦੀਯੋ । ਮੇਰੋ ਬਡੋ ਕਾਮ ਤੁਮ ਕੀਯੋ ।
ਨਿਜੁ ਪਤਿ ਕੋ ਜਿਨ ਤ੍ਰਿਯਹਿ ਸੰਘਾਰਿਯੋ । ਤਾ ਕੋ ਤੈ ਇਹ ਭਾਤਿ ਪ੍ਰਹਾਰਿਯੋ । ੫੭ ।
ta ko amit darab tin diyo. mero bado kam tum kiyo.
nij pati ko jin triyhi sanghariyo. ta ko te eh bhati parhariyo. (57)

ਦੋਹਰਾ

ਜਾ ਦੁਖ ਤੇ ਜਿਨਿ ਇਸਤ੍ਰਿਯਹਿ ਨਿਜੁ ਪਤਿ ਹਨਯੋ ਰਿਸਾਇ ।
ਤਿਸੀ ਦੋਖ ਮਾਰਿਯੋ ਤਿਸੈ ਧੰਨਯ ਧੰਨਯ ਜਮ ਰਾਇ । ੫੮ । ੧ ।

Dohra

ja dukh te jin istriyeh nij pati hanyo risayi.
tis dekh mariyo tise dhanye dhanye jam rayi. (58) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੋ ਨੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਾਮ ਸਤੁ । ੧੦੯ । ੨੦੮੩ । ਅਫਜ਼ੀ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so no charitar samapatam. Sat Subham sat. (109) (2083) aphjun.

By that time the woman had reached her house and filled with passionate love she embraced him. She did not know her secrets and took Urbasi for a male person.(54)

When she had cohabitation with him (her) and felt greatly satisfied at heart. By that time with the poison taking its tool, she became unconscious and went to the valley of death (died). (55)

When Urbasi had killed her, then she went to heavens. Where the god of death had organized his assembly and Urbasi had reached that place. (56)

The god of death (Kaal) gave her lot of money and said, "You have done a great job for me. The woman, who had killed her spouse had been destroyed (killed) by you in such a manner." (57)

Couplet :

Salutation to the Yarna (god of death) that the woman who had killed her husband with great rage had been killed in the same fashion. (58)(1)

Here the one hundred and ninth episode of the King's & the Minister's dialogue regarding woman characterization from Charitar Pakhyani is completed. All is well. (109-2083)(Contd)

ਸਵੈਯਾ

ਪੁਰਬ ਦੇਸ ਕੋ ਏਸ ਰੁਪੇਸ਼ਰ ਰਾਜਤ ਹੈ ਅਲਕੇਸ਼ਰ ਜੈਸੇ ।
 ਰੂਪ ਅਪਾਰ ਕਰਿਯੋ ਕਰਤਾਰ ਕਿਧੈ ਅਸੁਰਾਰਿ ਸੁਰੇਸਨ ਤੈਸੇ ।
 ਭਾਰ ਭਰੇ ਭਟ ਭੂਧਰ ਕੀ ਸਮ ਭੀਰ ਪਰੇ ਰਨ ਏਕਲ ਜੈਸੇ ।
 ਜੰਗ ਜਗੇ ਅਰਧੰਗ ਕਰੇ ਅਰਿ ਸੁੰਦਰ ਹੈ ਮਕਰਧਜ ਕੈਸੇ । ੧ ।

Swaiyya

purab des ko es rupeswar rajat hai alkeswar jaise.
 roop apar kariyo kartar kidhho asurar suresan teso.
 bhag bharo bhat bhupar ki sam bheer pare ran ekal jaiso.
 jung jage ardhang kare ar sunder hai makardhavaj kaiso. (1)

ਚੌਪਈ

ਤਾ ਕੇ ਪੂਤ ਹੋਤ ਗਿਹਿ ਨਾਹੀ । ਚਿੰਤ ਯਹੈ ਪ੍ਰਜਾ ਮਨ ਮਾਹੀ ।
 ਤਬ ਤਿਹ ਮਾਤ ਅਧਿਕ ਅਕੁਲਾਈ । ਏਕ ਤ੍ਰਿਯਾ ਤਿਹ ਨਿਕਟ ਬੁਲਾਈ । ੨ ।

Chopaiee

ta ke poot hot greh nahi. chint yehe praja man mahi.
 tab teh mat adhik akulayi. ek triya teh nikat bulayi. (2)

ਕੰਨਯਾ ਏਕ ਰਾਵ ਕੀ ਲਹੀ । ਸੋ ਨ੍ਰਿਪ ਕੋ ਬਰਬੇ ਕਹ ਕਹੀ
 ਰਾਇ ਪੁਰਾ ਕੇ ਭੀਤਰ ਆਨੀ । ਰੋਪਸ਼ਰ ਕੇ ਮਨ ਨਹਿ ਮਾਨੀ । ੩ ।

kanya ek rav ki lahi. so nrip ko barbe keh kahi.
 rai pura ke bhetar ani. ropesvar ke man nahi mani. (3)

ਜਨ ਕਹਿ ਰਹੇ ਬਯਾਹ ਨ ਕੀਯੋ । ਤਾਹਿ ਬਿਸਾਰਿ ਚਿਤ ਤੇ ਦੀਯੋ ।
 ਤਵਨ ਨਾਰਿ ਹਠਨਿ ਹਠਿ ਗਹੀ । ਤਾ ਕੇ ਦਾਰ ਬਰਿਸ ਬਹੁਤ ਰਹੀ । ੪ ।

jan kahi rahe bayah na kiyo. tahi bisar chit te diyo.
 tawan nar hathi hath gahi. ta ke davar baras bahut rahi. (4)

ਸਵੈਯਾ

ਰਾਵ ਰੁਪੇਸ਼ਰ ਕੁਅਰਿ ਥੋ ਨ੍ਰਿਪ ਸੋ ਕੁਪਿ ਕੈ ਤਿਹ ਉਪਰ ਆਯੋ ।
 ਭੇਦ ਸੁਨਯੋ ਇਨ ਹੀ ਲਰਬੈ ਕਹ ਸੈਨ ਜਿਤੋ ਜੁ ਹੁਤੋ ਸੁ ਬੁਲਾਯੋ ।
 ਦੁੰਦਭਿ ਭੇਰ ਬਜਾਇ ਰਿਸਾਇ ਚੜ੍ਹਯੋ ਦਲ ਜੋਰਿ ਤੁਰੰਗ ਨਚਾਯੋ ।
 ਬ੍ਰਹਮ ਕੁਮਾਰ ਕੈ ਧਾਰ ਹਜਾਰ ਮਨੋ ਜਲ ਰਾਸਿ ਕੈ ਭੇਟਨ ਧਾਯੋ । ੫ ।

Swaiyya

rav rupeswar kuyar tho nirapso kup ke teh upar ayo.
 bhed sunyo in hoon larbe keh sain jite ju hute su bulayo.a
 dundabh bher najayi risayi chariyo dal jor turang nachayo.
 braham kumar ke dhar hazar mano jal ras ke bhetan dhayo. (5)

Swaiyya :

There was a king of Eastern (land) country named Rupeshwar who resembled Kubera. The Lord had made him very beautiful in that even the enemy of demons, Indra was not comparable to him. He had a bulky body like a mountain and in case of a calamity he alone could match the enemy in the battlefield. He could crush the enemy into pieces and was as charming as (Kamdev) god of love. (1)

Chopaiee :

He was not blessed with a son and this was the worry of the subjects (in mind). Then his mother being bothered to madness, called a woman to herself (to meet her). (2)

She saw a princess and told the Raja to wed her. She brought her to the Raja's town but she did not appeal to (the Raja) Rupeshwar. (3)

People were tired of telling the Raja but he did not marry her and forgot about her. But that obstinate woman was very stubborn and remained at the place of Raja for many years. (4)

Swaiyya :

The (father of this princess), the Raja became furious with rage and attacked Rupeshwar. When he heard (Rupeshwar) about it, he called out his whole army and with the beating of drums and trotting ill horse with fury, he launched an attack on the enemy as if Brahmaputra river with its many tributaries had flown to mingle with the ocean (in a torrent). (5)

ਚੌਪਈ

ਉਮਡੇ ਅਮਿਤ ਸੁਰਮਾ ਦੁਹਿ ਦਿਸਿ । ਛਾਡਤ ਬਾਨ ਤਾਨਿ ਧਨੁ ਕਰਿ ਰਿਸਿ ।
ਧੁਕਿ ਧੁਕਿ ਪਰੈ ਬੀਰ ਰਨ ਭਾਰੇ । ਕਟਿ ਕਟਿ ਗਏ ਕ੍ਰਿਪਾਨਨ ਮਾਰੇ । ੬ ।

Chopaiee

umde amit surma duhi dis. chadat ban tan dhan kar ris.
dhuk dhuk pare beer ran bhare. kat kat gaye kirpanan mare. (6)

ਨਾਚਤ ਭੂਤ ਪ੍ਰੇਤ ਰਨ ਮਾਹੀ । ਜੰਬੁਕ ਗੀਧ ਮਾਸੁ ਲੈ ਜਾਹੀ ।
ਕਟਿ ਕਟਿ ਮਰੇ ਬਿਕਟ ਭਟ ਲਰਿ ਕੈ । ਸੁਰ ਪੁਰ ਬਸੇ ਬਰਗਨਿਨ ਬਰਿ ਕੈ । ੭ ।

nachat bhoot pret ran mahi. jambuk geedh mas le jahi.
kat kat mare bikat tat lar ke. sur pur base barangnan bar ke. (7)

dohr;

ਬਜੁ ਬਾਨ ਬਰਛਿਨ ਭਟੇ ਲਰਤ ਸੁਰ ਸਮੁਹਾਇ ।
ਝਟਪਟ ਕਟਿ ਛਿਤ ਪਰ ਦਿਰੇ ਬਸੈ ਦੇਵ ਪੁਰ ਜਾਇ । ੮ ।

Dohra

bajar ban barchin bhaye larat sur samuhayi.
jhatpat kat chit par dire base dev pur jayi. (8)

ਸਵੈਯਾ

ਦਾਰੁਨ ਲੋਹ ਪਰਿਯੋ ਰਨ ਭੀਤਰ ਕੋਨ ਬਿਯੋ ਜੁ ਤਹਾ ਠਹਰਾਵੈ ।
ਬਾਜੀ ਪਦਾਤ ਰਥੀ ਰਥ ਬਾਰੁਨ ਜੁਝੈ ਅਨੇਕ ਤੇ ਕੋਨ ਗਨਾਵੈ ।
ਭੀਰ ਕ੍ਰਿਪਾਨਨ ਸੈਥਿਨ ਸੁਲਨ ਚਕ੍ਰਨ ਕੋ ਚਿਤ ਭੀਤਰਿ ਲਯਾਵੈ ।
ਕੋਪ ਕਰੈ ਕਟਿ ਖੇਤ ਮਰੈ ਭਟ ਸੋ ਭਵ ਭੀਤਰ ਭੂਲਿ ਨ ਆਵੈ । ੯ ।

Swalyya

darun loh pariyo ran bhetar kaun biyo jo taha thehrave.
baji padat rathi rath baran jujhe anek te kaun ganave.
bheer kirpanan saethin sulan chakran ko chit bhetar leyave.
kop kare kat khet mare bhat so bhav bhetar bhool na avai. (9)

ਚਾਲ ਗਦਾ ਪ੍ਰਘ ਪਟਿਸ ਦਾਰੁਨ ਹਾਥ ਤ੍ਰਿਸੁਲ ਕੋ ਗਾਹਿ ਕੈ ।
ਬਰਛੀ ਜਮਧਾਰ ਛੁਰੀ ਤਰਵਾਰਿ ਨਿਕਾਰਿ ਹਜਾਰ ਚਲੇ ਖਹਿ ਕੈ ।
ਜਗ ਕੋ ਜਿਯਬੈ ਦਿਨ ਚਾਰਿ ਕੁ ਹੈ ਕਹਿ ਬਾਜੀ ਨਚਾਇ ਪਰੇ ਕਹਿ ਕੈ
ਨ ਟਰੇ ਭਟ ਰੇਸ ਭਰੇ ਮਨ ਮੈ ਤਨ ਮੈ ਬਿਣ ਬੀਰਿਨ ਕੈ ਸਹਿ ਕੈ । ੧੦ ।

dhal gada prag patis darun hath trisul ko gahi ke.
barchi jamdhar churi tarwar nikar hajar chale khahi ke.
jug ko jlybo din char ku hai keh baji nachayi pare keh ke.
na tare bhat res bhare man me tan me brin berin ke mehi ke. (10)

Chopalee :

The warriors from both the sides attacked with great fury by stretching their bows and shooting arrows. Many mighty warriors were falling down with thuds in the battlefield and were slain with the swords, being cut into pieces. (6)

The ghosts and evil spirits were dancing in the battlefield while the vultures and jackals were dragging away human flesh. Many stubborn warriors were being cut into pieces while fighting and wedding the fairies, were proceeding to heavens. (7)

Couplet :

With arrows like powerful men, and spears, the warriors were fighting facing one another and were suddenly falling on the ground, thus proceeding to heavens. (8)

Swaiyya :

Horrible weapons were being used in the battlefield and who could dare to oppose them? Countless horses, infantry men, charioteers, chariots were killed in the battlefield. Who could keep an account of these ? There was an heap of weapons like swords, bayonets, tridents and wheels but who could keep an estimate of these in the mind ? Those who are killed in the battlefield cannot be brought back alive again. (9)

Innumerable warriors having shields, maces, axes and dreadful tridents in hand and with spears, jamdhar, knives, swords etc. faced death after fighting in the battlefield. Saying that the life span in this world was very short and temporary and trotting their horses, they were advancing forward. The warriors getting furious with rager facing wounds from the onslaughts of the enemy, were not retreating from their positions. (10)

ਬੀਰ ਦੁਹੰ ਦਿਸ ਕੇ ਕਬਿ ਸਯਾਮ ਮੁਖ ਉਪਰ ਢਾਲਨ ਕੋ ਧਰਿ ਜੁਟੇ ।
 ਬਾਨ ਕਮਾਨ ਧਰੇ ਮਠਸਾਨ ਅਪਮਾਨ ਜੁਆਨਨ ਕੇ ਰਨ ਛੁਟੇ ।
 ਰਾਜ ਮਰੇ ਕਹੂੰ ਤਾਜ ਗਿਰੇ ਕਹੂੰ ਜੂਝੇ ਅਨੇਕ ਰਬੀ ਰਬ ਟੁਟੇ ।
 ਪੋਨ ਸਮਾਨ ਬਹੁ ਬਲਵਾਨ ਸਭੈ ਦਲ ਬਾਦਲ ਸੇ ਚਲਿ ਫੁਟੇ । ੧੧ ।

beer duhun dis ke kabi sayam mukh upar dhalan ko dhar jute.
 ban kaman dhare mathsan aparman juanan ke ran chute.
 raj mare kahun taj gire kahun jujhe anek rathi rath tute.
 pon saman bahe balwan sabhe dal badal se chal phute. (11)

ਬਾਧਿ ਕਤਾਰਿਨ ਕੋ ਉਮਡੇ ਭਟ ਚਕ੍ਰਨ ਚੋਟ ਤੁਫੰਗਨ ਕੀ ਸਯੋ ।
 ਤੀਰਨ ਸੋ ਬਰ ਬੀਰਨ ਕੇ ਉਰ ਚੀਰ ਪਟੀਰ ਮਨੋ ਬਰਮਾ ਤਯੋ ।
 ਮੰਡਨ ਤੇ ਪਗ ਤੇ ਕਟਿ ਤੇ ਕਟਿ ਕੋਟਿ ਗਿਰੇ ਕਰਿ ਸਾਇਲ ਸੇ ਇਯੋ ।
 ਜੋਰਿ ਬਡੋ ਦਲੁ ਤੋਰਿ ਮਹਾ ਖਲ ਜੀਤਿ ਲਏ ਅਰਿ ਭੀਤਨ ਕੀ ਜਯੋ । ੧੨ ।

badh katarin ko umde bhat chakran chot tufangan ki seyo.
 teeran so bar beeran ke aur cheer pateer mano barma teyo.
 mundan te pag te kat te kat koti gire kari sayil se iyon.
 jor bado dal tor maha khal jeet laye ari bhetan ki jeyon. (12)

ਚੌਪਈ

ਐਸੀ ਬਿਧਿ ਜੀਤਤ ਰਨ ਭਯੋ । ਬਹੁਰਿ ਧਾਮ ਕੋ ਮਾਰਗੁ ਲਯੋ ।
 ਤਉਨੈ ਨਾਰਿ ਭੇਦ ਸੁਨੈ ਪਾਯੋ । ਰਨ ਕੈ ਕੀਤਿ ਰੁਪੇਸ਼ਰ ਆਯੋ । ੧੩ ।

Chopaiee

aisi bidh jeetat ran bheyo. batur dham ko marg leyo.
 tayune nari bhed suno payo. ran ke keet rupeswar ayo. (13)

ਆਛੇ ਅਰੁਨ ਬਸਤ੍ਰ ਤਨ ਧਾਰੇ । ਦੁਹੰ ਹਾਥ ਨਰਿਏਰ ਉਛਾਰੇ ।
 ਹੁਤੋ ਦਰਬ ਸੋ ਸਕਲ ਲੁਟਾਯੋ । ਆਪੁ ਸਤੀ ਕੋ ਭੇਖ ਬਨਾਯੋ । ੧੪ ।

ache arun bastar tan dhare. duhun hath nariyer ucchare.
 huto darab so sakal lutayo. aap sati ko bhekh banayo. (14)

ਜਿਹ ਮਾਰਗ ਰਾਜ ਹੈ ਆਯੋ । ਤਹੀ ਆਨਿ ਤ੍ਰਿਯ ਚਿਤਹਿ ਬਨਾਯੋ ।
 ਤਬ ਲੋ ਰਾਇ ਆਇ ਹੀ ਗਯੋ । ਹੋਰਤ ਤਵਨ ਸਤੀ ਕੋ ਭਯੋ । ੧੫ ।

jeh marg raj haiv ayo. tahi tan triye chithi banayo.
 tab lo raye ayi hi geyo. heart tawan sati ko bheyo. (15)

ਰਾਇ ਬਿਹਸਿ ਤਿਹ ਓਰ ਨਿਹਾਰਿਯੋ । ਨਿਕਟ ਬੋਲਿ ਭ੍ਰਿਤ ਬਚਨ ਉਚਾਰਿਯੋ ।
 ਜਾ ਕੋ ਸੋਧ ਲੇਹੁ ਤੁਮ ਜਾਈ । ਕੋਨ ਸਤੀ ਹੈਬੈ ਕਹ ਆਈ । ੧੬ ।

rai bihas teh aur nihariyo. nikat bol bhrith bachan uchariyo.
 ja ko sodh lehu tum jayi. koun sati haivbe keh ayi. (16)

The poet Siam has said that warriors from both sides, covering their faces with shields were engaged in fighting. Countless arrows fixed by the young warriors on their bows were being shot. Somewhere Rajas were lying dead, while at places crowns were lying scattered on the field, while somewhere else charioteers were lying dead and at places cut off hands were lying scattered. The enemy like clouds were being dispersed before the warriors moving like the wind. (11)

The warriors were attacking in columns, while striking the enemy with wheels or guns. The chests of the mighty warriors were being pierced through with arrows like the drills, cutting through the sandal wood with holes. Like the black deer sans their heads, feet and waists, the warriors were falling down. With a huge army collection, he broke through the walls of the enemy with the killing of many mighty despots. (12)

Chopaiee :

Thus the Raja won the battle and then proceeded towards his palace. The princess also heard the news of the Raja Rupeshwar, having come back after winning the battle. (13)

She then dressed herself in red coloured beautiful robes and holding cocoanuts in both hands having distributed all the wealth she had* and she assumed the guise of a Sati. (14)

The woman got a pyre made on the same route which the Raja was supposed to follow. In the meantime the Raja reached there and saw the (woman) Sati. (15)

The Raja laughed and looked at her and calling the attendant near him said, "Go and find out who was this woman going to commit immolation (Sati). (16)

ਦੋਹਰਾ

ਸੁਨਤ ਰਾਵ ਕੋ ਦੂਤ ਬਚ ਤਹਾ ਪਹੁਚਯੋ ਜਾਇ ।
ਸਕਲ ਸਤੀ ਕੋ ਭੇਦ ਲੈ ਨਿਪ ਪਤਿ ਕਹਿਯੋ ਸੁਨਾਇ । ੧੭ ।

Dohra

sunat rav ko doot bach taha pahuchyo jayi.
sakal sati ko bhed lai nrip pati kahiyo sunayi. (17)

ਚੌਪਈ

ਯੋ ਸੁਨ ਬਚਨ ਰੀਝਿ ਨਿਪ ਰਹਿਯੋ । ਧੀਨਿ ਧੀਨਿ ਮੁਖ ਤੇ ਤਿਹ ਕਹਿਯੋ ।
ਹਮ ਯਾ ਸੋ ਕਛੁ ਪ੍ਰੀਤਿ ਨ ਜਾਗੀ । ਮੇਰੇ ਹੇਤ ਦੇਨ ਜਿਯ ਲਾਗੀ । ੧੮ ।

Chopaice

yo sun bachan rrejh nrip rahiyo. dhan dhan mukh te teh kahiyo.
hum ya so kachu preet na jagi. mere het den jiye lagi. (18)

ਧ੍ਰਿਗ ਮੋ ਕੋ ਮੈ ਭੇਦ ਨ ਚੀਨੋ । ਅਬ ਲੋ ਬਯਾਹ ਨ ਯਾ ਸੋ ਕੀਨੋ ।
ਜਿਨ ਨਾਰਿਨ ਸੋ ਪ੍ਰੀਤਿ ਲਗਾਈ । ਸੋ ਇਹ ਸਮੈ ਕਾਮ ਨਹਿ ਆਈ । ੧੯ ।
dhrig mo ko mai bhed na chiono. ab lo bayah na so keeno.
jin narin so preet lagayi. so eh same kam nahi ayi. (19)

ਤਾ ਤੇ ਮੈ ਇਹ ਅਬੈ ਬਿਯਾਹੁ । ਤਨ ਲਗਿ ਯਾ ਸੋ ਨੇਹ ਨਿਬਾਹੁ ।
ਬਰਤਿ ਅਗਨਿ ਤੇ ਤਾਹਿ ਉਬਾਰੈ । ਮੈ ਸੋ ਜਰੀ ਨ ਤਨ ਕੋ ਜਾਰੈ । ੨੦ ।
ta te mai eh abai biyahoon. tan lag ya so neh nibahu.
barat agni te tahi ubaro. mo so jagi na tan ko jaro. (20)

ਚਿਤਾ ਅਗਨਿ ਜੋ ਸਤੀ ਜਗਾਈ । ਬਿਰਹਾਨਲ ਸੋਈ ਠਹਿਰਾਈ ।
ਤਾ ਕੇ ਤੀਰ ਭਾਵਰੈ ਦੀਨੀ । ਹਾਕ ਹੁਤੀ ਰਾਨੀ ਬਿਧਿ ਕੀਨੀ । ੨੧ ।
chita agni mai sati jagayi. birhanal soyi thehrayi.
ta ke teer bhavre dini. hak huti rani bidhi keeni. (21)

ਏਹੀ ਚਰਿਤ੍ਰ ਨਿਪਤਿ ਕੋ ਪਾਯੋ । ਸਭ ਰਾਨਿਨ ਚਿਤ ਤੇ ਬਿਸਰਾਯੋ ।
ਅਪਨੀ ਆਗਯਾ ਕੇ ਬਸਿ ਕੀਨੋ । ਜਾਨੁਕ ਦਾਸ ਮੋਲ ਕੋ ਲੀਨੋ । ੨੨ ।
ehi charitar nirpati ko payo. sabh ranin chit te bisrayo.
apni agya ke bas keeno. janak das mol ko leeno. (22)

ਦੋਹਰਾ

ਤਾ ਦਿਨ ਤੇ ਤਾ ਸੋ ਘਨੀ ਪ੍ਰੀਤਿ ਬਚੀ ਸੁਖ ਪਾਇ ।
ਸਭ ਰਾਨਿਯਨ ਕੋ ਰਾਵ ਕੇ ਚਿਤ ਤੇ ਦਿਯੋ ਝੁਲਾਇ । ੨੩ । ੧ ।

Dohra

ta din te ta so ghani preet badi sukh payi.
sabh raniyan ko rav ke chit te diyo bulayi. (23) (1)

Couplet :

Hearing the words of the Raja the emissary reached there and finding out the details (secret) of the woman about to commit immolation, came back and related to the Master all the details. (17)

Chopaiee :

On hearing the words of the woman, the Raja was thrilled and was praising and saluting that woman. (He said), " I had not developed any love for this woman but she was prepared to give up her life for my sake." (18)

"In fact, I curse myself for not realizing this fact so far and had not got married to her so far. All those women with whom I had developed love, none of them came to my help." (19)

So now I shall marry her immediately and shall continue loving her so long my body is alive. Now I make her free from any further test also. She had already burnt herself for my sake, so it is no use burning her bodily any more. (20)

The fire pyre, which that woman had prepared (for immolation) was used for circum-ambulation (around it) considering it as the fire of separation and thus the Lord had converted that poor woman into a queen. (21)

Thus with this deceitful action, that woman had attained (the love of) the Raja. The Raja had then forsaken all other queens from his mind. She had thus diverted the Raja under her control (spell) as if she had bought a slave. (22)

Couplet :

From that day onwards the Raja's love for that woman increased immensely and she attained the bliss of life and the Raja was made to forget all other queens from his mind. (23)(1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਦਸ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੧੦ । ੨੧੦੬ । ਅਫਜ਼ੁ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai .
ik so das.charitar samapatam. Sat Subham sat. (110) (2103) aphjun.

ਚੌਪਈ

ਦੁਰਜਨ ਸਿੰਘ ਰਾਵ ਇਕ ਭਾਰੀ । ਦਿਸਾ ਚਾਰਿ ਜਿਹ ਕਰਤ ਜੁਹਾਰੀ ।
ਤਾ ਕੋ ਰੂਪ ਹੇਰਿ ਬਲਿ ਜਾਵਹਿ । ਪ੍ਰਜਾ ਅਧਿਕ ਮਨ ਮੈ ਸੁਖ ਪਾਵਹਿ । ੧ ।

Chopaiee

durjan singh rav ik bhari bhari. disa chari jeh karat juhari.
ta ko roop heri bali javhi. praja adhik man mai sukh pavhi. (1)

ਦੋਹਰਾ

ਤਾਹਿ ਦੇਸ ਆਵਤ ਜੁ ਜਨ ਤਾ ਕੋ ਰੂਪ ਨਿਹਾਰਿ ।
ਹੈ ਚੇਰੇ ਤਿਹ ਪੁਰ ਬਸੈ ਸਭ ਧਨ ਧਾਮ ਬਿਸਾਰਿ । ੨ ।

Dohra

tahi des avat jo jan ta ko roop nihar.
haiv chere teh par basai sab dhan dham bisar. (2)

ਚੌਪਈ

ਜਬ ਵਹੁ ਨਿਪਤਿ ਅਖੇਟਕ ਆਵੈ । ਸਾਨਨ ਤੇ ਬਹੁਤ ਮ੍ਰਿਗਨ ਗਹਾਵੈ ।
ਬਾਜਨ ਸਾਥ ਅਬਿਯਨ ਲੇਹੀ । ਅਮਿਤ ਦਰਬੁ ਹੁਸਨਾਕਨ ਦੇਹੀ । ੩ ।

Chopaiee

jab veh nirpat akhetak avaye. swanan te bahut mrigan gahavai.
bajan sath abiyan lehi. amit darab husnakan dehi.(3)

ਨਿਤਿਪ੍ਰਤਿ ਅਧਿਕ ਮ੍ਰਿਗਨ ਕੋ ਮਾਰੈ । ਸਦਾ ਸੁ ਬਨ ਕੇ ਬੀਚ ਬਿਹਾਰੈ ।
ਦੁਹੁ ਹਾਥ ਸੌ ਤੀਰ ਚਲਾਵੈ । ਤਾ ਤੇ ਕਹਾ ਜਾਨ ਪਸੁ ਪਾਵੈ । ੪ ।

nitprati adhik mrigan ko maro. sada su ban ke beech biharai.
duhu hath so teer chalave. ta te kaha jan pasu pave. (4)

ਏਕ ਦਿਵਸ ਨਿਪ ਅਖਿਟ ਸਿਧਾਯੋ । ਕਾਰੋ ਹਰਿਨ ਹੇਰਿ ਲਲਚਾਯੋ ।
ਸੀ'ਗਨ ਤੇ ਜੀਯਤ ਗਹਿ ਲੈਹੋ । ਯਾ ਕੋ ਘਾਇ ਨ ਲਾਗਨ ਦੇਹੋ । ੫ ।

ek divas nrip akhit sidhaya. karo rahin heri lalchayo.
singan te jiyat geh leho. ya ko ghayi na lagan deho. (5)

ਹੇਰਿ ਹਰਿਨ ਕਹ ਤੁਰੈ ਧਵਾਯੋ । ਪਾਛੋ ਚਲਿਯੋ ਤਵਨ ਕੋ ਆਯੋ ।
ਜਬ ਪਰਦੇਸ ਗਯੋ ਚਲਿ ਸੋਈ । ਚਾਕਰ ਤਹਾ ਨ ਪਹੁੰਚਯੋ ਕੋਈ । ੬ ।

heri harin keh ture dhavayo. pachho chaliyo tawan ke ayo.
jab pardes geyo chal soyi. chakar taha na pahunchiyo koyi (6)

Here the one hundred and tenth episode of King's & Minister's dialogue regarding woman characterization from Charitar Pakhyani is completed. All is well.

(110-2106)(Contd)

Chopaiee :

There was a great king by the name of Durjan Singh, who was being saluted (worshipped) by all people from the four corners (of world). All were allured by his charming personality and the subjects were very happy and satisfied. (1)

Couplet:

Whsoever would visit that county would get enamoured by his charming personality, thus forgetting his own whereabouts and would settle (in that town) there only like a slave of the Raja. (2)

Chopaiee :

When the Raja would go out for hunting then he would get many deer caught through his dogs, along with hawks and water hens and would dish out lot of money to beauties. (3)

He would kill many deer everyday and would always roam around the jungles only. He would shoot the arrows with both the hands and no animal could escape from death (at his hands). - (4)

One day the Raja had gone for hunting spree and seeing a black deer got allured to it. He wanted to catch the deer alive from the horns without causing any harm (wound) to him. (5)

On sighting the deer, he raced his horse and came following him. When the deer reached the foreign land, then no other attendant could reach there. (6)

ਰਾਜ ਪ੍ਰਭਾ ਇਕ ਰਾਜ ਦੁਲਾਰੀ । ਰਾਜਾ ਕੋ ਪ੍ਰਾਨਨ ਤੇ ਪਯਾਰੀ ।
ਧੌਲਰ ਉਚ ਤਵਨ ਕੈ ਰਾਜੈ । ਮਨੋ ਚੰਦਮਾ ਕੋਲ ਬਿਰਾਜੈ । ੭ ।

raj prabha ik raj dulari. raja ko pranana te payari.
dholar uch tawan ke raje. mano chandarma kol biraje. (7)

ਤਪਤੀ ਨਦੀ ਤੀਰ ਤਿਹ ਬਹੈ । ਸੂਰਜ ਸੁਤਾ ਤਾਹਿ ਜਗ ਕਹੈ ।
ਪੰਛੀ ਤਹਾ ਚੁਗਤ ਅਤਿ ਸੋਹੈ । ਹੇਰਨਿਹਾਰਨ ਕੋ ਮਨੁ ਮੋਹੈ । ੮ ।

tapti nadi teer teh bahe. suraj suta tahi jug kahai.
panchi taha chugat ati mohe. herniharan ko man mohai. (8)

ਸੁੰਦਰ ਤਾਹਿ ਝਰੋਖੇ ਜਹਾ । ਕਾਢਯੋ ਆਨਿ ਰਾਇ ਮ੍ਰਿਗ ਤਹਾ ।
ਤੁਰੈ ਧਵਾਇ ਸ੍ਰਮਿਤ ਤਿਹ ਕਨਿ । ਸ੍ਰਿਗਨ ਤੇ ਸ੍ਰਿੰਗੀ ਗਹਿ ਲੀਨੋ । ੯ ।

sunder tahi jharokhe jaha. kadyo aan rai mrig taha.
ture dhavayi sarmit teh keeno. srigan te sirangi gahi leeno. (9)

ਯਹ ਕੋਤਕ ਨ੍ਰਿਪ ਸੁਤਾ ਨਿਹਾਰਿਯੋ ਯਹੈ ਆਪਨੇ ਹਿਦੈ ਬਿਚਾਰਿਯੋ ।
ਮੈ ਅਬ ਹੀ ਇਹ ਨ੍ਰਿਪ ਕੈ ਬਰੋ । ਨਾਤਰ ਮਾਰ ਕਟਾਈ ਮਰੋ । ੧੦ ।

yeh kotak nrip suta nihariyo yehe apne hirdai bichariyo.
mai ab hi eh nrip ke baro. natar mar katayi maro. (10)

ਐਸੀਪ੍ਰੀਤਿ ਰਾਇ ਸੋ ਜੋਰੀ । ਕਾਹੁ ਪਾਸ ਜਾਤ ਨਹੀ ਤੋਰੀ ।
ਨੈਨ ਸੈਨ ਦੈ ਤਾਹਿ ਬਲਾਯੋ । ਮੈਨ ਭੈਗ ਤਹਿ ਸਾਥ ਕਮਾਯੋ । ੧੧ ।

aisipreet rayi so jori. kahu pas jat nahi tori.
nain sain de tahi balayo. main bhog tahi sath kamayo. (11)

ਐਸੀ ਡਬਤ ਦੁਹੰਨ ਕੀ ਜੋਰੀ । ਜਨੁਕ ਕ੍ਰਿਸਨ ਬ੍ਰਿਖਭਾਨ ਕਿਸੋਰੀ ।
ਦੁਹੰ ਹਾਥ ਤਿਹ ਕੁਚਨ ਮਰੋਰੈ । ਜਨੁ ਖੋਯੋ ਨਿਪਨੀ ਧਨੁ ਟੋਰੈ । ੧੨ ।

aisi dabat duhun ki jori. janak krisan brikhban kisoro.
duhun hath teh kachan marore. jan khoyo nipani dhan torai. (12)

ਬਾਰ ਬਾਰ ਤਿਹ ਗਰੇ ਲਗਾਵੈ । ਜਨੁ ਕੰਦੁਪ ਕੋ ਦੁਪੁ ਮਿਟਾਵੈ ।
ਭੋਗਤ ਤਾਹਿ ਜੰਘ ਲੈ ਕਾਧੇ । ਜਨੁ ਦੈ ਮੈਨ ਤਰਕਸਨ ਬਧੇ । ੧੩ ।

bar bar teh gare lagave. jan kandarp ko darup mitave.
bhogat tahi jung le kade. jan daiv main tarksan bande. (13)

ਭਾਤਿ ਭਾਤਿ ਸੋ ਚੁਬਨ ਕੀਨੇ । ਭਾਤਿ ਭਾਤਿ ਆਸਨ ਤ੍ਰਿਯ ਦੀਨੇ ।
ਗਹਿ ਗਹਿ ਤਾ ਸੋ ਗਰੇ ਲਗਾਈ । ਮਾਨਹੁ ਰੰਕ ਨਵੈ ਨਿਧਿ ਪਾਈ । ੧੪ ।

bhati bhati so chumban keeno. bhati bhati asan triye deeno.
geh geh ta so gare lagayi. manhu runk navo nidhi payi. (14)

There was a princess by the name of Raj Prabha, who was very dear to the Raja. He had a grand palace, which was as high as the moon. (7)

There was a river Tapti flowing near by, which was called by the world (people) the daughter of sun. There the birds were picking food (with beak) and looking glorious, which would allure the hearts of onlookers. (8)

The Raja managed to push the deer into the place with a latticed window inside the palace. By racing the horse the Raja made the deer tired and caught hold of the deer with its horns. (9)

This scene was watched by the princess and thought to herself (in her mind). "I shall marry this Raja right now or else I shall kill myself with a dagger (10)

She developed such a love for the Raja which could not be separated by anyone. She called the Raja with the signs of her eyes and enjoyed sensuous pleasure with him. (11)

They formed a perfect couple like that of Radha and Krishna. He was twisting her hands some how, as if a penniless person was searching for money. (12)

The Raja was embracing her time and again as if the pride of Kamdev (god of love) was being destroyed (removed). By keeping her legs on his shoulders he was having sexual relationship with her as if Kamdev had tied two quivers. (13)

They had many types of cohabitation and the woman enjoyed his companionship in many ways. By holding her he embraced her many times as if a poor person had gained all the nine treasures of the world. (14)

ਸਵੈਯਾ

ਮੀਤ ਅਲਿੰਗਨ ਆਸਨ ਚੰਬਨ ਕੀਨੇ ਅਨੇਕ ਤੇ ਕੌਨ ਗਨੈ ।
ਮੁਸਕਾਤ ਲਜਾਤ ਕਛੂ ਲਲਤਾਸੁ ਬਿਲਾਸ ਲਸੈ ਪਿਯ ਸਾਥ ਤਨੈ ।
ਝਮਕੈ ਜਰ ਜੋਬ ਜਗਾਇਨ ਕੀ ਦਮਕੈ ਮਨੋ ਦਾਮਨਿ ਬੀਚ ਘਨੈ ।
ਲਖਿ ਨੈਕੁ ਪ੍ਰਭਾ ਸਜਨੀ ਸਭ ਹੀ ਇਹ ਭਾਤਿ ਰਹੀਅਤਿ ਰੀਸਿ ਮਨੈ । ੧੫ ।

Swaiyya

meet alingan asan chamban kine anek te kaun gane.
muskat lajat kachu laltas bilas lame piye sath tane.
jhamke jar job jagiyan ki damke mano damin beech ghane.
lakh naik prabha sajni sabh hi eh bhati rahiyat rees manai. (15)

ਕੰਚਨ ਸੇ ਤਨ ਹੈ ਰਮਨੀਯ ਦਿਰੀਚਲ ਚੰਚਲ ਹੈ ਅਨਿਯਾਰੇ ।
ਖੰਜਨ ਸੋ ਮਨ ਰੰਜਨ ਰਾਜਤ ਕੰਜਨ ਸੇ ਅਤਿ ਹੀ ਕਜਰਾਰੇ ।
ਰੀਝਤ ਦੇਵ ਅਦੇਵ ਲਖੇ ਛਬਿ ਮੈਨ ਮਨੋ ਦੋਊ ਸਚਨ ਢਾਰੇ ।
ਜੋਬਨ ਜੋਬ ਜਗੇ ਅਤਿ ਹੀ ਸੁਭ ਬਾਲ ਦਿਗ ਲਾਲ ਤਿਹਾਰੇ । ੧੬ ।
kanchan se tan hai ramniye driganchal chanchal hai aniyare.
khanjan so man ranjan rajat kanjan se ati hi kajrare.
reejhat dev adev lakhe chabi main mano doyu sanchan dare.
joban jeb jage ati hi subh bal drig lal tihare. (16)

ਦੋਹਰਾ

ਪ੍ਰੀਤ ਦੁਹਾਨ ਕੀ ਅਤਿ ਬਦੀ ਤ੍ਰੀਯ ਪਿਯਾ ਕੇ ਮਾਹਿ ।
ਪਟ ਛੂਟਯੋ ਨਿਰਪਟ ਭਏ ਰਹਿਯੋ ਕਪਟ ਕਛੂ ਨਾਹਿ । ੧੭ ।

Dohra

preet duhan ki ati badi triye piya ke mahi.a
pat chutyo nirpat bhaye rahiyo kapat kachu nahi. (17)

ਭਾਤਿ ਭਾਤਿ ਆਸਨ ਕਰੈ ਤਰੁਨ ਤਰੁਨਿ ਲਪਟਾਇ ।
ਮੋਦ ਦੁਹਨ ਕੋ ਅਤਿ ਬਦਯੋ ਗਨਨਾ ਗਨੀ ਨ ਜਾਇ । ੧੮ ।
bhati bhati asan kare tarun taruni laptayi.
mod duhan ko ati badyo ganana gani na jayi. (18)

ਚੌਪਈ

ਚਿਮਟਿ ਚਿਮਟਿ ਨ੍ਰਿਪ ਕੇਲ ਕਮਾਵੈ । ਲਪਟਿ ਲਪਟਿ ਤਰੁਨੀ ਸੁਖ ਪਾਵੈ ।
ਬਹਿਸਿ ਬਹਿਸਿ ਅਲਿੰਗਨ ਕਰਹੀ । ਭਾਤਿ ਭਾਤਿ ਸੋ ਬਚਨ ਉਚਰੀ । ੧੯ ।

Chopaiee

chimit chimit nrip kel kamave. lapat lapat taruni sukh pave.
bhis bahis alingan karhi. bhati bhati so bachan uchari. (19)

Swaiyya :

She had enjoyed the paramour's love in many ways along with his cohabitation and kisses which cannot be recounted. That woman was laughing and smiling and was completely attached to his body. The robes of the woman, gold plated and studded with jewels were shining like the lightning in the clouds. Seeing her charming radiance all the friends (attendants) were trying to copy it. (15)

Her body was (shining) beautiful like the gold and the eye-lashes of her smart eyes were very sharp. They were pleasing like wagtail (very attractive eyes) to the mind. Both the gods and demons were delighted on perceiving them. It appeared as if Kamdev (god of love) had moulded them in one mould only "O woman ! Your glamorous eyes are glorifying your youthfuf^exuberance like the rubies." (16)

Couplet

Both the woman and man developed great love for each other. They had given up their robes and both were without any clothes. There was no hypocrisy between them (both were in great attachment). (17)

They were having various types of sexual relationships and both the lover and beloved were embracing each other. Both were enjoying the bliss of life which cannot be recounted (estimated). (18)

Chopaicee :

By embracing her, the Raja was having sexual companionship with her and by clinging to him the woman was enjoying the pleasure. She was enjoying his company while laughing heartily, she was talking in many ways. (19)

ਦੋਹਰਾ

ਭਾਤਿ ਭਾਤਿ ਆਸਨ ਕਰੈ ਭਾਤਿ ਭਾਤਿ ਸੁਖ ਪਾਇ ।
ਲਪਟਿ ਲਪਟਿ ਸੁੰਦਰ ਰਸੈ ਚਿਮਟਿ ਚਿਮਟਿ ਤਿਯ ਜਾਇ । ੨੦ ।

Dohra

bhati bhati asan kare bhati bhati sukh payi.
lapat lapat sunder rase chimit chimit triye jayi. (20)

ਚੌਪਈ

ਭਾਤਿ ਭਾਤਿ ਕੇ ਅਮਲ ਮੰਗਾਏ । ਬਿਬਿਧ ਬਿਧਨ ਪਕਵਾਨ ਪਕਾਏ ।
ਦਾਰੂ ਪੋਸਤ ਔਰ ਧਤੂਰੇ । ਪਾਨ ਡਰਾਇ ਕਸੰਭੜੇ ਰੂਰੇ । ੨੧ ।

Chopaiee

bhati bhati ke amal mangaye. bibidh bidhan pakwan pakaye.
daru posat aur dhature. pan drayi kasumbhre ruo. (21)

ਦੋਹਰਾ

ਅਮਿਤ ਆਫੂਆ ਕੀ ਬਰੀ ਖਾਇ ਚੜਾਈ ਭੰਗ ।
ਚਤੁਰ ਪਹਰ ਭੋਰਿਯੋ ਤਿਯਹਿ ਤਉ ਨ ਸੁਚਿਯੋ ਅਨੰਗ । ੨੨ ।

Dohra

amit aphuya ki bari khayi charayi bhang.
chatur pehar bheriyo triyeh tayu na suchiyo anang. (22)

ਤਰੁਨ ਤਰੁਨ ਤਰੁਨੀ ਤਰੁਨਿ ਤਰਨ ਚੰਦ ਕੀ ਜੋਨ ।

ਕੇਲ ਕਰੈ ਬਿਹਸੈ ਦੋਊ ਹਾਰਿ ਤਹੇ ਸੋ ਕੋਨ । ੨੩ ।

tarun tarun taruni tarun taran chander ki jen.

kel kare behse doyu hari tahe so kaun. (23)

ਚਤੁਰ ਪੁਰਖ ਚਤੁਰਾ ਚਤੁਰ ਤਰੁਨ ਤਰੁਨਿ ਕੋ ਪਾਇ ।

ਬਿਹਸ ਬਿਹਸ ਲਾਵੈ ਗਰੇ ਛਿਨਕਿ ਨ ਛੋਰਿਯੋ ਜਾਇ । ੨੪ ।

chatur purakh chatura chatur tarun taruni ko payi.

nehas behas lave gare chinik na choriyo jayi. (24)

ਚੌਪਈ

ਜੋ ਚਤੁਰਾ ਚਤੁਰਾ ਕੋ ਪਾਵੈ । ਕਬਹੂੰ ਨ ਛਿਨ ਚਿਤ ਤੇ ਬਿਸਰਾਵੈ ।
ਜੜ ਕੁਰੂਪ ਕੀ ਚਿਤਹਿ ਨ ਧਰੈ । ਮਨ ਕ੍ਰਮ ਬਚ ਤਾਹੀ ਤੋ ਬਰੈ । ੨੫ ।

Chopaiee

jo chatur chatur ko pave. kabhun na chin chit te bisrave.
jarh kuroop ki chithi na dhare. man karam bach tahi to bare. (25)

Couplet :

Both were enjoying different types of love affairs and deriving pleasure. The charming man was in adoration of her while clinging to her and the woman was feeling delighted by embracing him. (20)

Chopaiee :

They called for many types of intoxicating drugs and got various types of food cooked. They got wine, poppy husk and thorn-apple and prepared betel-nuts with (the flowers of) nice sunflower. (21)

Couplet :

By taking opium (a big pill) and hemp, he was having love affair with the woman but the semen was not exhausted. (22)

The man was young and the woman was also youthful while the moonlight was equally young (bright). They were laughing while busy in their sexual relationship and who would feel exhausted and put a stop to it. (23)

The man was clever and the woman equally clever, the young man having got a young woman, embraces her smilingly and would not let her go for a moment even. (24)

Chopaiee :

If a clever person gets a clever woman he would not forget her for a moment even, but does not like a foolish or ugly woman at heart. He weds her by body, mind and action. (25)

ਦੋਹਰਾ

ਚੰਦਨ ਕੀ ਚੌਕੀ ਭਲੀ ਕਾਸਟ ਦੁਮ ਕਿਹ ਕਾਜ ।
ਚਤੁਰਾ ਕੋ ਨੀਕੋ ਚਿਤਯੋ ਕਹਾ ਮੂੜ ਕੋ ਰਾਜ । ੨੬ ।

Dohra

chandan ki choki bhali kasat drum keh kaj.
chatura ko neeko chityo kaha murh ko raj. (26)

ਸੋਰਠਾ

ਤਰੁਨਿ ਪਤਰਿਯਾ ਨੀਕ ਚਪਲ ਚੀਤਿ ਭੀਤਰ ਚੁਭਿਯੋ ।
ਅਧਿਕ ਪਿਯਰਵਾ ਮੀਤ ਕਬਹੂੰ ਨ ਬਿਸਰਤ ਹਿੰਦੈ ਤੇ । ੨੭ ।

Sortha

tarun patriya neek chapal chiti bhetar chubhiyo.
adhik piyrava meet kabhun na bisrat hirdai te. (27)

ਸਵੈਯਾ

ਰੀਝ ਰਹੀ ਅਬਲਾ ਅਤਿ ਹੀ ਪਿਯ ਰੂਪ ਅਨੂਪ ਲਖੇ ਮਨ ਮਾਹੀ ।
ਸੋਚ ਬਿਚਾਰ ਤਜਯੋ ਸਭ ਸੁੰਦਰਿ ਨੈਨ ਸੋ ਨੈਨ ਮਿਲੋ ਮੁਸਕਾਹੀ ।
ਲਾਲ ਕੇ ਲਾਲਚੀ ਲੋਚਨ ਲੋਲ ਅਮੋਲਨ ਕੀ ਨਿਰਖੇ ਪਰਛਾਹੀ ।
ਮਤ ਭਈ ਮਨ ਮਾਨੋ ਪਿਯੋ ਮਦ ਮੋਹਿ ਰਹੀ ਮੁਖ ਭਾਖਤ ਨਾਹੀ । ੨੮ ।

Swaiyya

reejh rahi abla ati hi piye roop anoop lakhe man mahi.
soch bichar tajyo sabh sundri nain so nain milo muskahi.
lal ke lalchi lochan lol amolan ki nirkhe parchari.
mat bhayi man mano piyo mad mohi rahi mukh bhakhat nahi. (28)

ਸੋਭਤ ਸੁਧ ਸੁਧਾਰੇ ਸੇ ਸੁੰਦਰ ਜੋਬਨ ਜੋਤਿ ਜਗੇ ਜਰਬੀਲੇ ।
ਖੰਜਨ ਸੇ ਮਨੋਰੰਜਨ ਰਾਜਤ ਭਾਰੀ ਪ੍ਰਤਾਪ ਭਰੇ ਗਰਬੀਲੇ ।
ਬਾਨਨ ਸੇ ਮਿਗ ਬਾਰਨ ਸੇ ਤਰਵਾਰਨ ਸੇ ਚਮਕੇ ਚਟਕੀਲੇ ।
ਰੀਝ ਰਹੀ ਸਾਖਿ ਹੋਹੂੰ ਲਖੇ ਛਬਿ ਲਾਲ ਕੇ ਨੈਨ ਬਿਸਾਲ ਰਸੀਲੇ । ੨੯ ।

sobhat sudh sudhare se sunder joban joti jage jarbile.
khanjan se manoranjan rajat bhari partap bhare garbile.
banan se mrig baran se tarwaran se chamke chatkile.
reejh rahi sakhi hehun lakhe chabi lal ke nain bisal rasile. (29)

Couplet :

The small stool of sandal wood is preferred to a tree of ordinary wood. So it is better to watch or recall a clever woman than the kingdom of a foolish one. (26)

Sortha :

The woman was slim beautiful and clever so she appealed to her paramour and a very lovable person can never be forgotten from mind. (27)

Swaiyya

That woman on seeing her charming beloved was exceedingly happy and had given up all her musings or thoughtful considerations and was laughing when both the eyes would glance at each other. Her eyes were always waiting greedily to see the smart and invaluable shadow of his eyes. Having attained a lover of her own choice she was completely enticed and being enamoured could not utter a word. (28)

With warm youthfulness they were looking glamorous and a knavish light was lit between them. They were enjoying like the pied wagtail and were looking glorious with great pride and power. They were shining and looking gaudy like the arrows, the off-springs of deer and swords. O friend ! I am completely enamoured by the great and enchanting eyes of the beloved. (29)

ਭਾਤਿ ਭਲੀ ਬਿਨ ਸੰਗ ਅਲੀ ਜਬ ਤੇ ਮਨ ਭਾਵਨ ਭੋਟਿ ਗਈ ਹੈ ।
 ਤਾ ਦਿਨ ਤੇ ਨ ਸੁਹਾਤ ਕਛੁ ਸੁ ਮਨੋ ਬਿਨੁ ਦਾਮਨ ਮੋਲ ਲਈ ਹੈ ।
 ਭੋਹ ਕਮਾਨ ਕੋ ਤਾਨਿ ਭਲੇ ਦਿਗ ਸਾਇਕ ਕੋ ਜਨੁ ਘਾਇ ਘਈ ਜੈ ਹੈ ।
 ਮਾਰਿ ਸੁ ਮਾਰਿ ਕਰੀ ਸਜਨੀ ਸੁਨਿ ਲਾਲ ਕੋ ਨਾਮ ਗੁਲਾਮ ਭਈ ਹੈ । ੩੦ ।

bhati bhati bin sang ali jab te man bhawan bhet gayi hai.
 ta din te na suhat kachu su mano bin daman mol layi ho.
 bhog kaman ko tani bhale drig sayik ke jan ghhayi ghayi je ho.
 mari su mari kari sajni suni lal ko naam gulam bhayi ho. (30)

ਬਾਰਿਜ ਨੈਨ ਜਿਤੀ ਬਨਿਤਾ ਸੁ ਬਿਲੋਕ ਕੈ ਬਾਨ ਬਿਨਾ ਬਧ ਹੈ ਹੈ ।
 ਬੀਰੀ ਦਬਾਤ ਨ ਬੈਠਿ ਸਖੈ ਬਿਸੰਭਾਰ ਭਈ ਬਹੁਧਾ ਬਰਹੈ ਹੈ ।
 ਬਾਤ ਕਹੈ ਬਿਗਾਸੈ ਨ ਬਬਾ ਕੀ ਲੇਤ ਬਲਾਇ ਸਭੈ ਬਲਿ ਜੈ ਹੈ ।
 ਬਾਲਮ ਹੇਤ ਬਿਯੋਮ ਕੀ ਬਾਮ ਸੁ ਬਾਰ ਅਨੇਕ ਬਜਾਰ ਬਕੈ ਹੈ । ੩੧ ।

barij nain jiti banita su bilok ko ban bina badh haiv hai.
 beri dabat na bethi sakhe bisambhar bhayi bahuda barhe hai.
 bat kahe bigse na baba ki let balayi sabhe bali je hai.
 balam het biyom ki bam su bar anek bajar bake hai. (31)

ਚੌਪਈ

ਏਕ ਸਖੀ ਛਬਿ ਹੋਰਿ ਰਿਸਾਈ । ਤਾ ਕੇ ਕਹਿਯੋ ਪਿਤਾ ਪ੍ਰਤੀ ਜਾਈ ।
 ਬਚਨ ਸੁਨਤ ਨਿਪ ਅਧਿਕ ਰਿਸਾਯੋ । ਦੁਹਿਤਾ ਕੇ ਮੰਦਿਰ ਚਲਿ ਆਯੋ । ੩੨ ।

Chopaiee

aek sakhi chabi heri risayi. ta ke kahiyo pita prati jayi.
 bachan sunat nrip adhik risayo. duhita ke mandir chal ayo. (32)

ਰਾਜ ਸੁਤਾ ਐਸੇ ਸੁਨਿ ਪਾਯੋ । ਮੋ ਪਿਤੁ ਅਧਿਕ ਕੋਪ ਕਰਿ ਆਯੋ ।
 ਤਬ ਤਿਨ ਹਿਦੈ ਕਹਿਯੋ ਕਾ ਕਰੋ । ਉਰ ਮਹਿ ਮਾਰਿ ਕਟਾਰੀ ਮਰੋ । ੩੩ ।

raj suta aise suni payo. mo pitu adhik kop kar ayo.
 tab tin hirdai kahiyo ka karo. aur mahi mari katari maro. (33)

ਦੌਹਰਾ

ਬਿਮਨ ਚੰਚਲਾ ਚਿਤ ਲਖੀ ਮੀਤ ਕਹਿਯੋ ਮੁਸਕਾਇ ।
 ਤੈ ਚਿਤ ਕਯੋ ਬਯਾਕੁਲਿ ਭਈ ਮੁਹਿ ਕਹਿ ਭੇਦ ਸੁਨਾਇ । ੩੪ ।

Dohra

bisan-chanchla chit lakhi meet kahiyo muskayi.
 te chit keyo bayakul bhayi muhi kahi bhed sunayi. (34)

"O dear friend ! Since the time, I have met my beloved fully without any hesitation, I do not relish anything else, as if he had taken me completely under his spell. (I have sold myself to him) In fact I have been wounded with the arrows of his stretched bows of eye brows. O dear friend ! Listen. Kamdev (the god of love) had attacked me in a manner that I have been reduced to a slave of my beloved's name only." (30)

Many women with lotus like beautiful eyes were allured by seeing him only (being hit with the arrows of the eyes) without chewing betel-nuts, could not sit at ease but were talking incoherently being half mad (in love). They were neither talking nor laughing. I could swear by the Baba that they were fully enamoured and were all sacrifice to him. Even the fairies of heavens were fully enticed by the beloved. (31)

Chopaiee :

One woman (friend) got enraged on seeing the beauty. She went to her father and told him everything about it. The Raja was furious with rage on hearing these details and came towards the daughter's palace. (32)

When the princess learnt about her father's visit, being enraged, then she thought to herself what she could do except killing herself by piercing a dagger (in her body). (33)

Couplet :

When the paramour saw the woman in this predicament, then he laughed and said, "Why are you so much worried. Tell me the secret ! (of your worry). (34)

ਚੌਪਈ

ਰਾਜ ਸੁਤਾ ਕਹਿ ਤਾਹਿ ਸੁਨਾਯੋ । ਯਾ ਤੇ ਮੋਰ ਹਿਦੈ ਡਰ ਪਾਯੋ ।
ਰਾਜਾ ਸੋ ਕਿਨਹੂੰ ਕਹਿ ਦੀਨੈ । ਤਾ ਤੇ ਰਾਵ ਕੋਪ ਅਤਿ ਕੀਨੈ । ੩੫ ।

raj suta keh tahi sunayo. ya te mo'r hirdai dar payo.
raja so kinhu kahi dino. ta te rav kop ati keeno. (35)

ਤਾ ਤੇ ਰਾਵ ਕੋਧ ਉਪਜਾਯੋ । ਦੁਹੰਅਨ ਕੇ ਮਾਰਨਿ ਹਿਤ ਆਯੋ ।
ਅਪਨੇ ਸੰਗ ਮੋਹਿ ਕਰਿ ਲੀਜੈ । ਬਹੁਰਿ ਉਪਾਇ ਭਜਨ ਕੋ ਕੀਜੈ । ੩੬ ।

ta te rav karodh upjayo. duhuan ke marin hit ayo.
apne sang mohi kar lejiye. bahur upaye bhajan ko keejai. (36)

ਬਚਨ ਸੁਨਤ ਰਾਜਾ ਹਸਿ ਪਰਿਯੋ । ਤਾ ਕੋ ਸੋਕ ਨਿਵਾਰਨ ਕਰਿਯੋ ।
ਹਮਰੋ ਕਛੁ ਸੋਕ ਨਹਿ ਕਰਿਯੈ । ਤੁਮਰੀ ਜਾਨਿ ਜਾਨ ਤੇ ਡਰਿਯੈ । ੩੭ ।

bachan sunat raja has pariyo. ta ko sok nivarin kariyo.
hamro kachu sok nahi kariyo. tumri jaani jaan te dariyo. (37)

ਦੋਹਰਾ

ਪ੍ਰਿਗ ਅਬਲਾ ਤੇ ਜਗਤ ਮੈ ਪਿਯ ਬਧ ਨੈਨ ਨਿਹਾਰਿ ।
ਪਲਕ ਏਕ ਜੀਯਤ ਰਹੈ ਮਰਹਿ ਨ ਜਮਧਰ ਮਾਰਿ । ੩੮ ।

Dohra

prig abla te jagat mai piye badh nain nihari.
palak ek jiyat rahe marhi na jamdhar mari. (38)

ਸਵੈਯਾ

ਕੰਠਸਿਰੀ ਮਨਿ ਕੰਕਨ ਕੁੰਡਰ ਭੂਖਨ ਛੋਰਿ ਭਭੂਤ ਧਰੋਗੀ ।
ਹਾਰ ਬਿਸਾਰਿ ਹਜਾਰਨ ਸੁੰਦਰ ਪਾਵਕ ਬੀਚ ਪ੍ਰਵੇਸ ਕਰੋਗੀ ।
ਜੂਝਿ ਮਰੋ ਕਿ ਗਰੋ ਹਿਮ ਮਾਝ ਟਰੋ ਨ ਤਉ ਹਠਿ ਤੋਹੀ ਬਰੋਗੀ ।
ਰਾਜ ਸਮਾਜ ਨ ਕਾਜ ਕਿਸੁ ਸਖਿ ਪੀਯ ਮਰਿਯੋ ਲਖਿ ਹੋਹੁ ਮਰੋਗੀ । ੩੯ ।

Swaiyya

kanthsir man kankan kambhur bhukhan chori babhut dharogi.
har bisar hajaran sunder pawak beech parves karegi.
jujh maro ki garo his majh taro na tayu hath tohi barogi.
raj samaj na kaj kisu sakhi piye mariyo lakh rehu marogi. (39)

ਚੌਪਈ

ਬਿਹਸਿ ਕੁਅਰ ਯੋ ਬਚਨ ਉਚਾਰੋ । ਸੋਕ ਕਰੋ ਨਹਿ ਬਾਲ ਹਮਾਰੋ ।
ਹੋ ਅਬ ਏਕ ਉਪਾਯਹਿ ਕਰਿਹੋ । ਜਾ ਤੇ ਤੁਮਰੇ ਸੋਕ ਨਿਵਰਿਹੋ । ੪੦ ।

Chopaiee

bihas kuyar yo bachan ucharo. sok karo nahi bal hamaro.
ho ab ek upayehi karihe. ja te tumre sok nivriho. (40)

Chopaiee :

The princess then told him (paramour) that someone had told everything to the Raja. So the Raja was furious with rage as such I am terribly worried at heart. (35)

So the Raja was enraged badly and was coming to kill us both. So make some plans of eloping with me to some other place. (36)

Listening to the woman's words, the Raja (paramour) laughed and alleviated her suffering. Then the woman said, "You need not worry about me. I am only worried about your life (safety)" ! (37)

Couplet

"Cursed be the woman, who sees before her very eyes the (killing) of her beloved, even if she remains alive for a moment and does not kill herself with a piercing dagger." (38)

Swaiyya :

"I will give up all my ornaments including necklace studded with jewels, gems and bangles and rub my body with ash and forsaking many thousand necklaces ? I shall immolate myself. (I shall enter the fire pyre). Either I will die fighting in a battle or shall perish in snow, but will never get dissuaded from my path and shall marry you only, O friend ! This glamour of kingdom is of no use to me. On seeing the beloved being killed I will give up my life also." (39)

Chopaiee :

Then the prince laughed and said, " O Woman ! You need not worry about me. I shall make some arrangement so that your suffering may end." (40)

ਹਮਰੋ ਕਛੁ ਸੋਕ ਨਹਿ ਕੀਜੈ । ਤੀਰ ਕਮਾਨ ਆਨਿ ਮੁਹਿ ਦੀਜੈ ।
ਮੁਹਕਮ ਕੈ ਦਰਵਾਜੇ ਦਯਾਵਹੁ । ਯਾ ਅੰਗਨ ਮਹਿ ਸੇਜ ਬਿਛਾਵਹੁ । ੪੧ ।
hamro kachu sok nahi keejai. teer kaman aan muhi deeje.
muhkam ke darvaje dayavhu. ya angan mahi sej bichavhu. (41)

ਵਹੈ ਕਾਮ ਅਬਲਾ ਤਿਨ ਕਿਯੋ । ਤੀਰ ਕਮਾਨਿ ਆਨਿ ਤਿਹ ਦਿਯੋ ।
ਭਲੀ ਭਾਤਿ ਸੋ ਸੇਜ ਬਿਛਾਈ । ਤਾ ਪਰ ਮੀਤ ਲਯੋ ਬੈਠਾਈ । ੪੨ ।
vahe kam abla tin kiyo. teer kamani aan teh diyo.
bhali bhati so sej bichayi. ta par meet leyo bethayi. (42)

ਦੋਹਰਾ
ਤਬ ਅਬਲਾ ਚਿੰਤਾ ਕਰੀ ਜਿਯ ਤੇ ਭਈ ਨਿਰਾਸ ।
ਜੀਯੋ ਤ ਪਿਯ ਕੇ ਸਹਿਤ ਹੀ ਮਰੋ ਤ ਪਤਿ ਕੇ ਪਾਸ । ੪੩ ।

Dohra
tab abla chinta kari jiye te bhaye niras.
jiyo ta piye ke sahit hi maro ta pati ke pas. (43)

ਚੌਪਈ
ਪਲਕਾ ਪਰ ਮੀਤਹਿ ਬੈਠਾਯੋ । ਭਾਤਿ ਭਾਤਿ ਸੋ ਕੇਲ ਕਮਾਯੋ ।
ਭਾਤਿ ਭਾਤਿ ਕੇ ਭੋਗਨ ਭਰਹੀ । ਜਿਯ ਅਪਨੇ ਕੋ ਤ੍ਰਾਸ ਨ ਕਰਹੀ । ੪੪ ।

Chopaiee
palka par meethi bethayo. bhati bhati so kel kamayo.
bhati bhati ke bhogan bharhi. jiye apne ko tras na karhi. (44)

ਤਬ ਲੋ ਚਕਵਾਕ ਦੋ ਆਏ । ਰਾਜ ਕੁਮਾਰ ਦ੍ਰਿਗਨ ਲਖਿ ਪਾਏ ।
ਏਕ ਧਨੁ ਤਾਨਿ ਬਾਨ ਸੋ ਮਾਰਿਯੋ । ਦੁਤਿਯਾ ਹਾਥ ਸਰ ਦੁਤਿਯ ਪ੍ਰਹਾਰਿਯੋ । ੪੫ ।
tab lo chakarvar do aye. raj kumar drigan lakh paye.
ek dhanu tani ban so mariyo. dutiya hath sar dutye parhariyo. (45)

Couplet
ਦੁਹੁੰ ਸਰਨ ਦੁਹੁੰਅਨ ਬਧ ਕੀਨੇ । ਦੁਹੁੰਅਨ ਭੁੰਨਿ ਛਿਨਿਕ ਮਹਿ ਲੀਨੋ ।
ਤਿੰਨ ਦੁਹੁੰਅਨ ਦੁਹੁੰਅਨ ਕੋ ਖਾਯੋ । ਸੰਕ ਛੋਰਿ ਪੁਨ ਕੇਲ ਕਮਾਯੋ । ੪੬ ।
duhun saran duhuan badh keenai. duhuan bhuni chinik mahi leeno.
tin duhuan duhuan ko khayoy. sank chori pun kel kamayo. (46)

ਦੋਹਰਾ
ਤਿਨ ਕੋ ਭਛਨ ਕਰਿ ਦੁਹਨ ਲੀਨੋ ਚਰਮ ਉਤਾਰਿ ।
ਪਹਿਰਿ ਦੁਹਨ ਸਿਰ ਪੈ ਲਯੋ ਪੈਠੇ ਨਦੀ ਮਏਰਿ । ੪੭ ।

Dohra
tin ko bhachan kar duhan leeno charam utari.
pehir duhun sir pai leyo paithe nadi mayar. (47)

"You have no worry on my account and bring my bow and arrows. Close the door (fully) stoutly and set up a bedstead in the courtyard." (41)

"The princess then did accordingly and was feeling (gloomy) very morose at heart. She was thinking that either she will live with the beloved or if he dies, I will face death along with my beloved." (42)

Chopaiee:

She made the friend seated on the cot and had sensuous pleasure with him in many ways and had sexual companionship with him to her satisfaction without having any fear in the mind. (43)

Chopaiee

In the meantime two partridges (Chakvis) came there which were sighted by the prince with his eyes. One he killed with the arrow by stretching the bow and shooting another arrow with the other hand he killed the second one. (44)

With two arrows he killed both of them. Then in no time both were roasted and both of them ate them (both) and without hesitation enjoyed further sensuous pleasure. (45)

Couplet:

After eating the partridges, they removed their skin and wearing it on their heads they delved into a river (and started swimming). (46)

They were seen by others as partridges and no one could make them out as human beings. They swam many thousand miles and then came to the bank of the river at one place. (47)

ਚੌਪਈ

ਚਕਵਾਰ ਸਭ ਕੋ ਤਿਨ ਜਾਨੈ । ਮਾਨੁਖ ਕੈ ਨ ਕੋਊ ਪਹਿਚਾਨੈ ।
ਪੈਰਤ ਬਹੁ ਕੋਸਨ ਲਗਿ ਗਏ । ਲਾਗਤ ਏਕ ਕਿਨਾਰਧ ਭਏ । ੪੮ ।

Chopaiee

chakarvar sabh ko tin jane. manukh ke na koyu pehchane.
perat bahu kosan lagi gaye. lagat ek kinaradh bhaye. (48)

ਦੋ ਹੈ ਦੋਊ ਅਰੁੜਿਤ ਭਏ । ਚਲਿ ਕਰਿ ਦੇਸ ਆਪਨੇ ਗਏ ।
ਤਾ ਕੋ ਲੈ ਪਟਰਾਨੀ ਕੀਨੋ । ਚਿਤ ਕੋ ਸੋਕ ਦੂਰਿ ਕਰਿ ਦੀਨੋ । ੪੯ ।

do hai doyu arrurit bhaye. chal kar des apne gaye.
ta ko le patrani keeno. chit ko sok duri kar deeno. (49)

ਦੋਹਰਾ

ਪਛਿਯਨ ਕੋ ਪੋਸਤ ਪਿਤੁ ਕੀ ਦ੍ਰਿਸਟਿ ਬਚਾਇ ।
ਪੰਖੀ ਹੀ ਸਭ ਕੋ ਲਖੈ ਮਾਨੁਖ ਲਖਯੋ ਨ ਜਾਇ । ੫੦ ।

Dohra

pachiyen ko posat pitu ki daristi bachayi.
pankhi hi sabh ko lakhe manukh lakhyo na jayi. (50)

ਦੇਸ ਆਨਿ ਅਪਨੇ ਬਸੇ ਤਿਯ ਕੇ ਸਦਨ ਬਨਾਇ ।
ਭਾਤਿ ਭਾਤਿ ਤਾ ਸੋ ਰਮੈ ਨਿਸੁ ਦਿਨ ਮੋਦ ਬਢਾਇ । ੫੧ । ੧ ।

des aan apne base tiye ke sadan banayi.
bhati bhati ta so rame nis din mod badayi. (51) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਗਿਆਰਹ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੧੧ । ੨੧੫੭ । ਅਫਜ਼ੀ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so giyarah charitar samapatam. Sat Subham sat. (111) (2157) aphjun.

ਦੋਹਰਾ

ਸੁਰ ਸੈਨ ਰਾਜਾ ਹੁਤੋ ਸਮਰਕੰਦ ਕੇ ਮਾਹਿ ।
ਤਾ ਕੋ ਤੁਲਿ ਨਰੇਸ ਕੋ ਔਰ ਜਗਤ ਮੈ ਨਾਹਿ । ੧ ।

Dohra

sur sain raja huto samarkand ke mahi.
ta ke tuli nares ko aur jagat mai nahi. (1)

ਚਿਤ੍ਰਕਲਾ ਰਾਨੀ ਹੁਤੀ ਬਡਭਾਗਨਿ ਤਿਹ ਠੌਰ ।
ਰੂਪ ਸੀਲ ਲਜਾ ਗੁਨਨ ਤਾ ਕੋ ਤੁਲਿ ਨ ਔਰ । ੨ ।

chitarkala rani huti behbagan teh thor.
roop seel laja gunan ta ke tuli na aur. (2)

Chopaiee

They rode on two horses there and reached their land (country). The Raja made her the queen consort and mitigated all her afflictions (sufferings of mind). (48)

Couplet :

By wearing the skin of the partridges and escaping the sight of the (girl's) father they escaped from there. They appeared as birds to all the people and were not thought of as human beings. (49)

They thus reached their own land and a new palace was erected for the queen. Then the Raja was enjoying sensuous pleasure with her with increased mirth and enjoyment in many ways. (50)

They came to their own hand and got settled there and a new place was got built for the queen. By their aid and might the Raja was enjoying persons' pleasure with her in many ways with greater affection. (51)

Here the one hundred and eleventh episode of King's and Minister's dialogue regarding woman characterization from Charitar Pakhyani is completed. (111-2157) (Contd)

Couplet :

There was a Raja named Sur Sain in Samarkand and there was no other Raja (king) in the worlds of his stature. (1)

He had a fortunate wife (queen) called Chitarkala at home and there was none else comparable to her in (qualities like) beauty, compassion and modesty. (2)

ਚੌਪਈ

ਤਾ ਕੀ ਨ੍ਰਿਪ ਆਗਯਾ ਮਹਿ ਰਹਈ । ਸੋਈ ਕਰੈ ਜੁ ਵਹ ਹਸ ਕਹਈ ।
ਆਗਯਾ ਦੇਸ ਸਕਲ ਤਿਹ ਮਾਨੈ । ਰਾਨੀ ਕੋ ਰਾਜਾ ਪਹਿਚਾਨੈ । ੩ ।

Chopaiee

ta ki nrip agya meh rahayi. soyi kare jo veh has kahayi.
agya des sakal teh manai. rani ko raja pehchane. (3)

ਦੋਹਰਾ

ਅਮਿਤ ਰੂਪ ਤਾ ਕੋ ਨਿਰਖਿ ਮਨ ਕ੍ਰਮ ਬਸਿ ਭਯੋ ਪੀਯ ।
ਨਿਸੁ ਦਿਨ ਗ੍ਰਿਹ ਤਾ ਕੇ ਰਹੈ ਔਰ ਨ ਹੋਰਤ ਤ੍ਰੀਯ । ੪ ।

Dohra

amit roop ta ko nirikh man karam bas bheyo piye.
nis din greh ta ke rahe aur na horat triye. (4)

ਚੌਪਈ

ਤਵਨ ਨ੍ਰਿਪਤਿ ਇਕ ਤ੍ਰਿਯਹਿ ਨਿਹਾਰਿਯੋ । ਭੋਗ ਕਰੋ ਤਿਹ ਸਾਥ ਬਿਚਾਰਿਯੋ ।
ਰੈਨਿ ਭਈ ਜਬ ਹੀ ਲਖਿ ਪਾਯੋ । ਪਠੈ ਦੂਤ ਗ੍ਰਿਹ ਤਾਹਿ ਬੁਲਾਯੋ । ੫ ।

Chopaiee

tawan nirpat ik triyehi nihariyo. bhog karo teh sath bichariyo.
rain bhayi jab hi lakhi payo. pathe doot greh tahi bulayo. (5)

ਤਾ ਸੋ ਬੋਲਿ ਅਧਿਕ ਰਤਿ ਮਾਨੀ । ਪਰ ਤ੍ਰਿਯ ਕਰਿ ਅਪਨੀ ਪਹਿਚਾਨੀ ।
ਤਾ ਕੋ ਚਹਤ ਸਦਨ ਮੈ ਲਯਾਵੈ । ਨਿਜੁ ਨਾਰੀ ਤੇ ਅਤਿ ਡਰ ਪਾਵੈ । ੬ ।

ta so boli adhik rat mani. par triye kar apni pehchani.
ta ko chehat sadan mai leyave. nij nari te ati dar pavaye. (6)

ਯਹੈ ਬਾਤ ਚਿਤ ਮੈ ਮਥਿ ਰਾਖੀ । ਕੇਲ ਸਮੈ ਤਾ ਸੋ ਯੋ ਭਾਖੀ ।
ਤਾ ਕੋ ਕਹਿਯੋ ਬਕਤੁ ਤੇ ਬਰਿਹੋ । ਰਾਜਹੁ ਤੇ ਰਾਨੀ ਲੈ ਕਰਿਹੋ । ੭ ।

yehe bat chit mai mathi rakhi. kel samai ta so yo bhakhhi.
ta ko kahiyo baktar te bariho. rankhu te rani lai kariho. (7)

ਜਬ ਯੋ ਬਚਨ ਤ੍ਰਿਯਹਿ ਸੁਨਿ ਪਾਯੋ । ਰਾਜ ਹੇਤ ਹਿਯਰੋ ਹੁਲਸਾਯੋ ।
ਅਬ ਹੋ ਹੈ ਤ੍ਰਿਯ ਰਹੀ ਤਿਹਾਰੇ । ਬਰਿਯੋ ਚਹੋ ਤਬ ਬਰੋ ਪਿਯਾਰੇ । ੮ ।

jab ye bachan triye sun payo. raj het hiyro hulsayo.
ab ho haiv triye rahi tihare. bariyo chaho tab baro piyare. (8)

ਏਕ ਬਾਤ ਮੈ ਤੁਮੈ ਬਖਾਨੋ । ਮੇਰੋ ਬਚਨ ਸਾਚ ਜੋ ਮਾਨੋ ।
ਜੋ ਜੀਯਤ ਲੋ ਨੇਹ ਨਿਬਾਹੋ । ਤੋ ਤੁਮ ਆਜੁ ਨ੍ਰਿਪਤਿ ਮੁਹਿ ਬਯਾਹੋ । ੯ ।

ek bat mai tume bakhano. mero bacha sach jo mano.
jo jiyat lo neh nibaho. to tum aaj nirpat muhi bayaho. (9)

Chopaiee :

The Raja was always under her spell (control). The Raja was acting according to her dictates which she would say smilingly. Her ordains were obeyed by the subjects fully and they were all treating her as the king (of the land). (3)

Couplet:

The Raja was fully under her spell by mind and action on seeing her beauty and would stay at home day and night and would not even look at another woman. (4)

Chopaiee :

One day the Raja sighted another woman and in his mind thought of having cohabitation with her. When he found it was nightfall then he called her in his palace through an emissary. (5)

After calling her he enjoyed sensuous pleasure with her and treated her, a stranger woman, as his own. He wanted to bring her into his palace but was too much afraid of the queen. (6)

He had decided in his mind and while enjoying sexual pleasure he told her about it. He told her verbally that he would get married to her and would make her a queen from a pauper. (7)

When the woman heard these words, she developed great love for the Raja at heart and said, "I would become your spouse, O dear ! Whenever you wish (want) you could marry me. (8)

"Whomsoever we develop love for a moment - we should never go back on it for the whole life. One should give support with pleasure (one should take hold of one's hand with pleasure) and one should continue supporting her till one's death." (9)

ਜਾ ਸੋ ਨੇਹੁ ਨੈਕਹੁ ਕੀਜੈ । ਤਾ ਕੋ ਪੀਠਿ ਜਿਯਤ ਨਹਿ ਦੀਜੈ ।
ਤਾ ਕੀ ਬਾਹ ਬਿਹਸਿ ਕਰਿ ਗਹਿਯੈ । ਪਾਨ ਜਾਤ ਲੋ ਪ੍ਰੀਤਿ ਨਿਬਹਿਯੈ । ੧੦ ।

ja so neh nekhu keejai. ta ko peeth jiyat nahi deejai.
ta ki bah behas kar gahiyo. pran jat lo preet nibhiye. (10)

ਯਹ ਰਾਨੀ ਜੋ ਧਾਸ ਤਿਹਾਰੈ । ਤਾ ਕੋ ਡਰ ਹੈ ਹਿਯੈ ਹਮਾਰੇ ।
ਤੁਮਹੂੰ ਅਤਿ ਤਾ ਕੇ ਬਸਿ ਪਯਾਰੇ । ਜੰਤ੍ਰ ਮੰਤ੍ਰ ਤੰਤ੍ਰਨ ਕੇ ਮਾਰੇ । ੧੧ ।

dhar rani jo dham tihare. ta ko dar hai hiye hamare.
tumhun at ta ke bas piyare. jantar mantr bantran ke mare. (11)

ਹੈ ਅਬ ਏਕ ਚਰਿਤ੍ਰ ਬਨਾਉ । ਜਾ ਤੇ ਤੁਮ ਸੇ ਨ੍ਰਿਪ ਕੋ ਪਾਉ ।
ਸਕਲ ਸਤੀ ਕੋ ਸਾਜ ਸਵਰਿਯੋ । ਅਰੁਨ ਬਸਤ੍ਰ ਅੰਗਨ ਮੈ ਕਰਿਹੈ । ੧੨ ।

ho ab ek charitar banayu. ja te tum se nrip ko payu.
sakal sati ko saj savriyo. aran bastar angan mai kariho. (12)

ਤੁਮ ਤਹ ਇਹ ਰਾਨੀ ਸੰਗ ਲੈ ਕੈ । ਐਯਹੁ ਆਪੁ ਚਿੰਡੋਲ ਚੜੈ ਕੈ ।
ਤੁਮਹੂੰ ਆਪੁ ਮੋਹਿ ਸਮਝੈਯਹੁ । ਰਾਨੀ ਕੋ ਮਮ ਤੀਰ ਪਠੈਯਹੁ । ੧੩ ।

tum teh eh rani sang lai ke. aeyho aap chindol charai ke.
tumhi aap mohi samajheyehu. rani ko mam teer patheyehu. (13)

ਕਹਬੇ ਹੁਤੀ ਸਕਲ ਤਿਨ ਭਾਖੀ । ਸੋ ਸਭ ਰਾਇ ਚਿਤ ਮੈ ਰਾਖੀ ।
ਨਿਸੁਪਤਿ ਛਪਿਯੋ ਦਿਨਿਸਿ ਚੜਿ ਆਯੋ । ਬਾਮ ਸਤੀ ਕੋ ਭੇਸ ਬਨਾਯੋ । ੧੪ ।

kehbe huti sakal tin bhakhi. so sabh rayi chit mao rakhi.
nispati chapiyo dinis charh ayo. bam sati ko bhes banayo. (14)

ਦਿਨ ਭੇ ਚਲੀ ਸਤੀ ਹਠ ਕੈ ਕੈ । ਉਚ ਨੀਚ ਸਭਹਿਨ ਸੰਗ ਲੈ ਕੈ ।
ਤ੍ਰਿਯ ਸਹਿਤ ਰਾਜ ਹੂੰ ਆਯੋ । ਆਨਿ ਸਤੀ ਕੋ ਸੀਸ ਝੁਕਾਯੋ । ੧੫ ।

din bhe chali sati hath ke ke. uch neech sabhhin sang lai ke.
triye sahit raj hoon ayo. aan sati ko sees jhukayo. (15)

ਨ੍ਰਿਪ ਤਿਹ ਕਹਿਯੋ ਸਤੀ ਨਹਿ ਹੂਜੈ । ਮੋ ਤੈ ਅਮਿਤ ਦਰਬੁ ਕਯੋ ਨ ਲੀਜੈ ।
ਹੈ ਰਾਨੀ ਤੁਮਹੂੰ ਸਮਝਾਵੈ । ਜਗਤ ਅਗਨ ਤੇ ਯਾਹਿ ਬਚਾਵੈ । ੧੬ ।

nrip teh kahiyo sati nahi hujai. mo te amit darbu keyo na leejai.
hai rani tumhu samjhavo. jagat agan te yahhi bachavo. (16)

ਦੋਹਰਾ

ਨ੍ਰਿਪ ਰਾਨੀ ਤਾ ਕੋ ਸਮਝਾਯੋ । ਬਿਹਸਿ ਸਤੀ ਯੋ ਬਚਨ ਸੁਨਾਯੋ ।
ਯਹ ਧਨ ਹੈ ਕਿਹ ਕਾਜ ਹਮਾਰੇ । ਸੁਨੇ ਰਾਵ ਪ੍ਰੀਤਿ ਕਹੈ ਤਿਹਾਰੇ । ੧੭ ।

anrip rani ta ko samjhayo. bihas sati yo bachan sunayo.
yeh dhan hai keh kaj hamare. sune rav preet kaho tihare. (17)

"I am too much afraid of this queen of yours in your house in my mind. You are too much under the spell of your queen due to her witchcraft and magic spell." (10)

"So I will take a deceitful action so that I could win over a Raja like you. "I will dress up like a Sati (with an immolation bid) and will cover my body with a red coloured robe." (11)

(O Raja !) "You come along with the queen in a planquin and come here. You try to make me understand and send the queen to me." (12)

She had said whatever she wanted and the Raja kept that thing in mind. The moon had disappeared and the sun shone forth. That woman had dressed up like a Sati.(13)

On the dawn of day, the Sati along with high and low started off with stubbornness. The Raja came along with the queen. He then bowed to the woman (Sati) on reaching there. (14)

The Raja then told her not to immolate herself (not to perform Sati act) "Why not take enough money from me instead ?" "O queen ! Please you also make her understand, thus saving her from immolation." (15)

Both the Raja and queen tried to make her dissuade.then the woman (Sati) laughed and said, "O Raja ! I am telling you, this wealth is of no use to me." (16)

Couplet

"O queen! Listen. I am telling you. O King! Listen. I am giving up my life for the sake of my beloved (spouse). What is the value of this money to me?" (17)

ਦੋਹਰਾ

ਸੁਨੁ ਰਾਨੀ ਤੋ ਸੋ ਕਹੈ ਬਾਤ ਸੁਨੋ ਮਹਾਰਾਜ ।
ਪਿਯ ਕਾਰਨ ਜਿਯ ਮੈ ਤਜੈ ਯਹ ਧਨ ਹੈ ਕਿਹ ਕਾਜ । ੧੮ ।

Dohra

sunu rani to so kaho bat suno maharaj.
piyr karan jiye mai tajo yeh dhan hai keh kaaj. (18) .

ਪਰ ਧਨ ਗਨੋ ਪਖਾਨ ਸੋ ਪਰ ਪਤਿ ਪਿਤਾ ਸਮਾਨ ।
ਪਿਯ ਕਾਰਨ ਜਿਯ ਮੈ ਤਜੈ ਸੁਰਪੁਰ ਕਰੈ ਪਯਾਨ । ੧੯ ।

par dhan gano pakhan so par pati pita saman.
piye karan jiye mai tajo surpur karo payan. (19)

ਚੌਪਈ

ਪੁਨਿ ਰਾਜੈ ਇਹ ਭਾਤਿ ਉਚਾਰੀ । ਏਤੇ ਹਠਿ ਜਿਨਿ ਕਰੈ ਪਿਯਾਰੀ ।
ਪ੍ਰਾਨ ਪਤਨ ਆਪਨ ਜਿਨਿ ਕੀਜੈ । ਆਧੋ ਰਾਜ ਹਮਾਰੋ ਲੀਜੈ । ੨੦ ।

Chopaiee

pun raje eh bhati uchari. ete hath jin karo piyari.
pran patan apam jin kijai. adho raj hamaro leejai. (20)

ਕੌਨ ਕਾਜ ਨਿਪ ਰਾਜ ਹਮਾਰੈ । ਸਦਾ ਰਹੈ ਇਹ ਧਾਮ ਤਿਹਾਰੈ ।
ਮੈ ਜੁਗ ਚਾਰਿ ਲਗੈ ਨਹਿ ਥੀਰੈ । ਪਿਯ ਕੇ ਮਰੇ ਬਹੁਰਿ ਮੈ ਜੀਰੈ । ੨੧ ।

kaun kaj nrip raj hamaro. sada rahe eh dham tihare.
mai jug char lagai nahi theho. piye ke bahur mai jeeho. (21)

ਤਬ ਰਾਨੀ ਨਿਪ ਬਹੁਰਿ ਪਠਾਈ । ਯਾ ਕੋ ਕਹੈ ਬਹੁਰਿ ਤੁਮ ਜਾਈ ।
ਜਯੋ ਤਯੋ ਯਾ ਤੇ ਯਾਹਿ ਨਿਵਰਿਯਹੁ । ਜੋ ਵਹ ਕਹੈ ਵਹੈ ਤੁਮ ਕਰਿਯਹੁ । ੨੨ ।

tab rani nrip bahur pathayi. ya ko kaho bahur tum jayi.
jeyo teyo ya te yahi nivriyahu. jo veh kahe vahe tum kahiyo. (22)

ਤਬ ਰਾਨੀ ਤਾ ਪੈ ਚਲਿ ਗਈ । ਬਾਤ ਕਰਤ ਬਹੁਤੈ ਬਿਧਿ ਭਈ ।
ਕਹਿਯੋ ਸਤੀ ਸੋਊ ਬਚ ਮੈ ਕਹੂੰ । ਇਨ ਤੇ ਹੋਇ ਨ ਸੋ ਹਠ ਗੁਹੂੰ । ੨੩ ।

tab rani ta pai chal gayi. bat karat bahute bidh bhayi.
kahiyo sati soyu bach mai kahun. in te hoyi na so hath guhun. (23)

ਰਨਿਯਹਿ ਕਹਿਯੋ ਸਤੀ ਪਤਿ ਦੈ ਹੈ । ਮੇਰੇ ਅਗੁ ਦਾਮਿਨੀ ਹੈ ਹੈ ।
ਤਵ ਦੇਖਤ ਤੇਰੋ ਨਿਪ ਰਾਉ । ਤਵ ਘਟ ਦੈ ਸਿਰ ਨੀਰ ਭਰਾਉ । ੨੪ ।

raniyeh kahiyo sati pati de ho. mero agar damini haiv ho.
tav dekhat tero nrip rayo. tav ghat dai sir neer bharayu. (24)

Couplet

"The other's money was like stone for me and another spouse was like my father so I am giving up my life for the sake of my beloved (spouse) to proceed to heavens."(18)

The Raja then said, "O dear ! Do not be so obstinate and do not give up your life. Instead take half of my kingdom even." (19)

Chopaiee :

The woman then replied, "O dear Raja ! What use was this kingdom to me ? This kingdom should always remain under your control. I would not be living for all the four Yugas (for all times) but with my immolation (being Sati) I would live for ever, even after the death of my spouse." (20)

Then the Raja sent his queen again to make her realize (understand) and save her from immolating herself and do according to what she desired." (21)

Then the queen again sent for her (walked) and talked to her in many ways (to make her understand). The (Sati) woman then said, " I am saying one thing, "This thing cannot be accepted by you (the king) and I shall continue to be obstinate (in my resolve)." (22)

The woman told the queen, "You give away your husband to me and you remain as a slave to me. Then I shall enjoy sexual companionship with the Raja in your presence and make you (carry pitcher of water on your head) obey my ordains." (23)

The queen replied, "I shall handover my spouse to you and function as your slave (attendant) and before my very eyes I shall make you enjoy sensuous pleasure with the Raja and will (fetch water for you on my head) obey your ordains." (24)

ਰਾਨੀ ਕਹਿਯੋ ਪਤਿਹਿ ਤੁਹਿ ਦੈ ਹੈ । ਤੋਰੇ ਅਗ੍ਰ ਦਾਮਿਨੀ ਹੈ ਹੈ ।
ਦਿਗ ਦੇਖਤ ਨਿਰਪ ਤੁਹਿ ਰਮਵਾਉ । ਗਗਰੀ ਬਾਰਿ ਸੀਸ ਧਰਿ ਲਯਾਉ । ੨੫ ।

rani kahiyo patihi tuhi dai ho. tore agar damini haiv ho.
drig dekhat nirap tuhi rasvayu. gagri bar sees par layau. (25)

ਪਾਵਕ ਬੀਚ ਸਤੀ ਜਿਨਿ ਜਰੋ । ਕਛੁ ਬਕਤੁ ਤੇ ਹਮੈ ਉਚਰੋ ।
ਜੋ ਤੁ ਕਹੈ ਤ ਤੋ ਕੋ ਬਰਿ ਹੈ । ਰਾਕਹੁ ਤੇ ਰਾਨੀ ਤੁਰਿ ਕਰਿ ਹੈ । ੨੬ ।
pawak beech sati jin jaro. kachu baktar te hamai uchro.
jo tu kahe ta to ko bar hai. hankhu te rani turi kar hai. (26)

ਯੋ ਕਹਿ ਪਕਰਿ ਬਾਹ ਤੇ ਲਯੋ । ਡੋਰੀ ਬੀਚ ਡਾਰਿ ਕਰਿ ਦਯੋ ।
ਤੁਮ ਤਿਯ ਜਿਨਿ ਪਾਵਕ ਮੋ ਜਰੋ । ਮੋਹੁ ਕੋ ਭਰਤਾ ਲੈ ਕਰੋ । ੨੭ ।
yo keh pakar bah te leyo. dori beech dari kar deyo.
tm triye jini pawak mo jaro. mehu ko bharta lai karo. (27)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਨੌ ਬਾਰਹਾ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੧੨ । ੨੧੮੫ । ਅਫਜ਼ੁ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so barha charitar samapatam. Sat Subham sat. (112) (2175) aphjun.

ਦੋਹਰਾ

ਬਿਸਨ ਸਿੰਘ ਰਾਜਾ ਬਡੋ ਬੰਗਸ ਮੈ ਬਡਭਾਗ ।
ਉਚ ਨੀਚ ਤਾ ਕੈ ਪ੍ਰਜਾ ਰਹੀ ਚਰਨ ਸੌ ਲਾਗ । ੧ ।

Dohra

bisan singh raja bado bangas mai badbhag.
uuch neech ta ko praja rahi charan so lag. (1)

ਚੌਪਈ

ਕ੍ਰਿਸਨ ਕੁਆਰਿ ਤਾ ਕੇ ਪਟਰਾਨੀ । ਜਾਨੁਕ ਤੀਰ ਸਿੰਧ ਮਥਿਆਨੀ ।
ਨੈਨ ਦਿਪੈ ਨੀਕੇ ਕਜਰਾਰੇ । ਲਖੇ ਹੋਤ ਲਲਨਾ ਮਤਵਾਰੇ । ੨ ।

Chopaicee

krisan kuyari ta ke patrani. kanak teer sindh mathiyani.
nain dipe neekai kajrare. lakhe hot lalna matvare. (2)

ਦੋਹਰਾ

ਰੂਪ ਦਿਪੈ ਤਾ ਕੋ ਅਮਿਤ ਸੋਭਾ ਮਿਲਤ ਅਪਾਰ ।
ਹੇਰਿ ਰਾਇ ਕੋ ਚਿਤ ਅਧਯੋ ਸਕਤ ਨ ਬਹੁਰਿ ਉਬਾਰ । ੩ ।

Dohra

roop dipe ta ko amit sobha milat apar.
heri rayi ko chit apno sakal na batur ubar. (3)

The Raja told the woman (Sati), "O Woman ! (Sati) ! You do not immolate yourself and address me as you like. If you want I shall marry you and make you a queen from a pauper." (25)

On saying this, the Raja caught hold of her by her arm and made her sit in a planquin. O woman ! You do not burn yourself in fire and make (consider) me as your spouse." (26)

Couplet :

Before the eyes of everyone else he made her sit in the planquin and with this deceitful action made her queen by marrying her. (27)

Here the hundred and twelfth episode of the King's and Minister's dialogue regarding woman's characterization from Charitar Pakhyani is completed. All is well.

(112-2175)(Contd)

Couplet :

In the land of Bungus there was a great Raja called Bishan Singh. All the high and low people of the kingdom were subservient to him. (bowing to his orders). (1)

Chopaiee :

He had a queen consort by the name of Krishan Koer who was so beautiful as if she was taken out after churning the Cheer ocean. Her lotus like eyes were looking glamorous. Even women were enamoured by her beauty. (2)

Couplet :

She had a charming figure (appearance) and she was glorified all over. By seeing her, the Raja was totally enticed (hit by her arrows of beauty) by her beauty and could not escape her onslaughts (of love). (3)

ਚੌਪਈ

ਤਾ ਸੋ ਨੇਹ ਰਾਵ ਕੋ ਭਾਰੀ । ਨਿਪਹੁ ਕੋ ਅਤਿ ਚਾਹਤ ਪਯਾਰੀ ।
ਦੁਹੀਅਨ ਪਰਮ ਪ੍ਰੀਤ ਭੀ ਐਸੀ । ਸੀਤਾ ਸੋ ਰਾਘਨਾਥਨ ਵੈਸੀ । ੪ ।

Chopaiee

ta so neh rav ko bhari. nirphun ko ati chhahat payari.
duhuyan dharam preet bhi aisi. seeta so raghunath vaisi. (4)

ਏਕ ਹੋਰਿ ਤ੍ਰਿਯ ਰਾਵ ਲੁਭਾਨੋ । ਨਿਜੁ ਤ੍ਰਿਯ ਸੰਗ ਨੇਹ ਘਟ ਮਾਨੋ ।
ਜਬ ਇਹ ਕ੍ਰਿਸਨ ਕੁਅਰਿ ਸੁਨਿ ਪਾਈ । ਰਾਜਾ ਪੈ ਚਿਤ ਤੇ ਖੁਨਸਾਈ । ੫ ।

ek her triye rav lubhano. nij triye sang neh ghat mano.
jab eh krisan kuyar sun payi. raja pai chit te khansayi. (5)

ਕ੍ਰਿਸਨ ਕੁਅਰਿ ਚਿਤ ਅਧਿਕ ਰਿਸਾਈ । ਮਨ ਮੈ ਘਾਤ ਯਹੈ ਠਹਰਾਈ ।
ਦੁਹਕਾਰਿ ਕਰਿ ਮੈ ਆਜੁ ਸੁ ਕਰਿਹੈ । ਨਿਪਹੁ ਸੰਘਾਰਿ ਆਪੁ ਪੁਨਿ ਮਰਿਹੈ । ੬ ।

kisan kuyar chit adhik risayi. man mai ghat yehe thehrayi.
duhkar kar mai aaj su kariho. nriphu sanghar aap puni mariho. (6)

ਦੋਹਰਾ

ਤਬ ਰਾਨੀ ਚਿਤ ਤੇ ਜਰੀ ਮਨ ਮੈ ਅਧਿਕ ਰਿਸਾਇ ।
ਜਯੋ ਸੀਸੋ ਸਰਕੇ ਲਗੇ ਤੂਟਿ ਤਰਕ ਦੈ ਜਾਇ । ੭ ।

Dohra

tab rani chit te jari man mai adhik risayi.
jeyo seeso sarke lage tuti tarak dai jayi. (7)

ਪਠੈ ਦੂਤ ਰਾਜੈ ਤੁਰਤ ਲੀਨੀ ਤਰੁਨਿ ਬੁਲਾਇ ।
ਗਰਬ ਪ੍ਰਹਰਿ ਝਖ ਕੇਤੁ ਕੋ ਰਹੈ ਸੁਖੁ ਪਾਇ । ੮ ।

pathe doot raje turat leene tarun bulayi.
garab parhar jhukh ket ko rahe sukh payi. (8)

ਚੌਪਈ

ਜਬ ਐਸੇ ਰਾਨੀ ਸੁਨਿ ਪਾਈ । ਜਮਧਰ ਲਏ ਹਾਥ ਮੋ ਆਈ ।
ਬਿਸਨ ਸਿੰਘ ਪਤਿ ਪ੍ਰਥਮ ਸੰਘਾਰਿਯੋ । ਤਾ ਪਾਛੇ ਤਿਹ ਤ੍ਰਿਯ ਕੋ ਮਾਰਿਯੋ । ੯ ।

Chopaiee

jab aise rani sun payi. jasdhar laye hath mo ayi.
bisan singh pati pratham sanghariyo. ta pache teh triye ko mariyo. (9)

Chopaiee :

The Raja was extremely attached to her and she also loved the Raja too much. Their love for each other was comparable to that of the love of Ram and Sita. (4)

On seeing another woman, the Raja got enamoured by her and his love for his own wife was on the wane, (lessened). When Krishan Koer heard about this news she got annoyed with the Raja. (5)

Krishan Koer became furious with rage (in her mind) and chalked out a plan (to deal with this). "Today I shall enact a difficult task and kill the Raja and then take my life also." (6)

Couplet

The queen got totally upset and felt enraged (at heart) just as glass gets cracked and broken with the hitting of an arrow. (7)

The Raja then sent for the woman through an emissary and then satisfying his passionate love (lust) by having cohabitation with her, went to sleep with full satisfaction. (8)

Chopaiee :

When the queen heard about this fact she took up a sword in hand and rushed to that place. First she killed her spouse Bishan Singh and then killed the woman. (9)

ਦੋਹਰਾ

ਮਾਰਿ ਮਾਸ ਤਿਯ ਤਵਨ ਕੋ ਰਾਧਿ ਲਯੋ ਤਿਹ ਕਾਲ ।
ਸਦਨ ਏਕ ਉਮਰਾਵ ਕੇ ਭੇਜ ਦਯੋ ਤਤਕਾਲ । ੧੦ ।

Dohra

mar mas triye tawan ko radh leyo teh kal.
sadan ek umrav ke bhej deyo tatkal. (10)

ਮਾਸ ਜਾਨਿ ਤਾ ਕੋ ਤੁਰਤ ਚਾਬਿ ਗਏ ਸਭ ਸੋਇ ।
ਭਲੋ ਭਲੋ ਸਭ ਕੋ ਕਹੈ ਭੇਦ ਨ ਪਾਵੈ ਕੋਇ । ੧੧ ।

mas jaan ta ko turat chhab gaye sabh soyi.
bhalo bhalo sabh ko kaho bhed na pave koyi. (11)

ਹਾਥ ਪਾਵ ਨਿਪ ਕੇ ਸਕਲ ਸੰਗ ਮੁਤਹਰੀ ਤੋਰਿ ।
ਸੀਏਨ ਪਰ ਤੇ ਆਨਿ ਕੈ ਦਯੋ ਧਰਨਿ ਕਹ ਛੋਰਿ । ੧੨ ।

hath pav nrip ke sakal sang muthari tori.
siyan par te aan ke deyo dharan keh chori. (12)

ਮਦਰਾ ਕੇ ਮਦ ਸੋ ਛਕਯੋ ਉਰ ਜਸਧਰ ਕੀ ਖਾਇ ।
ਸੀੜਨ ਤੇ ਖਿਸਕਤ ਨਿਪਤ ਪਰਿਯੋ ਧਰਨਿ ਪਰ ਆਇ । ੧੩ ।

madra ke mad so chakyo aur jasdhar ki khayi.
seerin te khiskat nirpat pariyo dharin par ayi. (13)

ਸੋਨਤ ਸੋ ਭੀਜਤ ਭਈ ਸਕਲ ਧਰਨਿ ਸਰਬੰਗ ।
ਆਨਿ ਤਰੇ ਰਾਜਾ ਪਰਿਯੋ ਲਗੇ ਕਟਾਰੀ ਅੰਗ । ੧੪ ।

saronat so bheejat bhayi sakal dharan sarbang.
aana tare raja pariyo lagai katari ang. (14)

ਚੌਪਈ

ਜਬ ਨਿਪ ਮਰਿਯੋ ਤਿਯਹਿ ਲਖਿ ਪਾਯੋ । ਭਾਤਿ ਭਾਤਿ ਹੈ ਦੁਖਿਤ ਸੁਨਾਯੋ ।
ਕੋਨ ਕਾਲ ਗਤਿ ਕਰੀ ਹਮਾਰੀ । ਰਾਜਾ ਜੁ ਚੁਭਿ ਮਰੇ ਕਟਾਰੀ । ੧੫ ।

Chopaiee

jab nrip mariyo triyehi lakh payo. bhati bhati haiv dukhit sinayo.
kaun kal gati kari hamari. raja ju chubi mare katari. (15)

ਜਬ ਰਾਨੀ ਹੈ ਦੀਨ ਉਘਾਯੋ । ਬੈਠੇ ਸਭ ਲੋਗਨ ਸੁਨਿ ਪਾਯੋ ।
ਤਾ ਕੋ ਸਭ ਪੁਛਨਿ ਮਿਲਿ ਆਏ । ਕੋਨੈ ਦੁਸਟ ਰਾਵ ਜੁ ਘਾਏ । ੧੬ ।

jab rani haiv deen ughayo. baithe sabh logan suni payo.
ta ko sabh puchin mili ayo. kane dusat rav ju ghaye. (16)

Couplet :

After killing that woman she roasted her flesh soon and sent it to the house of a feudal lord immediately. (10)

Considering it meat all the people ate it and were all praise for it; but no one could get at its secret (11)

After breaking all the limbs of the Raja with a heavy stick, she brought it to the stairs and threw them on the ground. (12)

Being half mad with the intoxication of wine, the Raja came down stringling through the stairs onto the ground with the striking of the sword in the chest. (13)

The whole ground (Earth) was red with blood-stains and being hit with a dagger, the Raja fell down on the ground. (14)

Chopaice :

When the woman siw the Raja being dead she expressed her grief in many ways. The god of death had been very unkind to me in that the Raja being pierced by a small dagger had died. (15)

When the queen raised a huge cry, then all the people gathered there heard it. All got together and asked her which devil had killed the Raja ? (16)

ਤਬ ਰਾਨੀ ਅਤਿ ਦੁਖਿਤ ਬਖਨਾਯੋ । ਤਾ ਕੋ ਭੇਦ ਕਛੁ ਨ ਪਛਾਨਯੋ ।
ਪ੍ਰਥਮ ਰਾਵ ਜੁ ਮਾਸੁ ਮੰਗਾਯੋ । ਆਪੁ ਭਖਯੋ ਕਛੁ ਭਿਤਨ ਪਠਾਯੋ । ੧੭ ।

tab rani ati dukhit bakhnayo. ta ko bhed kachu na pachanyo.
pratham rav ju masu mangayo. aap bhakhyo kachu bhritan pathayo. (17)

ਪੁਨਿ ਰਾਜਾ ਜੁ ਅਮਲ ਮੰਗਾਯੋ । ਆਪੁ ਪਿਯੋ ਕਛੁ ਹਮੈ ਪਿਯਾਯੋ ।
ਪੀਏ ਕੈਫ ਕੈ ਅਤਿ ਮਤਿ ਭਏ । ਸੁਧਿ ਮੈ ਹੁਤੇ ਬਿਸੁਧਿ ਹੋ ਗਏ । ੧੮ ।

puni raja ju amal mangayo. aap piyo kachu hamai piyayo.
piye kaif ke ati mat bheyo. sudhi mai hute bisudh haiv gaye. (18)

ਮਦ ਸੋ ਨਿਪਤਿ ਭਏ ਮਤਵਾਰੇ । ਖੇਲ ਕਾਜਿ ਗ੍ਰਿਹ ਓਰ ਪਧਾਰੇ ।
ਬਸਿ ਹੈ ਅਧਿਕ ਕਾਮ ਕੇ ਗਯੋ । ਮੇਰੋ ਹਾਥ ਗਹਿ ਲਯੋ । ੧੯ ।

mad so nirpat bhaye matvare. khel kaaj greh aur padhare.
basi haiv adhik kam ke geyo. mero hath gahi leyo. (19)

ਪਾਵ ਖਿਸਤ ਪੌਰਿਨ ਤੇ ਭਯੋ । ਅਧਿਕ ਮਤ ਮੈਥੋ ਗਿਰਿ ਗਯੋ ।
ਉਰ ਤੇ ਓਗਰਿ ਕਟਾਰੀ ਲਾਗੀ । ਤਾ ਤੇ ਦੇਹ ਰਾਵ ਜੁ ਤਯਾਗੀ । ੨੦ ।

pav khisat poran te bheyo. adhik mat metho giri geyo.
ur te ugar katari lagi. ta te deh rav ju tayagi. (20)

ਦੋਹਰਾ

ਸੀਰਿਨ ਤੇ ਰਾਜਾ ਗਿਰਿਯੋ ਪਰਿਯੋ ਧਰਨਿ ਪਰ ਆਨਿ ।
ਚੁਬੀ ਕਟਾਰੀ ਪੇਟ ਮੈ ਤਾ ਤੇ ਤਜਿਯੋ ਪ੍ਰਾਨ । ੨੧ ।

Dohra

seerin te raja giriyo pariyo dharin par aan.
chubi katari pet mai ta te tajiyo pran. (21)

ਚੌਪਈ

ਸਭਨ ਸੁਨਤ ਯੋ ਕਥਾ ਉਚਾਰੀ । ਜਮਧਰ ਵਹੈ ਬਹੁਰਿ ਉਰਿ ਮਾਰੀ ।
ਨ੍ਰਿਪ ਤ੍ਰਿਯ ਮਾਰਿ ਪ੍ਰਾਨ ਨਿਜੁ ਦੀਨੋ । ਚਰਿਤ ਚੰਚਲਾ ਐਸੋ ਕੀਨੋ । ੨੨ । ੧ ।

Chopaiee

sabhan sunat yo katha uchari. jamdhar vahe bahhuri aur mari.
nrip triye mari pran nij deeno. charit chanchal aiso keeno. (22) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਤੇਰਹ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੧੩ । ੨੨੦੭ । ਅਫਜੁੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so terha charitar samapatam. Sat Subham sat. (113) (2207) aphjun.

Then the queen replied with great sorrowful mood that it was not possible to decipher this secret. First the Raja had sent for some meat and ate some of it while the balance was sent for the attendants. (17)

Then the Raja sent for some wine which he took himself partly and partly gave me to drink. With the wine the Raja got drunk. First he was in consciousness then he became unconscious. (18)

Being drunk with wine, the Raja went towards the palace for satisfying his lust of sexual desires and being in the control of sexual desires (passions) the Raja held my hand in his hands. (19)

"Then he slipped from the staircase and being drunk fully he fell down with my push. The dagger suddenly (slipped) jumped and pierced through his chest which resulted in his death." (20)

Couplet :

From the stair case the Raja fell down onto the ground and the dagger further pushed into his stomach, thus he gave up his life. (21)

Chopaiee :

Thus the queen related this story to all of them which they heard and then she pushed the dagger in her own chest. The woman thus gave up her life after killing the Raja. Thus the clever lady performed this deceitful action. (22)(1)

Here the hundred thirteenth episode of the dialogue between the King & Minister regarding woman characterization from Charitar Pakhyan is completed. All is well. (113-2207)(Contd)

ਸਵੈਯਾ

ਏਕ ਮਹਾ ਬਨ ਬੀਚ ਬਸੈ ਮੁਨਿ ਮ੍ਰਿਗ ਧਰੇ ਸ੍ਰਿੰਗ ਕਹਾਯੋ ।
ਕੋਨਹੂੰ ਖਯਾਲ ਬਿਭੰਡਵ ਜੁ ਮ੍ਰਿਗਿਯਾ ਹੀ ਕੀ ਕੋਖਿਹੂੰ ਤੇ ਉਪਜਾਯੋ ।
ਹੋਤ ਭਯੋ ਤਪਸੀ ਤਬ ਤੇ ਬਧਿ ਲੈ ਸੁਧਿ ਕੋ ਠਹਰਾਯੋ ।
ਰਨਿ ਦਿਨਾ ਰਾਘਨਾਥ ਭਜੈ ਕਬਹੂੰ ਪੁਰ ਭੀਤਰ ਭਲ ਨ ਆਯੋ । ੧ ।

Swaiyya

ek maha ban beech basai suni mrig dhare saring kahayo.
konhu khayal bibhandav ju mrigya hoon ki kokhhun te upjayo.
hot bheyo tapsi tab te budhi lai sudhi ko thehrayo.
raen dina raghunath bhajai kabhun par bhetar bhal na ayo. (1)

ਬੀਚ ਕਰੈ ਤਪਸਯਾ ਬਨ ਕੇ ਮੁਨਿ ਰਾਮ ਕੋ ਨਾਮ ਜਪੈ ਸੁਖ ਪਾਵੈ ।
ਨਾਨ ਕਰੈ ਨਿਤ ਧਯਾਨ ਧਰੈ ਮੁਖ ਬੇਦ ਰਹੈ ਕੀ ਲਿਵ ਲਾਵੈ ।
ਰੀਤਿ ਚਲੈ ਖਟ ਸਾਸਤ੍ਰਨ ਕੀ ਤਨ ਕਸਟ ਸਹੈ ਮਨ ਕੋ ਨ ਡੁਲਾਵੈ ।
ਭੂਖਿ ਪਿਆਸ ਲਗੈ ਜਬ ਹੀ ਤਬ ਕਾਨਨ ਤੇ ਚੁਨਿ ਕੈ ਫਲ ਖਾਵੈ । ੨ ।

beech kare tapsya ban ke muni ram ko naam japai sukh pave.
navan kare nit dhayan dhare mukh bed rahe ki liv lave.
reet chale khat sastran ki tan kasat sahe man ko na dulave.
bhookh piyas lage jab hi tab kanan te chun ke phal khave. (2)

ਕਾਲ ਬਿਤੀਤ ਭਯੋ ਇਹ ਰੀਤਿ ਪਰਿਯੋ ਦੁਰਭਿਛ ਤਹਾ ਸੁਨਿ ਪਾਯੋ ।
ਬੀਜ ਰਹਿਯੋ ਨਹਿ ਏਕ ਤਹਾ ਸਭ ਲੋਕ ਕਨੇਕਨ ਕੋ ਤਰਸਾਯੋ ।
ਜੇਤੇ ਪੜੇ ਬਹੁ ਬਿਪ੍ਰ ਹੁਤੇ ਤਿਨ ਕੋ ਤਬ ਹੀ ਨਿਪ ਬੋਲਿ ਪਠਾਯੋ ।
ਕੋਨ ਕੁਕਾਜ ਕਿਯੋ ਕਹੈ ਮੈ ਜਿਹ ਤੇ ਭਿਤ ਲੋਕਨ ਜੀਵ ਨ ਪਾਯੋ । ੩ ।

kal beetat bheyo eh reet pariyo durbich taha suni payo.
beej rahiyo nahi ek taha sabh lok kanekan ko tarsayo.
jete pade bahu bridh hute tin ko tab hi nrip boli pathayo.
kaun kukaj kiyo kaho mai jeh te bhhrit lokan jeev na payo. (3)

ਰਾਜ ਕਹੀ ਜਬ ਯੋ ਤਿਨ ਕੋ ਤਬ ਬਿਪ੍ਰ ਸਭੈ ਇਹ ਭਾਤਿ ਉਚਾਰੇ ।
ਰੀਤ ਚਲੈ ਰਜਨੀਤਨ ਕੀ ਤੁਮ ਕੋਊ ਨ ਦੇਖਿਯੋ ਪਾਪ ਤਿਹਾਰੇ ।
ਸਿੰਮ੍ਰਿਤ ਮੈ ਖਟ ਸਾਸਤ੍ਰ ਮੈ ਸਭ ਹੀ ਮਿਲ ਕੋਰਿ ਬਿਚਾਰ ਬਿਚਾਰੇ ।
ਸਿੰਗੀ ਰਿਖੀਸਨ ਆਏ ਤਵਾਲਯ ਯਾਹੀ ਚੁਭੈ ਚਿਤ ਬਾਤ ਹਮਾਰੇ । ੪ ।

raj kahi jab yo tin ko tab bridh sabhai eh bhati uchare.
reet chalo rajnetan ki tum koyu na dekhiyo pap tihare.
simrat mai khat sastar mai sabh hoon mil karori bichar bichare.
sarigi rikhisn ayo tawalye yahi chubhe chit bat hamare. (4)

Swaiyya :

There was a Muni (ascetic) living in a thick jungle who had horns on his head as such he was called 'Rishi Sring'. According to some versions his father Vidhadav (Rishi Sring's father) had produced (created) him through a deer's womb. From then onwards he was doing penance when he became little grown up to be intelligent enough. He was worshipping the Lord day and night and never went to the town even by mistake. (1)

The Muni (ascetic) was undergoing penance (worshipping the Lord) and would gain peace of mind by meditating on Lord's True Name. He would always take bath, then meditate and then recite the Vedas (orally) and then would try to think of the Lord with full concentration. He would lead his life according to six shastras (code of conduct) and would bear sufferings on the body but would not falter in his heart. Whenever he felt hungry he would pick up fruits from the jungle and eat. (2)

Time passed on and then there was famine in the land (and all heard about it). There was no seed left and all the people were pining for food particles. Then the Raja sent for all the well-read Brahmins and asked them. "What evil deeds had he performed so that his subjects were suffering and dying ?" (3)

When the Raja asked the Brahmins like this, then all the Brahmins said, "You are following the (political will) statesmanship and we have neither seen any sins committed by you. Then studying Smritis and Shastras they thought over many aspects and finally said, "We feel that Sringi Rishi should be called to your palace (house) and this is our considered opinion." (Which appeals to us). (4)

ਜੋ ਚਿਤ ਬੀਚ ਰੁਚੈ ਮਹਾਰਾਜ ਬੁਲਾਇ ਕੈ ਮਾਨਸ ਸੋਈ ਪਠੈਯੈ ।
 ਕੋਨੇ ਉਪਾਇ ਬਿਭੰਡਵ ਤੋ ਸੁਤ ਯਾ ਪੁਰ ਬੀਥਨ ਮੈ ਬਹਿਰੈਯੈ ।
 ਦੇਸ ਬਸੈ ਫਿਰਿ ਕਾਲ ਨਮੈ ਚਿਤ ਭੀਤਰ ਸਾਚ ਇਹੈ ਠਹਿਰੈਯੈ ।
 ਜੋ ਨਹਿ ਆਵੈ ਤੋ ਪੂਤ ਭਿਜਾਇ ਕਿ ਆਪਨ ਜਾਇ ਉਤਾਇਲ ਲਯੈਯੈ । ੫ ।

jo chit beech ruche maharaj bulayi ke manas soyi patheye.
 kouna upaye bibandav ko sut ya par beekhan mai bahireye.
 des basai phir kal namai chit bhetar sach ehe thehraye.
 jo nahi aav to poot bhijayi ki apan jayi utayil layaeye. (5)

ਸੋਰਠਾ

ਭ੍ਰਿਤ ਮਿਤ ਪੂਤ ਪਠਾਇ ਰਾਜਾ ਅਤਿ ਹਾਯਲ ਭਯੋ ।
 ਆਪਨਹੂੰ ਲਪਟਾਇ ਚਰਨ ਰਹਿਯੋ ਆਯੋ ਨ ਮੁਨਿ । ੬ ।

Sortha

bhrit mit poot pathayi raja ati hayal bheyo.
 apanhu laptayi charan rahiyo ayo na muni. (6)

ਸਵੈਧਾ

ਬੈਠਿ ਬਿਚਾਰ ਕੀਯੋ ਸਭ ਲੋਗਨ ਕੋਨ ਉਪਾਇ ਕਹੋ ਅਬ ਕੀਜੈ ।
 ਆਪਹਿ ਜਾਇ ਥਾਕਿਯੋ ਹਮਰੋ ਨਿਪ ਸੋ ਰਿਖਿ ਤੋ ਅਜਹੂੰ ਨਹਿ ਭੀਜੈ ।
 ਜੋ ਤਿਹ ਲਯਾਇ ਬੁਲਾਇ ਯਹਾ ਤਿਹ ਕੋ ਯਹ ਦੇਸ ਦੁਧਾ ਕਰਿ ਦੀਜੈ ।
 ਯਾ ਤੇ ਲਜਾਇ ਸਬੋ ਗ੍ਰਿਹ ਆਇ ਮੁਨੀ ਸੁਖ ਪਾਇ ਸਭੈ ਤਪੁ ਛੀਜੈ । ੭ ।

Swaiyya

baith bichar kiyo sabh logan kaun upayi kaho ab keejai.
 aphi jayi thakiyo hamro nrip so rikh to ajhun nahi bheeje.
 jo teh layayi bulayi yaha teh ko yeh des duda kar deejai.
 ya te lajayi sabai greh ayi muni sukh payi sabhai tap cheejai. (7)

ਪਾਤ੍ਰ ਸਰੂਪ ਹੁਤੀ ਤਿਹ ਠੋਰ ਸੋਊ ਚਲਿ ਕੈ ਨਿਪ ਕੇ ਗ੍ਰਿਹ ਆਈ ।
 ਭੇਦ ਅਭੇਦਕੀ ਬਾਤ ਸਭੈ ਕਹਿ ਕੈ ਮੁਖ ਤੇ ਸਭ ਤੇ ਸਬ ਹੀ ਸਮਝਾਈ ।
 ਪਾਨ ਦਬਾਇ ਚਲੀ ਤਿਤ ਕੋ ਮਨ ਦੇਵ ਅਦੇਵਨ ਕੋ ਬਿਰਮਾਈ ।
 ਅਨੰਦ ਲੋਕ ਭਏ ਤਜਿ ਸੋਕ ਸੁ ਸੋਕ ਕੀ ਬਾਤ ਸਭੈ ਬਿਸਰਾਈ । ੮ ।

prat saroop huti teh thor soyu chal ke nrip ke greh ayi.
 uhed abhedki baat sabhai keh ke mukh te sab te sab hi samjhayi.
 pan dabayi chhali tit ko man dev adevan ko birmayi.
 anand lok bhaye taj sok su sok ki bat sabhai bisrayi. (8)

"If you approve of this thing, then "O King ! Send somebody to call him." Somehow the son of Vibhandav should roam around the streets of the town. This should be taken as perfect truth that as soon as he would come and settle here, the famine will end. If he does not come through a messenger then either you should send your son or you should go personally to bring him quickly." (5)

Sortha :

Having sent his emissaries (attendants), friends and even his son, the Raja felt dejected and then personally went to beseech the Muni (by holding his feet) but the Muni would not come. (6)

Swaiyya :

All the people then thought over it and were worried about what should be done now. Even the Raja had gone personally but the Muni was not satisfied or willing to come. "If someone were to bring him here I would handover half the kingdom to him." (The Raja said). All felt ashamed of themselves and came back home. They thought of some plan to placate the Muni so that all his penance should be destroyed. (7)

There was a juggler type woman living there, who came to the Raja's palace. She explained to the Raja the secret of the whole thing verbally. By chewing the betel nut she moved towards the place and she was capable of alluring the hearts of the gods and demons. On seeing her moving (towards the jungle) all the people were delighted, forgetting their sufferings and totally forgot about their afflictions. (8)



ਕਾ ਬਪੁਰੋ ਮੁਨਿ ਹੈ ਸੁਨਿ ਹੇ ਨ੍ਰਿਪ ਨੈਕ ਜੋ ਨੈਨ ਨਿਹਾਰਨ ਪੈਰੋ ।
 ਰੂਪ ਦਿਖਾਇ ਤਿਸੈ ਉਰਝਾਇ ਸੁ ਬਾਤਨ ਸੋ ਅਪਨੇ ਬਸਿ ਕੈਰੋ ।
 ਪਾਗ ਬੰਧਾਇ ਜਟਾਨ ਮੁੰਡਾਇ ਸੁ ਤਾ ਨ੍ਰਿਪ ਜਾਇ ਤਵਾਲਯ ਲਯੈਰੋ ।
 ਕੇਤਿਕ ਬਾਤ ਸੁਨੋ ਇਹ ਨਾਥ ਤਵਾਨਨ ਤੇ ਟੁਕ ਆਇਸੁ ਪੈਰੋ । ੯ ।

ka bapuro muni hai suni hai nrip naik jo nain niharin paro.
 roop dikhayi tise urjhayi su batan so apne bas keho.
 pag bandhayi jatan mundayi su ta nrip jayi tavalye layeho.
 kotak bat suno ch nath tawanan te tuk aiyas pero. (9)

ਕੇਤਿਕ ਬਾਤ ਸੁਨੋ ਮੁਹਿ ਹੇ ਨ੍ਰਿਪ ਤਾਰਨ ਤੌਰਿ ਅਕਾਸ ਤੇ ਲਯੈਰੋ ।
 ਦੇਵ ਅਦੇਵ ਕਹਾ ਨਰ ਹੈ ਬਰ ਦੇਵਨ ਕੋ ਛਿਨ ਮੈ ਬਸਿ ਕੈਰੋ ।
 ਦਯੇਸ ਕੇ ਬੀਚ ਚੜੈ ਹੈ ਨਿਸਾਕਰ ਰੈਨਿ ਸਮੈ ਰਵਿ ਕੋ ਪ੍ਰਗਟੈ ਹੈ ।
 ਗਯਾਰਹ ਰੁਦ੍ਰਨ ਕੋ ਹਰਿ ਕੋ ਬਿਧਿ ਕੀ ਬੁਧਿ ਕੋ ਬਿਧਿ ਸੋ ਬਿਸਰੈਰੋ । ੧੦ ।

ketik baat suno muhi hai nrip taran tori akas te layeho.
 dev adev kaha nar hai bar devan ko chin mai bas keho.
 dyes ke beech chare ho nisakar rain same ravi ko pargate hai.
 gayarah rudran ko hari ko bidhi ki budhi ko bidhi so bisreho. (10)

ਦੋਹਰਾ

ਐਸੇ ਬਚਨ ਉਚਾਰਿ ਤਿਯ ਤਹ ਤੇ ਕਿਯੋ ਪਯਾਨ ।
 ਪਲਕ ਏਕ ਬੀਤੀ ਨਹੀ ਤਹਾ ਪਹੁੰਚੀ ਆਨਿ । ੧੧ ।

Dohra

aise bachan uchari triye teh te kiyo payan.
 palak ek biti nahi taha pahunchi ani. (11)

ਸਵੈਯਾ

ਦੇਖਿ ਤਪੋਧਨ ਕੋ ਬਨ ਮਾਨਨਿ ਮੋਹਿ ਰਹੀ ਮਨ ਮੇ ਸੁਖ ਪਾਯੋ ।
 ਖਾਤ ਬਿਭੰਡਵ ਜੁ ਫਲ ਥੋ ਤਿਨ ਡਾਰਿਨ ਸੋ ਪਕਵਾਨ ਲਗਾਯੋ ।
 ਭੁਖ ਲਗੀ ਜਬ ਹੀ ਮੁਨਿ ਕੋ ਤਬ ਹੀ ਤਹ ਠੌਰ ਛੁਧਾਤਰ ਆਯੋ ।
 ਤੇ ਫਲ ਖਾਇ ਰਹਿਯੋ ਬਿਸਮਾਇ ਮਹਾ ਮਨ ਭੀਤਰ ਮੋਦ ਬਦਾਯੋ । ੧੨ ।

Swaiyya

dekh tapodan ko ban manin mohi rahi man mai sukh payo.
 khat bibhandav ju phal tho tin darin so pakwan lagayo.
 bhukh lagi jab hi muni ko tab hi teh thor chudatar ayo.
 te phal khayi rahiyo bismayi maha man bhetar mod badayo. (12)

(That woman said), "What is the strength (value) of that poor Muni ? O Rajan ! Listen ! If he would open his eyes and take a glance at me for a short while. I will show my beauty to him and entangle him in my talk I will cast my spell on him, I will get his tuft of hair shaved off and with a turban on head, O Rajan ! I shall bring him to your place. O my Master ! You just listen to me slightly and I only need your permission to go." (9)

"O Rajan ! Listen to my petty talk ! I could bring down stars from the skies. What is the value (power) of gods, demons and human beings, I could cast my spell and control even the highest gods. I could arrange for the moon to shine during daytime and make the sun shine at night. (I could attempt Impossible Things). I could win over the eleven Rudras, Vishnu and Brahma with all their intelligence, with my own mode of action." (10)

Couplet :

After uttering these words the woman started from there and reached the place (of action) in a moment (within the winking of an eye). (11)

Swaiyya :

That poor woman got enamoured by the jungle of Rishi Sring engaged in penance and felt greatly pleased at heart. Whatever fruits Vidhadav used to eat, she attached nice food materials with those branches (trees) when the Muni felt hungry then he came there with the affliction of hunger. He ate those food materials (thinking them as fruits) and was surprised and felt great relief in mind. (12)

ਸੋਚ ਬਿਚਾਰ ਕੀਯੋ ਚਿਤ ਮੋ ਮੁਨਿ ਏ ਫਲ ਦੇਵ ਕਹਾ ਉਪਜਾਯੋ ।
ਕਾਨਨ ਮੈ ਨਿਰਖੇ ਨਹਿ ਨੇਤਨ ਆਜੁ ਲਗੇ ਕਬਹੂੰ ਨ ਚਬਾਯੋ ।
ਕੈ ਮਘਵਾ ਬਲੁ ਕੈਛਲੁ ਕੈ ਹਮਰੇ ਤਪ ਕੋ ਅਵਿਲੋਕਨ ਆਯੋ ।
ਕੈ ਜਗਦੀਸ ਕ੍ਰਿਪਾ ਕਰਿ ਮੋ ਪਰ ਮੋਰੇ ਰਿਝਾਵਨ ਕਾਜ ਬਨਾਯੋ । ੧੩ ।

soch bichar kiyo chit mo muni ai phal dev kaha upjayo.
kanan mai nirkhai nahi netran aaj lage kabhun na chabayo.
ke maghva bal kechlu ke hamre tap ko avilokan ayo.
ke jagdees kripa kar mo par more rijhavan kaj banayo. (13)

ਆਨੰਦ ਯੋ ਉਪਜਾਯੋ ਮਨ ਮੈ ਮੁਨਿ ਚੌਕ ਰਹਿਯੋ ਬਨ ਕੇ ਫਲ ਥੈਕੈ ।
ਕਾਰਨ ਹੈ ਸੁ ਕਛੁ ਇਨ ਮੈ ਕਹਿ ਐਸੇ ਰਹਿਯੋ ਚਹੂੰ ਓਰ ਚਿਤੈਕੈ ।
ਹਾਰ ਸਿੰਗਾਰ ਧਰੇ ਇਕ ਸੁੰਦਰਿ ਠਾਢੀ ਤਹਾ ਮਨ ਮੋਦ ਬਦੈਕੈ ।
ਸੋਭਿਤ ਹੈ ਮਹਿ ਭੂਖਨ ਪੈ ਮਹਿਭੂਖਨ ਕੋ ਭੂਖਿਤ ਕੈ ਕੈ । ੧੪ ।
anand yo upjeyo man mai muni chok rahiyo ban ke phal theke.
karan hai su kachu in mo kahi aise rahiyo chuhun aur chiteke.
har singar dhare ik sundri thadi taha man mod badeke.
sobhit hai mahi bhukhan pai mahibhukhan ko bhukhat ke ke. (14)

ਜੋਬਨ ਜੇਬ ਜਗੇ ਅਤਿ ਹੀ ਇਕ ਮਾਨਨਿ ਕਾਨਨ ਬੀਚ ਬਿਰਾਜੈ ।
ਨੀਲ ਨਿਚੋਲ ਸੇ ਨੈਨ ਲਸੈ ਦੁਤਿ ਦੇਖਿ ਮਨੋਜਵ ਕੋ ਮਨੁ ਲਾਜੈ ।
ਕੋਕ ਕਪੋਤ ਕਲਾਨਿਧਿ ਕੇਹਰਿ ਕੀਰ ਕੁਰੰਗ ਕਹੀ ਕਿਹ ਕਾਜੈ ।
ਸੋਕ ਮਿਟੈ ਨਿਰਖੇ ਸਭ ਹੀ ਛਬਿ ਆਨੰਦ ਕੋ ਹਿਯ ਮੈ ਉਪਰਾਜੈ । ੧੫ ।

joban jeb jage ati hi ik manin kanan beech biraje.
neel nichol se nain lase duti dekhi manojav ko manu laje.
kok kapot kalanidh kehar keer kurang kahi keh kaje.
sok mite nirkhe sabh hi chabi anand ko hiye mai upraje. (15)

ਚਿਤ ਬਿਚਾਰ ਕਿਯੋ ਅਪਨੇ ਮਨ ਕੋ ਮੁਨਿ ਹੈ ਯਹ ਤਾਹਿ ਨਿਹਾਰੈ ।
ਦੇਵ ਅਦੇਵ ਕਿ ਜਛੁ ਭੂਜੰਗ ਕਿਧੈ ਨਰ ਦੇਵ ਰੁ ਦੇਵ ਬਿਚਾਰੈ ।
ਰਾਜ ਕੁਮਾਰਿ ਬਿਰਾਜਤ ਹੈ ਕੋਊ ਤਾਪਰ ਆਜ ਸਭੈ ਤਨ ਵਾਰੈ ।
ਯਾਹੀ ਕੋ ਤੀਰ ਰਹੈ ਦਿਨ ਰੈਨਿ ਕਰੈ ਤਪਸਯਾ ਬਨ ਬੀਚ ਬਿਹਾਰੈ । ੧੬ ।

chit bichar kiyo apne man ko muni haiyeh tahi niharo.
dev adev ki juch bhujang kidho nar dev ru dev bichro.
raj kumar birajat hai koyu tapar aaj sabhai tan varo.
yahi ko teer raho din rain karo tapsya ban beech biharo. (16)

The Muni thought to himself "as to how God had created such fruits. He had never seen such fruits in the jungle before and never tasted them before. Or Indra with his deceitful action had come there to watch my penance. Or the Lord (Jagdish) through His benevolence had enacted this to placate me." (13)

The Muni was much delighted at heart and felt wonderstruck after eating those fruits (delicious foods). (He felt) there must be some reason behind it and he looked around on all the four directions. He saw that a beautiful woman with ornamental embellishment was standing there in a jovial mood. She was looking glorious on the bedecked Earth as if she was the ornament of the embellished Earth. (14)

Her youthful exuberance was looking glamorous and a woman was standing there in the jungle. Her eyes were shining like blue lotus and seeing her beauty even Kamdev (god of love) would get allured. "What was the value of partridge, pigeon, moon, lion, parrot and deer (their beauty) before this woman ? On taking a glance at her, one's afflictions get alleviated and one gets delighted to watch her beauty." (15)

The Muni on seeing this woman thought to himself "What should I consider her comparable to a god, demon, demi-god, snake, godly person or a god himself ? Or was she a princess on whose beauty I could sacrifice my whole body ? (everything). I would love to be near her day and night, perform my penance, while living in the jungle." (16)

ਜਾਇ ਪ੍ਰਨਾਮ ਕਿਯੋ ਤਿਹ ਕੋ ਸੁਨਿ ਬਾਤ ਕਹੋ ਹਮ ਸੋ ਤੁਮ ਕੋ ਹੈ ।
 ਦੇਵ ਅਦੇਵਨ ਕੀ ਦੁਹਿਤ ਕਿਯੋ ਰਾਮ ਕੀ ਬਾਮ ਹੁਤੀ ਬਨ ਸੋਹੈ ।
 ਰਾਜਸਿਰੀ ਕਿਯੋ ਰਾਜ ਕੁਮਾਰਿ ਤੁ ਜਛ ਭੁਜੰਗਨ ਕੇ ਮਨ ਮੋਹੈ ।
 ਸਾਚ ਉਚਾਰ ਸਚੀ ਕਿ ਸਿਵਾ ਕਿ ਤੁਹੀ ਰਤਿ ਹੈ ਪਤਿ ਕੋ ਮਗੁ ਜੋਹੈ । ੧੭ ।

jayi parnam kiyo te ko suni bat kaho hum so tum ko hai.
 dev adevan ki duhit kidho ram ki bam huti ban mohe.
 rajsiri kidho raj kumar tu jach bhujangan ke man mohe.
 sach uchar sachi ki Siva ki tuhi rati hai pati ko mag johe. (17)

ਨਾਥ ਸਚੀ ਰਤਿ ਹੈ ਨ ਸਿਵਾ ਨਹਿ ਹੋਗੀ ਨ ਰਾਜ ਕੁਮਾਰ ਕੀ ਜਾਈ ।
 ਰਾਜਸਿਰੀ ਨਹਿ ਜਛ ਭੁੰਜਗਨਿ ਦੇਵ ਅਦੇਵ ਨਹੀ ਉਪਜਾਈ ।
 ਰਾਮ ਕੀ ਬਾਮ ਨ ਹੋ ਅਥਿਤੀਸ ਰਿਖੀਸ ਉਦਾਲਕ ਕੀ ਤ੍ਰਿਯ ਜਾਈ ।
 ਏਕ ਜੁਗੀਸ ਸੁਨੇ ਤੁਮਹੂੰ ਤਿਹ ਤੇ ਤੁਮਰੇ ਬਰਬੇ ਕਹ ਆਈ । ੧੮ ।

nath sachi rat ho na Siva nahi hogi na raj kumar ki jayi.
 rajsiri nahi jach bhujangin dev adev nahi upjayi.
 ram ki bam na ho athitis rikhis udalak ki triye jayi.
 ek jugis sune tumhun teh te tumre barbe keh ayi. (18)

ਚੰਚਲ ਨੈਨ ਕਿ ਚੰਚਲਤਾਈ ਸੋ ਟਾਮਨ ਸੋ ਤਿਹ ਕੋ ਕਰਿ ਦੀਨੋ ।
 ਰਾਵ ਸੁ ਭਾਵ ਦਿਖਾਇ ਘਨੇ ਛਿਨਕੇਕ ਬਿਖੇ ਮੁਨਿ ਜੂ ਬਸਿ ਕੀਨੋ ।
 ਪਾਗ ਬੰਧਾਇ ਜਟਾਨ ਮੁੰਡਾਇ ਸੁ ਭੂਖਨ ਅੰਗ ਬਨਾਇ ਨਵੀਨੋ ।
 ਜੀਤਿ ਗੁਲਾਮ ਕਿਯੋ ਅਪਨੋ ਤਿਹ ਤਾਪਸ ਤੇ ਗ੍ਰਿਸਤੀ ਕਰਿ ਲੀਨੋ । ੧੯ ।

chanchal nain ki chanchaltai so tasan so the ko kar deeno.
 rav so bhav dikhayi ghane chinkek bikhe muni ju bas keeno.
 pag bandhayi jatan mundayi so bhukhan ang banayi navino.
 jeet gulam kiyo apno teh tapas te garisti kar leeno. (19)

ਤਾਪਸਤਾਈ ਕੋ ਤਯਾਗ ਤਪੀਸ਼ਰ ਤਾ ਤ੍ਰਿਯ ਪੈ ਚਿਤ ਕੈ ਉਰਝਾਯੋ ।
 ਪਾਇ ਬ੍ਰਤੋਤਮ ਕੋ ਤਰੁਨੀ ਤਨ ਸੋਕ ਨਿਵਾਰਿ ਅਸੋਕਪਜਾਯੋ ।
 ਭਾਤਿ ਅਨੇਕ ਬਿਹਾਰਤ ਸੁੰਦਰ ਸਾਤ ਸੁਤਾ ਖਟ ਪੁਤਪਜਾਯੋ ।
 ਤਯਾਗ ਸਯੋ ਬਨ ਕੋ ਬਸਿਬੇ ਪੁਰ ਭੀਤਰ ਕੋ ਬਸਿਯੋ ਮਨ ਭਾਯੋ । ੨੦ ।

tapastayi ko tayag tapisvar ta triye pai chit ko urjhayo.
 payi bartotam ko taruni tan sok nivar asokpajayo.
 bhati anek biharat sunder sat suta khut pootpajayo.
 tayag sayo ban ko bisbe par bhetar ko basiyo man bhayo. (20)

The Muni went towards the woman and bowed to her (saluted her) and said, "Listen to me ! Tell me who you are ? Are you the daughter of gods or demons or are you Ram's spouse Sita, looking glamorous in the jungle. Are you a queen or princess, who could allure even the demi-gods and snakes. Tell me the truth, are you Sachi (Indrani) Shiva (Durga) or the wife of Kamdev, Rati ? Or are you waiting for the arrival of your spouse ?"

(17)

The woman replied, "O Nath ! (O Master !) Neither I am Sachi, Rati, Shiva nor a princess (born of a Raja). Neither I am a queen nor an off-spring of demi-gods, snakes, gods or demons. O Yogi ! Neither I am the spouse of Ram (Sita), but I am an offspring of Rishi Udalak's (woman) wife. I had heard about you as a perfect Yogi, so I had come to wed you."

(18)

With her bewitching eyes the woman had cast a spell on him. With lots of coquettish movements she had cast her spell on the Muni (under her control). She shaved off his tufts of matted hair, made him wear a turban and wore ornaments on his body. She had won him over and made him her slave and from an ascetic she made him a householder.

(19)

The ascetic had given up his penance, being enamoured by her charm (in his heart). Having attained the company of the great fasting ascetic, the woman forgot all about her suffering and attained the bliss of life. That beauty was moving around in the jungle in many styles and gave birth to seven daughters and six sons. Then the ascetic decided to leave the jungle and settle in a town.

(20)

ਏਕ ਮਹਾ ਬਨ ਹੈ ਸੁਨਿ ਹੋ ਮੁਨਿ ਆਜੁ ਚਲੈ ਤਹ ਜਾਇ ਬਿਹਾਰੈ ।
 ਫੂਲ ਘਨੇ ਫਲ ਰਾਜਤ ਸੁੰਦਰ ਫਲਿ ਰਹੇ ਜਮੁਨਾ ਕੇ ਕਿਨਾਰੈ ।
 ਤਯਾਗ ਬਿਲੰਬ ਚਲੈ ਤਿਤ ਕੋ ਤੁਮ ਕਾਨਨ ਸੋ ਰਮਨੀਯ ਨਿਹਾਰੈ ।
 ਕੇਲ ਕਰੈ ਮਿਲਿ ਆਪਸ ਮੈ ਦੋਊ ਕੰਦੁਪ ਕੋ ਸਭ ਦੁਪ ਨਿਵਾਰੈ । ੨੧ ।

ek maha ban hai suni ho muni aaj chalai teh jayi bihare
 phool ghane phal rajat sunder phali rahe jamuna ke kinare.
 tyag bilamb chale tit ko tum kanan so rasniye nihare.
 kel kare mil apas mai doyu kandarp ko sabh drup nivare. (21)

ਕਾਨਨ ਜੋਤਿਕ ਥੇ ਤਿਹ ਦੇਸ ਸਭੈ ਅਥਿਤੋਸ ਕੋ ਬਾਲ ਦਿਖਾਏ ।
 ਕੰਥ ਤੇ ਕੰਕਨ ਕੁੰਡਲ ਕਾਢਿ ਜਗਾਵਕਿ ਜੇਬ ਜਰੇ ਪਹਿਰਾਏ ।
 ਮੋਹਿ ਰਹਿਯੋ ਤਿਹ ਕੋ ਲਖਿ ਕੈ ਮੁਨਿ ਜੋਗ ਕੈ ਨਯਾਸ ਸਭੈ ਬਿਸਰਾਏ ।
 ਕਾਹੂੰ ਪ੍ਰਬੋਧ ਕਿਯੋ ਨਹਿ ਤਾ ਕਹ ਆਪਨ ਹੀ ਗ੍ਰਿਹ ਮੈ ਮੁਨਿ ਆਏ । ੨੨ ।

kanan jetik thhe teh des sabhe akhites ko bal dikhhaye.
 kanth te kankan kundal kadi jagavik jeb jare pehraye.
 mohi rahiyo teh ke muni jog ke nayas sabhai bisraye.
 kahun parbodh kiyo nahi ta keh apan hi greh me muni aye. (22)

ਦੋਹਰਾ

ਸਾਤ ਸੁਤਾ ਆਗੇ ਕਰੀ ਤੀਨੁ ਤ੍ਰਿਯਹਿ ਸੁਤ ਲੀਨ ।
 ਇਕ ਕੰਧੇ ਇਕ ਕੰਧ ਮੈ ਖਸਟਮ ਮੁਨਿ ਸਿਰ ਦੀਨ । ੨੩ ।

Dohra

sat suta agai kari tin triyhe sut leen.
 ik kampe ik kankh mai khastam muni sir deen. (23)

ਤੋਟਕ ਛੰਦ

ਪੁਰ ਮੈ ਰਿਖਿ ਆਇ ਸੁਨੇ ਜਬ ਹੀ । ਜਨ ਪੂਜਨ ਤਾਹਿ ਚਲੇ ਸਭ ਹੀ ।
 ਚਿਤ ਭਾਤਹਿ ਭਾਤਿ ਅਨੰਦਿਤ ਹੈ । ਬਿਧ ਬਾਲ ਨ ਜਾਨ ਰਹਿਯੋ ਘਰ ਕੈ । ੨੪ ।

Totak Chhand

pur mai rikhi ayi sune jab hi. jan poojan tahi chale sabh hi.
 chit bhathi bhati anandit haiv. bridh bal na jawan rahiyo ghar kaiv. (24)

ਸਭ ਹੀ ਕਰ ਕੁੰਕਮ ਫੂਲ ਲੀਏ । ਮੁਨਿ ਉਪਰ ਵਾਰਿ ਕੈ ਡਾਰਿ ਦੀਏ ।
 ਲਖਿ ਕੈ ਤਿਨ ਕੋ ਰਿਖਿ ਯੋ ਹਰਖਿਯੋ । ਤਬ ਹੀ ਘਨ ਸਾਵਨ ਜਯੋ ਬਰਖਿਯੋ । ੨੫ ।

sabh hi kar kunkam phul liye. muni upar vari ke dari diye.
 lakhi ke tin ko rikhi yo rakhiyo. tab hi ghan sawan jeyo barkhiyo. (25)

The woman told the Muni, "O Muni ! Listen. There is a great jungle nearby so let us go there and stay there to-day. There were many flowers and beautiful fruits which were looking glorious on the banks of Jamna. Without further delay, let us go there. That appears to be more enchanting than this jungle. "Both of us will enjoy sensuous pleasure there and defeat (mitigate) the pride of Kamdev (god of love)." (21)

The woman showed the Yogi all the Jungles existing in that land. Then the woman took out bangles, earrings and other ornaments from her bundle and made the Yogi to wear them. On seeing them the Yogi got enamoured and forgot all about his Yogic exercises. No one gave him any teachings or knowledge and the Muni came back to his own house. (22)

Couplet :

They placed the seven daughters ahead of them and the woman took charge of three sons. The other three sons were placed one each on shoulders one in arms and the youngest on the Muni's head. (23)

Totak Chhand :

When the people in the town heard about the coming of the Rishi, then all of them proceeded ahead to worship them. All the people were overjoyed in many respects and none of them whether old, child or young remained at home (to welcome him).24)

All of them were having flowers of saffron in their hands, which they showered on the Muni. On seeing them the Rishi was delighted greatly and huge clouds of Savan (July) started pouring. (25)

ਦੋਹਰਾ

ਬਰਖਿਯੋ ਤਹਾ ਅਸੇਖ ਜਲ ਹਰਖੇ ਲੋਕ ਅਪਾਰ ।
ਭਯੋ ਸੁਕਾਲ ਦੁਕਾਲ ਤੇ ਐਸੇ ਚਰਿਤ ਨਿਹਾਰਿ । ੨੬ ।

Dohra

barkhiyo taha asekh jal harkhe lok apar.
bheyo sukal dukal te aise charit nihar. (26)

ਤੋਟਕ ਛੰਦ

ਘਨ ਜਯੋ ਬਰਖਿਯੋ ਸੁ ਘਨੋ ਤਹ ਆਈ । ਪੁਨਿ ਲੋਕਨ ਕੇ ਉਪਜੀ ਦੁਚਿਤਾਈ ।
ਜਬ ਲੋ ਗਿਹ ਤੇ ਰਿਖਿ ਰਾਜ ਨ ਜੈਰੈ । ਤਬ ਲੋ ਗਿਰਿ ਗਾਵ ਬਰਾਬਰਿ ਹੈਰੈ । ੨੭ ।

Totak Chhand

ghan jeyo barkhiyo su ghano the ayi. puni lokan ke upji duchtayi.
jab lai greh te rikh raj na jehe. tab lai giri gaav barabar hovhai. (27)

ਤਬ ਹੀ ਤਿਹ ਪਾਤ੍ਰਹਿ ਬੋਲਿ ਲਿਯੋ । ਨਿਜੁ ਆਧਿਕ ਦੇਸ ਬਟਾਇ ਦਿਯੋ ।
ਪੁਨਿ ਤਾਹਿ ਕਹਿਯੋ ਰਿਖਿ ਕੋ ਤੁਮ ਟਾਰੋ । ਪੁਰ ਬਾਸਿਨ ਕੋ ਸਭ ਸੋਕ ਨਿਵਾਰੋ । ੨੮ ।

ਸਵੈਯਾ

ਬੈਸ ਬਿਤੀ ਬਸਿ ਬਾਮਹੁ ਕੇ ਬਿਸੁਨਾਥ ਕਹੁ ਹਿਯ ਮੈ ਨ ਸਰਿਯੋ ।
ਬਿਸੰਭਾਰ ਭਯੋ ਬਰਰਾਤ ਕਹਾ ਬਿਨੁ ਬੇਦ ਕੋ ਬਾਦਿ ਬਿਬਾਦਿ ਬਰਿਯੋ ।
ਬਹਿ ਕੈ ਬਲੁ ਕੈ ਬਿਝੁ ਕੈ ਉਝ ਕੈ ਤੁਹਿ ਕਾਲ ਕੋ ਖਯਾਲ ਕਹਾ ਬਿਸਰਿਯੋ ।
ਬਨਿ ਕੈ ਤਨਿ ਕੈ ਬਿਹਰੋ ਪੁਰ ਮੈ ਜੜ ਲਾਜਹਿ ਲਾਜ ਕੁਕਾਸ ਕਰਿਯੋ । ੨੯ ।

Swaiyya

bis biti bas bamhu ke bisnath kahun hiye mai na sariyo.
bisambhar bheyo barrat kaha bin bed ke badi bibad bariyo.
bahi ke bal ke bijhu ke ujh ke tuhi kal ko khayal kaha bisriyo.
ban ke tan ko bihre par mai jarh lajhi laj kukam kariyo. (29)

ਦੋਹਰਾ

ਬਚਨ ਸੁਨਤ ਐਸੋ ਮੁਨਿਜ ਮਨ ਮੈ ਕਿਯੋ ਬਿਚਾਰ ।
ਤੁਰਤ ਬਨਹਿ ਪੁਰਿ ਛੋਰਿ ਕੈ ਉਠਿ ਭਾਜਿਯੋ ਬਿਸੰਭਾਰ । ੩੦ ।

Dohra

bachan sunat aiso munij man mai kiyo bichar.
turat banhi pur chori ke uthi bhajiyo bisambhar. (30)



Couplet :

It rained heavily then and people were overjoyed. Seeing such a wonderous drama,
the famine turned into great production. (26)

Totak Chhand :

When the clouds burst into torrents, then there was water flowing everywhere. Then
the people were worried (dual-minded) that so long the Rishi-royal did not move
away from this town, the whole town would be destroyed in the deluge. (27)

Then the Raja called that woman and gave her half the kingdom and then asked her to
take away the Rishi from there so that the sufferings of the people may be alleviated. (28)

Swaiyya :

Then the woman addressed the Muni thus "that you had spent the whole life
under the spell of the woman without worshipping the Lord at all. You have
become mad. Leaving the discourses on Vedas you are mumbling incoherently. Why
have you forgotten about death, having forsaken the righteous path, being involved
in sensuous desires and being separated from the Lord leaving the virtuous role ? You
are moving around the town in glorious robes ; O fool ! You have enacted foolishly
having given up your modesty !" (29)

Couplet:

On hearing these words, the Muni thought in his mind and left the town
immediately being half mad and rushed towards the jungle. (30)

ਪ੍ਰਿਥਮ ਆਨਿ ਕਾਢਿਯੋ ਰਿਖਹਿ ਮੇਘ ਲਯੋ ਬਰਖਾਇ ।
ਅਰਧ ਰਾਜ ਤਿਹ ਨਿਪਤਿ ਕੋ ਲੀਨੋ ਆਪੁ ਬਟਾਇ । ੩੧ ।
pritham aan kadiyo rikhi meg leyo batayi.
aradh raj teh nirpat ko leeno aap batayi. (31)

ਸਤ ਟਾਰਿਯੋ ਤਿਹ ਮੁਨਿਜ ਕੋ ਅਰਧ ਦੇਸ ਕੋ ਪਾਇ ।
ਭਾਤਿ ਭਾਤਿ ਕੇ ਸੁਖ ਕਰੈ ਹਿਦੈ ਹਰਖ ਉਪਜਾਇ । ੩੨ । ੧ ।
st tariyo teh munij ko ardh des ko payi.
bhati bhati ke sukh kare hirdai harakh upjayi. (32) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਚੌਦਸ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੧੪ । ੨੨੩੯ । ਅਫਜ਼ੀ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so terha charitar samapatam. Sat Subham sat. (114) (2239) aphjun.

ਦੋਹਰਾ
ਰਿਖੀ ਗੋਤਮ ਬਨ ਮੈ ਬਸੈ ਤਾਹਿ ਅਹਿਲਯਾ ਤ੍ਰੀਯ ।
ਮਨਸਾ ਬਾਚਾ ਕਰਮਨਾ ਬਸਿ ਕਰਿ ਰਾਖਿਯੋ ਪੀਯ । ੧ ।
ਡੋਹਰਾ

rikhi gotam ban mai base tahi ahilya triye.
mansa bacha karmna bas kar rakhiyo piye. (1)

ਸੁਰੀ ਆਸੁਰੀ ਕਿੰਨ੍ਹਨੀ ਤਾ ਸਮ ਔਰ ਕੋਇ ।
ਰੂਪਵਤੀ ਤੈ ਲੋਕ ਮੈ ਤਾ ਸੀ ਅਉਰ ਨ ਹੋਇ । ੨ ।
suri asuri kinani ta sam aur koyi.
roopwati trae lok mai ta si ayur na hoyi. (2)

ਸਿਵਾ ਸਚੀ ਸੀਤਾ ਸਤੀ ਤਾ ਕੋ ਰੂਪ ਨਿਹਾਰਿ ।
ਰਹਤ ਨਾਰਿ ਨਿਹੁਰਾਇ ਕਰਿ ਨਿਜ ਘਟਿ ਰੂਪ ਬਿਚਾਰਿ । ੩ ।
Siva sachi sita sati ta ko roop nihari.
rehat nari nihurayi kar nij ghat roop bichar. (3)

ਗੋਤਮ ਰਿਖਿ ਕੇ ਦੇਵ ਸਭ ਗਏ ਕੋਨਹੂੰ ਕਾਜ ।
ਰੂਪ ਅਹਿਲਯਾ ਕੋ ਨਿਰਖਿ ਰੀਝਿ ਰਹਿਯੋ ਸੁਰ ਰਾਜ । ੪ ।
gotam rikh ke dev sabh gaye konhu kaj.
roop ahliya ko nirikh reejh rahiyo sur raj. (4)

First she managed to take out the Rishi from the jungle then got the rain showered in the town through the clouds and took over half of the kingdom from the Raja. (31)

She then managed to destroy the modesty (chastity) of the Rishi and got about half of the country (land). Then she enjoyed all the comforts and bliss of life in her heart. (32)(1)

Here the hundred fourteenth episode of Minister's & King's dialogue regarding Woman's characterization from Charitar Pakhyani is completed. All is well. (114-2239)(Contd)

Couplet :

There was a Gautam Rishi in the jungle and had a wife named Ahliya. She had her husband under her control with mind, speech and action. (1)

There was no comparison to her among the women of the gods, demons or kinars (mythological horse with human head). There was none else so beautiful in the three worlds as she was. (2)

Even Parvati, Sachi (Indrani), Sita and Sati would bow down their heads on seeing her charming beauty (would feel belittled). (3)

For some particular function, all the gods went to the house of Rishi Gautam. On seeing the beauty of Ahliya, Indra got enamoured by her. (4)

ਅੜਿਲ

ਬਾਸਵ ਕੀ ਛਬਿ ਹੋਰਿ ਤਿਯਾ ਹੂ ਬਸਿ ਭਈ ।
ਬਿਰਹ ਸਮੁੰਦ ਕੇ ਬੀਚ ਬੁਡਿ ਸਭ ਹੀ ਗਈ ।
ਤੀਨ ਲੋਕ ਕੋ ਨਾਥ ਜੁ ਭੋਟਨ ਪਾਇਯੈ ।
ਹੋ ਜੋਬਨ ਜੜ ਮੁਨਿ ਤੀਰ ਨ ਬਿਥਾ ਗਵਾਇਯੈ । ੫ ।

Aril

basav ki chabi her tiya hu bas bhayi.
birhe samund ke beech budhi sabh hi gayi.
teen lok ko nath ju bhotan payae.
ho joban jarh muni teer na brikha gavaiye. (5)

ਦੋਹਰਾ

ਤਬ ਅਬਲਾ ਸੁਰ ਰਾਜ ਕੇ ਮੋਹੀ ਰੁਪ ਨਿਹਾਰਿ ।
ਹਰ ਅਰਿ ਸਰ ਤਾ ਕੋ ਹਨਯੋ ਘਾਯਲਿ ਭਈ ਸੁਮਾਰ । ੬ ।

Dohra

tab abla sur raj ke mohi roop nihar.
har ari sar ta ko hanyo ghayal bhayi sumar. (6)

ਚੌਪਈ

ਕੌਨ ਉਪਾਇ ਸੁਰੇਸਹਿ ਪੈਯੈ । ਪਠੈ ਸਹਚਰੀ ਤਾਹਿ ਬੁਲੈਯੈ ।
ਏਕ ਰੈਨਿ ਜੋ ਭੋਟਨ ਪਾਊ । ਤਾ ਪਰ ਸੁਨੋ ਸਖੀ ਬਲਿ ਜਾਊ । ੭ ।

Chopaiee

kaun upayi sureseh peye. pathe sechhari tahi buleye.
ek reni jo bhotan payu. ta par suno sakhi jayu. (7)

ਦੋਹਰਾ

ਜੋਗਨੇਸੁਰੀ ਸਹਚਰੀ ਸੋ ਤਿਨ ਲਈ ਬੁਲਾਇ ।
ਸਕਲ ਭੇਦ ਸਮਝਾਇ ਕੈ ਹਰਿ ਪ੍ਰੀਤਿ ਦਈ ਪਠਾਇ । ੮ ।

Dohra

jognesari sehchhari so tin layi bulayi.
sakal bhed samjhayi ke har preet dayi pathayi. (8)

ਜਾਇ ਕਹਿਯੋ ਸੁਰ ਰਾਜ ਸੋ ਭੇਦ ਸਖੀ ਸਮਝਾਇ ।
ਸੁਨਤ ਅਹਿਲਯਾ ਕੀ ਬਿਥਾ ਰੀਝਿ ਰਹਿਯੋ ਸੁਰ ਰਾਇ । ੯ ।

jayi kahiyo sur raj so bhed sakhi samjhayi.
sunat ahiliya ki britha reejh rahiyo sur rayi. (9)

Aril :

Even Ahliya got allured with the charming beauty of Indra and came under his spell and she got drowned in the ocean of separation (and thought to herself), "If I could attain the Lord of the three worlds, ("Indra) then I would not be wasting my youthful beauty in the company of this foolish Muni." (5)

Couplet :

Then that young belle (Ahliya) got enamoured on seeing the charm of Indra. She got wounded badly by the arrows shot by the enemy of Shiva (Kamdev). (She was allured into the love of Indra): (6)

Chopaiee :

She thought to herself as how to gain the company of Indra. Shall I send for him through a friend of mine. "O friend ! Listen. If I could gain the sexual company of him for one night, then I shall sacrifice myself on him (Indra)." (7)

Couplet :

She called her girl friend called Jognesuri and sent her to Indra giving her details of the secret (move). (8)

The girl friend went and told the details of this thing (secret) to Indra. On hearing the mind of Ahliya, Indra got delighted. (9)

ਸਵੈਯਾ

ਬਾਲਿ ਗਿਰੀ ਬਿਸੰਭਾਰ ਸੁਨੋ ਹਰਿ ਭਾਲ ਬਿਖੈ ਬਿੰਦਿਯੋ ਨ ਦਿਯੋ ਹੈ ।
ਟਾਮਨ ਸੋ ਕੇਹੂੰ ਤਾਹਿ ਕਰਿਯੋ ਜਿਨ ਆਜੁ ਲਗੇ ਨ ਸਿੰਗਾਰ ਕਿਯੋ ਹੈ ।
ਬੀਰੀ ਚਬਾਇ ਸਕੈ ਨ ਸਖੀ ਪਰ ਪਾਇ ਰਹੀ ਨਹਿ ਪਾਨਿ ਪਿਯੋ ਹੈ ।
ਬੇਗਿ ਚਲੋ ਬਨਿ ਬੈਠੇ ਕਹਾ ਮਨ ਮਾਨਨਿ ਕੋ ਮਨੋ ਮੋਹਿ ਲਿਯੋ ਹੈ । ੧੦ ।

Swaiyya

bal giri bisambhar suno hari bhal bikhe bindiyo na diyo hai.
taman so kehu tahi kariyo jin aaj lagai na singar kiyo hai.
biri chabayi sake na sakhi par payi rahi nahi pani piyo hai.
begi chalo ban baithe kaha man manin ko mano mohi liyo hai. (10)

ਕੋਰਿ ਕਲਾਪ ਕਰੈ ਕਮਲਾਛਣਿ ਦਯੋਸ ਨਿਸਾ ਕਬਹੂੰ ਨਹਿ ਸੋਵੈ ।
ਸੰਪਿਨ ਜਯੋ ਸਸਕੈ ਛਿਤ ਉਪਰ ਲੋਕ ਕੀ ਲਾਜ ਸਭੈ ਹਠਿ ਖੋਵੈ ।
ਹਾਰ ਸਿੰਗਾਰ ਧਰੈ ਨਹਿ ਸੁੰਦਰਿ ਅਸੁਨ ਸੋ ਸੀਸ ਆਨਨ ਧੋਵੈ ।
ਬੇਗਿ ਚਲੋ ਬਨਿ ਬੈਠੇ ਕਹਾ ਤਵ ਮਾਰਗਿ ਕੋ ਮੁਨਿ ਮਾਨਿਨ ਜੋਵੈ । ੧੧ ।

kori karlap kare kamlachan deyos nisa kabhun nahi sove.
sampin jeyo saske chit upar lok ki laj sabhe hath khove.
har singhar dhare nahi sundri ansvan so sees anan dhove.
beg chalo ban bete kaha tav marig ko muni manin jove. (11)

ਬਾਤ ਤਪੀਸਰਨਿ ਕੀ ਸੁਨਿ ਬਾਸਵ ਬੇਗਿ ਚਲਿਯੋ ਜਹਾ ਬਾਲ ਬਿਹਾਰੈ ।
ਬੀਰੀ ਚਬਾਇ ਸੁ ਬੇਖ ਬਨਾਇ ਸੁ ਬਾਰਹਿ ਬਾਰ ਸਿੰਗਾਰ ਸਵਾਰੈ ।
ਘਾਤ ਪਛਾਨਿ ਚਲਿਯੋ ਤਿਤ ਕੋ ਮੁਨਿ ਸ੍ਰਾਧ ਕੇ ਤਾਪ ਝੁਕੈ ਝਿਝਕਾਰੈ ।
ਜਾਇ ਸਕੈ ਹਟਿਹੂੰ ਨ ਰਹੈ ਮਤਵਾਰੇ ਕੀ ਬਾਤਿ ਡਿਗੈ ਡਗ ਡਾਰੈ । ੧੨ ।

bat tapisavran ki suni basav beg chaliyo jaha bal bihare.
biri chabayi su bekh banayi su barhi bar singar saware.
ghat pachan chalyo tit ko muni sradh ke tap jhuke jijhkare.
jayi sake hatihun na rahe matware ki bat dige dag dare. (12)

ਬੇਗਿ ਮਿਲੋ ਮਨ ਭਾਵਿਤ ਭਾਵਨਿ ਪਯਾਰੇ ਜੁ ਆਜੁ ਤਿਹਾਰੇ ਭਏ ਹੈ ।
ਭੇਟਨ ਕੋ ਮਹਿਰਾਜ ਸਮੈ ਮੁਨਿ ਰਾਜ ਧਿਯਾਨ ਮੋ ਆਜੁ ਗਏ ਹੈ ।
ਮੀਤ ਅਲਿੰਗਨ ਚੁੰਬਨ ਆਸਨ ਭਾਤਿ ਅਨੇਕਨ ਆਨਿ ਲਏ ਹੈ ।
ਮੋਦ ਬਾਢਿਯੋ ਮਨ ਭਾਮਨਿ ਕੋ ਮੁਨਿ ਜਾ ਚਿਤ ਤੇ ਬਿਸਰਾਇ ਦਏ ਹੈ । ੧੩ ।

beg milo man bhavit bhavin payare ju aaj tihare bhaye hai.
bhetan ko mehraj same muni raj dhayan mo aaj gaye hai.
meet alingan chumban asan bhati anekan aan laye hai.
mod badiyo man bhamin ko muni ja chit te bisrayi daye hai. (13)

Swaiyya :

“O Indra ! Listen ! Ahliya had fallen down unconscious and had not (worn) kept the Vermillion (round) mark on the forehead. Someone had played a magic spell on her and she had not embellished herself with ornaments even. She could not chew the betel nut and was bowing to her girl friend and had not taken (drunk) water even. So move quickly Why are you waiting here ? You had enamoured the woman too much.” (you had won over her pride of beauty).” (10)

That lotus-eyed woman was pining in your separation in millions of ways and does not get a wink of sleep during day or night. She was hissing like a she-snake lying on the ground and had given up her modesty even (shyness) due to her obstinacy. The beautiful woman was not embellishing herself (with ornaments) and was washing her moon-like face with her tears only. So let us go quickly, why are you waiting here ? The Munis wife was waiting for you and watching your arrival there ?” (11)

On hearing about the condition of the ascetic woman, Indra left for that place where the woman was waiting. On hearing about the arrival of Indra. she chewed a betel nut and embellished herself with ornaments time and again. Indra taking a chance, though afraid of the Muni's curse, and getting worried about it, left for that place. He could neither go there nor abstain from going there and like a drunkard he was moving ahead with trembling awkwardness. (12)

The friend said, “O dear (Indra) ! Go and meet your beloved (of choice) quickly. Now we belong to you from to-day. O King ! At this time of your meeting her, the Muni had gone out for meditation so the paramour came and embraced and kissed her in many ways and had cohabitation with her. With this sexual companionship Ahliya's heart was greatly thrilled and she forgot completely about the Muni. (13)

ਦੋਹਰਾ

ਬਨਯੋ ਠਨਯੋ ਸੁੰਦਰ ਘਨੋ ਤੀਨਿ ਲੋਕ ਕੋ ਰਾਇ ।
ਬਾਸਵ ਸੋ ਪਤਿ ਪਾਇ ਤ੍ਰਿਯ ਮੁਨਿਹਿ ਦਯੋ ਬਿਸਰਾਇ । ੧੪ ।

Dohra

banyo thanyo sunder ghano teen lok ko rayi.
basav so pati payi triye munihi deyo bisrayi. (14)

ਸਵੈਯਾ

ਸੋਨਨ ਮੋ ਖਰਕੋ ਸੁਨਿ ਕੈ ਤਬ ਹੀ ਮੁਨਿ ਨਾਯਕ ਚੌਕਿ ਪਰਿਯੋ ਹੈ ।
ਧਿਯਾਨ ਦਿਯੋ ਤਜਿ ਕੈ ਸਭ ਹੀ ਤਬ ਹੀ ਰਿਸ ਕੇ ਤਨ ਸਾਥ ਜਰਿਯੋ ਹੈ ।
ਧਾਮ ਕੀ ਓਰ ਚਲਿਯੋ ਉਠਿ ਕੈ ਸੁਰ ਰਾਜ ਲਖਿਯੋ ਤਰ ਖਾਟ ਦੁਰਿਯੋ ਹੈ ।
ਚੌਕਿ ਰਹਿਯੋ ਚਿਤ ਮਾਝ ਕਹਿਯੋ ਯਹ ਕਾਹੂੰ ਨਿਲਾਜ ਕੁਕਾਜ ਕਰਿਯੋ ਹੈ । ੧੫ ।

Swaiyya

saonan mo kharko suni ke tab hi muni nayak choki pariyo hai.
dhayan diyo taj ke sabh hi tab hi ris ke tan sath jariyo hai.
dham ki aur chaliyo uthi ke sur raj lakhiyo tar khat duriyo hai.
choki rahiyo chit majh kahiyo yeh kahu nilaj kukaj kariyo hai. (15)

ਦੋਹਰਾ

ਰਿਖਿ ਗੋਤਮ ਰਿਸਿ ਕੈ ਕਹਿਯੋ ਕੋ ਆਯੋ ਇਹ ਧਾਮ ।
ਤਬ ਤਿਹ ਅਸ ਉਤਰ ਦਿਯੋ ਰਿਖਹਿ ਬਿਹਸਿ ਕਰਿ ਬਾਮ । ੧੬ ।

Dohra

rikh gotam risi ke kahiyo ko ayo eh dham.
tab the as utar diyo rikhi bihas kar bam. (16)

ਚੌਪਈ

ਮੰਜਾਰ ਇਹ ਠਾ ਇਕ ਆਯੋ । ਤਮੁ ਕੋ ਹੋਰਿ ਅਧਿਕ ਡਰ ਪਾਯੋ ।
ਚਿਤ ਅਤਿ ਤਸਤ ਖਾਟ ਤਰ ਦੁਰਿਯੋ । ਮੈ ਮੁਨਿ ਤੁਹਿ ਸਾਚੁ ਉਚਰਿਯੋ । ੧੭ ।

Chopaiee

manjar eh tha ik ayo. tum ko her adhik dar payo.
chit ati tarast khat tar duriyo. mai muni ju tuhe sach uchariyo. (17)

ਤੋਟਕ ਛੰਦ

ਮੁਨਿ ਰਾਜ ਕਛੁ ਨਹਿ ਭੇਦ ਲਹਿਯੋ । ਤ੍ਰਿਯ ਜੋ ਕਿਯ ਸੋ ਪਤਿ ਸਾਥ ਕਹਿਯੋ ।
ਮੰਜਾਰ ਦੁਰਿਯੋ ਇਹ ਖਾਟ ਤਰੈ । ਜਨੁ ਬਾਸਵ ਕੀ ਸਭ ਸੋਭ ਧਰੈ । ੧੮ ।

Totak Chhand

muni raj kachu nahi bhed lahiyo. triye jo kiye so pati sath kahiyo.
manjar duriyo eh khat tarai. jan basav ki sabh sobh dhare. (18)

The woman having attained the company of the Lord of the three worlds, charming Indra in the form of her spouse had forsaken the Muni from her mind. (14)

Swaiyya

The Muni concentrating in Meditation hearing some noise with his ears, got up in shocking surprise. He lost all his concentration (in meditation) 'and became furious with rage and started for his hutment (place) and seeing him, Indra hid himself underneath the cot. The Muni got surprised and thought to himself that some shameless person had committed this sin. (15)

Couplet :

Then Rishi Gautam getting enraged said, "Who had come to the house ?" Then the woman laughed and replied like this. (16)

Chopaicee :

"A he-cat had come here. On seeing you he had got frightened and being afraid of you had hid himself under the cot. O Muni ! I am telling you the truth." (17)

Totak Chhand :

The great Muni could not get at this secret. Whatever the woman had done was told by her to the husband. "The he-cat was hiding under the cot and it seems he had the glamour like Indra." (18)

ਇਹ ਆਜਿ ਮੁਨੀ ਜਿਨਿ ਕੋਪ ਕਰੈ । ਗ੍ਰਿਹਤੀ ਜੁਤ ਜਾਨਿ ਰਹਿਯੋ ਤੁਮਰੈ ।
ਤੁਮ ਜਾਇ ਤਿਹੀ ਗ੍ਰਿਹ ਹੋਮ ਕਰੈ । ਰਾਖੀਰ ਕਿ ਨਾਮਹਿ ਕੋ ਉਚਰੈ । ੧੯ ।

eh aaj muni jin kop karo. grehti jut jani rahiyo tumro.
tum jayi tihi greh hom karo. raghubeer ki namhi ko uchro. (19)

ਸੁਨਿ ਬੈਨ ਤਹੀ ਮੁਨਿ ਜਾਤ ਭਯੋ । ਰਿਖਿ ਨਾਰਿ ਸੁਰੇਸ ਨਿਕਾਰਿ ਦਯੋ ।
ਕਈ ਦਯੋਸ ਬਿਤੇ ਤਿਹ ਭੇਦ ਸੁਨਯੋ । ਅਤਿ ਹੀ ਰਿਸਿ ਕੈ ਨਿਜੁ ਸੀਸੁ ਧੁਨਯੋ । ੨੦ ।

sunī bain tahi muni jaat bheyo. rikhi nari sures nikar deyo.
kayi dayos bite teh bhed sunyo. ati hi ris ke nij sees dhanyo. (20)

ਤਬ ਹੀ ਰਿਸਿ ਕੈ ਰਿਖਿ ਸ੍ਰਾਪ ਦਿਯੋ । ਸੁਰ ਨਾਯਕ ਕੋ ਭਗਵਾਨ ਕਿਯੋ ।
ਭਗ ਤਾਹਿ ਸਹੀਸੁ ਭਏ ਤਨ ਮੈ । ਤ੍ਰਿਦਸੇਸ ਲਜਾਇ ਰਹਿਯੋ ਮਨ ਮੈ । ੨੧ ।

tab hi risi ke rakh srāp diyo. sur nayak ko bhagwan kiyo.
bhag tahi sahasar bhaye tan mai. tridses lajaye rahiyo tan mai. (21)

ਦੋਹਰਾ

ਸ੍ਰਾਪ ਦਿਯੈ ਤ੍ਰਿਯ ਕੋ ਬਹੁਰਿ ਜੋ ਤੈ ਕਿਯੋ ਚਰਿਤੁ ।
ਤੈ ਪਾਹਨ ਕੀ ਚਾਰਿ ਜੁਗ ਹੋਹਿ ਸਿਲਾ ਅਪਵਿਤੁ । ੨੨ । ੧ ।

Dohra

srāp diyo triye ko bahuri jo te kiyo charitar.
te pahan ki char jug hohi sila apvitar. (22) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤੁ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੋ ਪੰਦ੍ਰਹਵੇ ਚਰਿਤੁ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੧੫ । ੨੨੬੧ । ਅਫਜੁੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so pandarvo charitar samapatam. Sat Subham sat. (115) (2261) aphjun.

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਬਦੈ ਸੁੰਦ ਅਪਸੁੰਦ ਦੈ ਦੈਤ ਭਾਰੀ । ਕਰੈ ਤੀਨਹੂੰ ਲੋਕ ਜਿਨ ਕੋ ਜੁਹਾਰੀ ।
ਮਹਾ ਕੋ ਤਪਸਯਾ ਸਿਵੈ ਸੋ ਰਿਝਾਯੋ । ਮਰੈ ਨਾਹਿ ਮਾਰੈ ਯਹੈ ਦਾਨ ਪਾਯੋ । ੧ ।

Bhujang Paryat Chhand

badhai sund apsund dev det bhhari. kare teenhu lok jin ko juhari.
maha ko tapasya Sive so rijhayo. marai nahi mare yahe dan payo. (1)

ਚੌਪਈ

ਰੀਝਿ ਰੁਦੁ ਯੋ ਬਚਨ ਉਚਾਰੇ । ਤੁਮ ਨਹਿ ਮਰੈ ਕਿਸੁ ਤੇ ਮਾਰੇ ।
ਜੋ ਅਪਸ ਮੈ ਰਾਰਿ ਬਦੈਹੋ । ਤੋ ਜਮ ਕੇ ਘਰ ਕੋ ਦੋਉ ਜੈਹੋ । ੨ ।

Chopaiee

reejh rudar yo bachan uchare. tum nahi maro kisu te mare.
jo apas mai rari badeho. to jam ke ghar ko doyu jeha. (2)

"O Muni ! Please do not get enraged with him to-day. He was coming to your house, considering you as a married person (with a wife). So you go home and perform a 'Hom Yagna' and meditate on the Lord's True Name." (19)

Hearing these words the Muni went away. Then Rishi's wife (Ahliya) asked Indra to come out from underneath the cot, After many days the Muni got to know the whole secret and getting furious with rage, he slapped his head in distress. (20)

Then being greatly enraged the Rishi hurled a curse on him and the king of the gods, Indra was made a symbol of vaginas and due to the curse, Indra's body was filled with thousand vaginas symbols. On seeing this Indra felt greatly ashamed of himself. (21)

Couplet :

Then the Muni cursed the woman, saying that she had committed a deceitful action as such she should remain like an unholy stone slab for four Yugas (for all times). (22)(1)

Here the one hundred and fifteenth episode of Minister & King's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (115-22S1)(Contd)

Bhujang Prayat Chhand :

Once Sund and Upsund, two mighty demons, had established themselves and all the three worlds were bowing to them. They underwent penance for a long time, thus placating Shiva and gained a blessing from him that they would not be killed even, when someone would try to kill them. (1)

Chopaiee :

Rudra got pleased with them and said (to them), "You will not be killed by anyone even when one tried to kill you." But if you will fight amongst yourselves then both of you will go to hell (will die)." (2)

ਮਹਾ ਰੁਦ੍ਰ ਤੇ ਜਬ ਬਰੁ ਪਾਯੋ । ਸਭ ਲੋਕਨ ਚਿਤ ਤੇ ਬਿਸਰਾਯੋ ।
ਜੋ ਕੋਊ ਦੇਵ ਦ੍ਰਿਸਟਿ ਮੈ ਆਵੈ । ਜਿਯ ਲੈ ਕੇ ਫਿਰ ਜਾਨ ਨ ਪਾਵੈ । ੩ ।
maha rudar te jab bar payo. sabh lokan chit te bisrayo
jo koyu dev drist mai avaye. jiye lai ke phir jan na pavai. (3)

ਐਸੀ ਭਾਤਿ ਬਹੁਤ ਦੁਖ ਦਏ । ਦੇਵ ਸਭੈ ਬ੍ਰਹਮਾ ਪੈ ਗਏ ।
ਬਿਸੁਕਰਮਹਿ ਬਿਧਿ ਬੋਲਿ ਪਠਾਯੋ । ਇਹੈ ਮੰਤ੍ਰ ਕੋ ਸਾਰ ਪਕਾਯੋ । ੪ ।
aisi bhati bahut dukh daye. dev sabhe brahma pai gaye.
biskarmhi bidhi bol pathayo. ehe mantar ko sar pakayo. (4)

ਬਿਸੁਕਰਮਾ ਪ੍ਰਤਿ ਬਿਧਾਰਿ ਉਚਾਰੋ । ਏਕ ਤ੍ਰਿਯਹਿ ਤੁਮ ਆਜੁ ਸਵਾਰੋ ।
ਰੂਪਵਤੀ ਜਾ ਸਮ ਨਹਿ ਕੋਈ । ਐਸੀ ਕਰੋ ਸੁੰਦਰੀ ਸੋਈ । ੫ ।
bisukarma prati bidhir ucharo. ek triyehi tum aaj savaro.
roopwati ja sam nahi koyi. aisi karo sundri soyi. (5)

ਦੋਹਰਾ

ਬਿਸੁਕਰਮਾ ਇਹ ਬਚਨ ਸੁਨਿ ਧਾਮ ਗਯੋ ਤਿਹ ਕਾਲ ।
ਤੁਰਤ ਬਨਾਇ ਤਿਲੋਤਮਹਿ ਆਨਿਯੋ ਤਹਾ ਉਤਾਲ । ੬ ।

Dohra

bisukarma eh bachan sun dham geyo teh kal
turat banayi tilotmahi aniyo taha utal. (6)

ਬਿਸੁਕਰਮਾ ਅਬਲਾ ਕਰੀ ਅਮਿਤੁ ਰੂਪ ਨਿਧਿ ਸੋਇ ।
ਜੋ ਹੇਰੈ ਰੀਝੈ ਵਹੈ ਜੜੀ ਨ ਕਹਿਯਤ ਕੋਇ । ੭ ।
bisukarma abla kari amit roop nidh soyi.
jo here reejhe vahe jari na kahiyat koyi. (7)

ਅਮਿਤ ਰੂਪ ਤਾ ਕੋ ਨਿਰਖਿ ਸਭ ਅਬਲਾ ਰਿਸਿ ਖਾਹਿ ।
ਜਿਨਿ ਹਮਰੇ ਪਤਿ ਹੇਰਿ ਇਹ ਯਾਹੀ ਕੇ ਹੈ ਜਾਹਿ । ੮ ।
amit roop ta ko nirikh sabh abla ris khahi.
jin hamre pati her eh yahi ke haiv jahi. (8)

ਐਸੋ ਭੇਖ ਸੁ ਧਾਰਿ ਤਿਯੋ ਤਹ ਤੇ ਕੀਓ ਪਯਾਨ ।
ਸਹਿਰ ਥਨੇਸਰ ਕੇ ਬਿਖੈ ਤੁਰਤ ਪਹੁੰਚੀ ਆਨ । ੯ ।
aiso bhekh su dhar triye the te kiyo payan.
sahir thanesar ke bikhe turat pahunchi aan. (9)

When they got this boon (favour) from Shiva they forgot all the others from their mind. If they sighted any god then it was impossible for him to save himself from their onslaught. (3)

Thus they made the gods to suffer too much at their hands and all the gods then approached Brahma. Then Brahma called Vishwakarma and consulted him (for a solution) fully. (4)

Brahma then told Vishwakarma to create a woman of such a type who Would have no other competitor in beauty (whom no other woman could match) so create such a unique beauty. (5)

Couplet :

Vishwakarma on hearing these words, went home and brought a woman called Tilotama after (creating) moulding it in no time. (6)

Vishwakarma had created a most beautiful woman like Nidhi. Whosoever would see her, would get attracted towards her and could not maintain (keep up) his celibacy (chastity). (7)

On seeing her enchanting beauty all the women would get enraged thinking that (lest) their spouses may not get attracted towards her on seeing her beauty. (8)

Thus with such a a beautiful form, this woman started off and came to the town of Thanesar quickly. (9)

ਜਹਾ ਬਾਗ ਤਿਨ ਕੋ ਹੁਤੋ ਤਹਾ ਪਹੁੰਚੀ ਆਇ ।
 ਦੇਵ ਦੇਤ ਤਾ ਕੋ ਨਿਰਖਿ ਰੂਪ ਰਹੇ ਉਰਝਾਇ । ੧੦ ।
 jaha bag tin ko huto taha pahunchi ayi.
 dev det ta ko nirikh roop rahe urjhayi. (10)

ਚੌਪਈ

ਬਾਲ ਬਿਹਰਤੀ ਬਾਗ ਨਿਹਾਰੀ । ਸਭਾ ਛੋਰਿ ਦੋਊ ਉਠੇ ਹੰਕਾਰੀ ।
 ਤੀਰ ਤਿਲੋਤਮ ਕੇ ਚਲਿ ਆਏ । ਬਯਾਹਨ ਕੋ ਦੋਊ ਲਲਚਾਏ । ੧੧ ।

Chopaiee

bal behrati bag nihari. sabha chor doyu uthe hankari.
 teer tilotam ke chal aye. bayahan ko doyu lalchaye. (11)

ਸੁੰਦ ਕਹਿਯੋ ਯਾ ਕੋ ਬਰਿ ਹੋ । ਕਹਿਯੋ ਅਪਸੁੰਦ ਯਾਹਿ ਮੈ ਕਰਿ ਹੋ ।
 ਰਾਰਿ ਪਰੀ ਦੁਹੁਅਨ ਮੈ ਭਾਰੀ । ਬਿਚਰੈ ਸੂਰਬੀਰ ਹੰਕਾਰੀ । ੧੨ ।
 sund kahiyo ya ko bar ho. kahiyo apsund yahi mai kari ho.
 rar pari duhhuan mai bhari. bichre surbeer hankari. (12)

ਭੁਜੰਗ ਛੰਦ

ਪਰਿਯੋ ਲੋਹ ਗਾੜੋ ਮਹਾ ਬੀਰ ਮ"ਡੇ । ਏਕੇ ਆਨਿ ਚਾਰੋ ਦਿਸਾ ਕਾਇ ਖ"ਡੇ ।
 ਛਕੋ ਛੋਭ ਛਤ੍ਰੀ ਮਹਾ ਘਾਇ ਮੇਲੈ । ਕਿਤੇ ਢਾਲਿ ਤਿਰਸੂਲ ਖਗਾਨ ਖੇਲੈ । ੧੩ ।

Bhujang Chhand

pariyo loh gade maha beer mande. ek aan charo disa kadi khhande.
 chako chot chatrī maha ghayi mele. kite dhali trisul khagan khele

ਸੋਰਠਾ

ਬਾਜਨ ਬਜੇ ਅਨੇਕ ਸੁਭਟ ਸਭੈ ਹਰਖਤ ਭਏ ।
 ਜੀਵਤ ਬਚਿਯੋ ਨ ਏਕ ਕਾਲ ਬੀਰ ਚਾਬੇ ਸਕਲ । ੧੪ ।

Sortha

bajan baje anek subhat sabhe harkhat bhaye.
 jeevat bachiyō na ek kal beer chabe sakal. (14)

ਦੋਹਰਾ

ਜੁਝੈ ਜੁਝੁਆ ਕੇ ਬਜੇ ਸੂਰਬੀਰ ਸਮੁਹਾਇ ।
 ਗਜੇ ਸੁੰਦ ਅਪਸੁੰਦ ਤਬ ਢੋਲ ਮਿਦੰਗ ਬਜਾਇ । ੧੫ ।

Dohra

jujhe jujhya ke baje soorbeer samuhaye.
 gaje sund apsund tab dhol mridang bajayi. (15)

She reached a place where the demons possessed a garden. Both the gods and demons got enamoured by her beauty. (10)

Chopaiee :

On seeing this woman roaming around in the garden,, both the proud demons got up from their assembly. They came near Tilotama and both were (keen) thinking of marrying her keenly. (11)

The demon Sund said, "I shall marry her." Then Upsend said, "I shall get married to her." Both started quarrelling and both warriors got ready for a fight (duel). (12)

Bhujand Chhand :

There was a fierce battle fought between the two and they came rushing from the four sides with their double edged swords. They wounded each other badly, being furious with rage and started (playing) fighting with many shields, tridents and swords. (13)

Sortha

There was a (Maru Rag) music in maru Raga being played and the warriors were delighted. None of the warriors was left alive after the fight as death had engulfed them both. (14)

Couplet :

With the beating of war drums both the warriors were facing each other and fighting. Then Sund and Upsund started roaring with the playing of drums and mirdang. (15)

ਚੌਪਈ

ਪ੍ਰਥਮ ਮਾਰਿ ਬਾਨਨ ਕੀ ਪਰੀ । ਦੁਤਿਯ ਮਾਰਿ ਸੈਥਿਨ ਸੋ ਧਰੀ ।
ਤ੍ਰਿਤਿਯ ਜੁਧ ਤਰਵਾਰਿਨ ਪਰਿਯੋ । ਚੌਥੋ ਭੇਰ ਕਟਾਰਿਨ ਕਰਿਯੋ । ੧੬ ।

Chopaiee

pratham mar banan ki pari. dutye mari saithen so dhari.
tritye judh tarvarin pariyo. chithe bher katarin kariyo. (16)

ਦੋਹਰਾ

ਮੁਸਟ ਜੁਧ ਪੰਚਮ ਭਯੋ ਬਰਖਿਯੋ ਲੋਹ ਅਪਾਰ ।
ਉਚ ਨੀਚ ਕਾਤਰ ਸੁਭਟ ਸਭ ਕੀਨੇ ਇਕ ਸਾਰ । ੧੭ ।

Dohra

musat judh pancham bheyo barkhiyo loh apar.
uch neech katar subhat sabh keene ik sar. (17)

ਬਜ਼ ਬਾਨ ਬਰਛਾ ਬਿਛੁਆ ਬਰਖੇ ਬਿਸਿਖ ਅਨੇਕ ।
ਉਚ ਨੀਚ ਕਾਤਰ ਸੁਭਟ ਜਿਯਤ ਨ ਉਬਰਿਯੋ ਏਕ । ੧੮ ।

bajar ban barcha bichua bisikh anek.
uch neech katar subhat jiyat na ubriyo ek. (18)

ਸਵੈਯਾ

ਗਾੜ ਪਰੀ ਇਹ ਭਾਤਿ ਤਹਾ ਇਤ ਉਤੇ ਅਪਸੰਦ ਹਕਾਰੇ ।
ਪਟਿਸਿ ਲੋਹਹਥੀ ਪਰਸੇ ਅਮਿਤਾਯੁਧ ਲੈ ਕਰ ਪ੍ਰਹਾਰੇ ।
ਰਾਜ ਪਰੇ ਕਹੂੰ ਤਾਜ ਹਿਰੇ ਤਰਫੈ ਕਹੂੰ ਬੀਰ ਕ੍ਰਿਪਾਨਨ ਮਾਰੇ ।
ਆਪਸ ਮੈ ਲਰਿ ਬੀਰ ਦੋਊ ਬਸਿ ਕਾਲ ਭਏ ਕਰਤਾਰ ਸੰਘਾਰੇ । ੧੯ ।

Swaiyya

garh pari eh bhati taha it ute apsund hakare.
patis lohlathi parse amitajudh lai kar parhare.
raj pare kahu taj hire tarfe kahu beer kirpanan mare.
apas mai lar beer doyu bas kal bhaye kartar sanghhare. (19)

ਚੌਪਈ

ਆਪਸ ਬੀਚ ਬੀਰ ਲਰਿ ਮਰੇ । ਬਜ਼ ਬਾਨ ਬਿਛੁਆਨ ਬਿਨ ਕਰੇ ।
ਫੂਲ ਅਨੇਕ ਮੇਘ ਜਯੋ ਬਰਖੇ । ਦੇਵਰਾਜ ਦੇਵਨ ਜੁਤ ਹਰਖੇ । ੨੦ ।

Chopaiee

apas beech beer lar mare. bajar ban bichuyan brin karai.
phool anek megh jeyo barkhe. devraj devan jat harkhe. (20)

Chopaiee :

First they showered arrows at each other, followed by full attack with spears and then the battle was fought with swords (thirdly) followed by the fight with daggers fourthly. (16)

Couplet :

The fifth bout (fight) took place with fists and there was lot of din, which (made) brought all the high and low or powerful and cowards on equal footing. (17)

There were many types of arrows shot like bajar-baan and scorpion type arrows and none was left alive including high and low or strong and coward (all were on the same footing). (18)

Swaiyya :

The fight there, was very ferocious and both Sund and Upsund were challenging each other (with loud battle cries). Both of them attacked each other with various weapons like straps, iron-rods, farsai etc. with great fury. At places the Rajas were lying fallen down while at other places their crowns were lying scattered and at places warriors were struggling with life, being hit with swords. Both the warriors fought to death (with each other) (died fighting), as the Lord had killed them both. (19)

Chopaiee :

Both the warriors died fighting with weapons like baja-baan, scorpion and wounding each other. There was a shower of flowers like rain from the clouds and Indra along with other gods were very happy. (20)

ਦੋਹਰਾ

ਦੁਹੂੰ ਭਾਤ ਬਧਿ ਕੈ ਤ੍ਰਿਯਾ ਗਈ ਬ੍ਰਹਮ ਪੁਰ ਧਾਇ ।
ਜੈ ਜੈਕਾਰ ਅਪਾਰ ਹੁਅ ਹਰਖੇ ਮਨ ਸੁਰ ਰਾਇ । ੨੧ । ੧ ।

Dohra

dhuhun bhrat badh ke triya gayi brahm pur dhayi.
je jaekar apar huye harkhe man sur raye. (21) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਸੋਹਲਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੧੬ । ੨੨੮੨ । ਅਫਜ਼ੁ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so sohlavo charitar samapatam. Sat Subham sat. (116) (2282) aphjun.

ਚੌਪਈ

ਦੈਤਨ ਤੁਮਲ ਜੁਧ ਜਬ ਕੀਨੋ । ਦੇਵਰਾਜ ਗ੍ਰਿਹ ਕੋ ਮਗੁ ਲੀਨੋ ।
ਕਮਲ ਨਾਲਿ ਭੀਤਰ ਛਪਿ ਰਹਿਯੋ । ਸਚਿਯਹਿ ਆਦਿ ਕਿਸੁ ਨਹਿ ਲਹਿਯੋ । ੧ ।

Chopaiee

detan tumal judhh jab keeno. devraj greh ko magu leeno.
kamal nal bhetar chapi rahiyo. sachyehi aadi kisu nahi lahiyo. (1)

ਬਾਸਵ ਕੋ ਖੋਜਨ ਸਭ ਲਾਗੇ । ਸਚੀ ਸਮੇਤ ਅਸੰਖ ਨੁਰਾਗੇ ।
ਦੂੰਦਿ ਫਿਰੇ ਕਾਹੂੰ ਨਹਿ ਪਾਯੋ । ਦੇਵਨ ਅਮਿਤ ਸੋਕ ਉਪਜਾਯੋ । ੨ ।
basav ko khojan sabh lage. sachi samet asankh narage.
dhundi phire kahun nahi payo. devan amit sok upjayo. (2)

ਦੋਹਰਾ

ਬ੍ਰਹਸਪਤਿ ਕੋ ਬੋਲਿਯੋ ਤਬੈ ਸਭਹਿਨ ਕਿਯੋ ਬਿਚਾਰ ।
ਖੋਜਿ ਥਕੇ ਪਾਯੋ ਨਹੀ ਗਯੋ ਅਦਿਤ ਕੁਮਾਰ । ੩ ।

Dohra

barhaspati ko boliyo tabe sabhin kiyo bichhar.
khoj thake payo nahi geyo adit kumar. (3)

ਚੌਪਈ

ਕੋਧੋ ਜੁਝਿ ਖੇਤ ਮੈ ਮਰਿਯੋ । ਕੋਧੋ ਤ੍ਰਸਤ ਦਰੀ ਮਹਿ ਦੁਰਿਯੋ ।
ਭਜਿਯੋ ਜੁਧ ਤੇ ਅਧਿਕ ਲਜਾਯੋ । ਅਤਿਥ ਗਯੋ ਹੈ ਧਾਮ ਨ ਆਯੋ । ੪ ।

Chopaiee

kope kujhi khet mai mariyo. kope trast dari mahi duriyo.
bhajiyo judh te adhik lajayo. atith geyo haiv dham na ayo. (4)

Couplet

Having killed both the brothers the woman went to Brahmapuri (heavens). There were salutations on all sides and Indra was greatly delighted. (21)(1)

Here the hundred and sixteenth episode of the Minister & King's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well.

(116-2282)(Contd)

Chopaiee :

When the demons fought a fierce battle then Indra took to heels (taking the path to homewards) and he hid himself in the stem of lotus-flowers and Sachi etc or others could not locate him. (1)

All were searching for Indra and many including Sachi were getting mad in his love. All were searching for him but none could trace him. The gods felt greatly depressed at heart. (2)

Couplet :

Then all pondered over it and called Brahmpati (Brahma) telling him that they were tired of searching for him but the son of Aditi (Indra) had gone somewhere, no one knows. (3)

Chopaiee :

Either he had been killed in the battle or due to fear (of death) had hid himself in some cave or was feeling ashamed of himself having fled from the battlefield or had become an ascetic (Yogi) so he had not returned home. (4)

ਸੁਕ੍ਰਾਚਾਰਜ ਬਾਚ

ਦੋਹਰਾ

ਸੁਕ੍ਰਾਚਾਰਜ ਯੋ ਕਹਿਯੋ ਕੀਜੈ ਯਹੈ ਬਿਚਾਰ ।
ਰਾਜ ਜੁਜਾਤਹਿ ਦੀਜਿਯੈ ਯਹੈ ਮੰਤ੍ਰ ਕੋ ਸਾਰ । ੫ ।

Sukracharaj Baach

Dohra

Sukracharaj yo kahiyo keejai yehe bichar.
raj jujateh dijiye yehai mantar ko sar. (5)

ਚੌਪਈ

ਤ੍ਰਿਦਸ ਇਕਤੁ ਸਕਲ ਹੈ ਗਏ । ਇੰਦ੍ਰ ਦੇਤ ਜੁਜਤਹਿ ਭਏ ।
ਜਬ ਤਿਨ ਰਾਜ ਇੰਦ੍ਰ ਮੋ ਪਾਯੋ । ਰੂਪ ਨਿਹਾਰ ਸਚੀ ਲਲਚਾਯੋ । ੬ ।

Chopaiee

tridas iktar sakal haiv gaye. Inderat det jujteh bhaye.
jab tin raj Inder mo payo. roop nihar sachi lalchhayo. (6)

ਕਹਿਯੋ ਤਾਹਿ ਸੁਨਿ ਸਚੀ ਪਿਆਰੀ । ਅਬ ਹੋਵਹੁ ਤੁਮ ਤ੍ਰਿਯਾ ਹਮਾਰੀ ।
ਖੋਜਤ ਇੰਦ੍ਰ ਹਾਥ ਨਹਿ ਐਹੈ । ਤਾ ਕਹ ਖੋਜਿ ਕਹੂੰ ਕਾ ਕੈਹੈ । ੭ ।

kahiyo tahi suni sachi piyari. ab hovhu tum triya hamari.
khojat Inder hath nahi aehe. ta keh khoj kahun ka kehe. (7)

ਰੋਇ ਸਚੀ ਯੋ ਬਚਨ ਉਚਾਰੋ । ਗਯੋ ਏਸ ਪਰਦੇਸ ਹਮਾਰੋ ।
ਜੇ ਹਮਰੇ ਸਤ ਕੋ ਟਰਿ ਹੈ । ਮਹਾ ਨਰਕ ਕੇ ਭੀਤਰ ਪਰਿ ਹੈ । ੮ ।

royi sachi yo bachan ucharo. geyo es pardes hamaro.
jo hamre sat ko tar hai. maha narak ke bhetar pari hai. (8)

ਯਹ ਪਾਪੀ ਤਜਿ ਹੈ ਮੁਹਿ ਨਾਹੀ । ਬਹੁ ਚਿੰਤਾ ਹਮਰੋ ਮਨ ਮਾਹੀ ।
ਤਾ ਤੇ ਕਛੁ ਚਰਿਤ੍ਰ ਬਿਚਰਿਯੈ । ਯਾ ਕੋ ਦੂਰਿ ਰਾਜ ਤੇ ਕਰਿਯੈ । ੯ ।

yeh papi taj hai muhi nahi. bahu chinta hamro man mahi.
ta te kachu charitar bichariye. ya ko door raj te kariyo. (9)

ਦੋਹਰਾ

ਏਕ ਪ੍ਰਤਗਯਾ ਮੈ ਕਰੀ ਜੋ ਤੁਮ ਕਰੋ ਬਨਾਇ ।
ਤੋ ਹਮ ਕੋ ਬਯਾਹੋ ਅਬੈ ਲੈ ਘਰ ਜਾਹੁ ਸੁਹਾਇ । ੧੦ ।

Dohra

ek partagya mai kari jo tum karo banayi.
to hum ko bayaho abai lai ghur jahu suhayi. (10)

Shukaracharya then said-

Couplet :

Shukaracharya then said like this, let us all think about it and then as a result of their discussions it was felt that the kingdom of Indra be handed over to Jujati. (5)

Chopaiee :

All the gods get together and the exalted position of Indra was bestowed on Jujati. When he attained the kingdom of Indra, then he got allured by the beauty of Sachi. (Indra's spouse). (6)

Then Jujati told her, "O dear Sachi ! Listen. You now accept to be my wife as Indra would not be traceable even on searching for him and what is the use of finding him now ? (7)

Then Sachi wept and said, "My spouse (Master) had gone to some foreign land, if you will try to destroy my chastity, then you will be thrown into the depth of hell." (8)

(She thought to herself) "My greatest worry was that this sinner would not leave me (safely) alone. So I should think of some witchcraft so that he could be removed from the kingship." (9)

Couplet :

So Sachi told him, I had made a solemn promise which you should fulfil for me and then take me home by duly wedding me with glamour." (10)

ਚੌਪਈ

ਸਾਰੀ ਆਪੁ ਪਾਲਕੀ ਕੀਜੈ । ਰਿਖਿਯਨ ਕੋ ਤਾ ਕੇ ਤਰ ਦੀਜੈ ।
ਅਧਿਕ ਧਵਾਵਤ ਤਿਨ ਹਯਾ ਐਯੈ । ਤਬ ਮੁਹਿ ਹਾਥ ਆਜੁ ਹੀ ਪੈਜੈ । ੧੧ ।

Chopaiee

asawari aap palki keejai. rikhiyan ko ta ke tar deejai.
adhik dhvavat tin haya aeye. tab muhi hath aaj hi peje. (11)

ਤਬੈ ਪਾਲਕੀ ਤਾਹਿ ਮੰਗਾਯੋ । ਮੁਨਿਯਨ ਕੋ ਤਾ ਕੇ ਤਰ ਲਾਯੋ ।
ਜਯੋ ਹੈ ਸੁਮਤ ਅਸਿਤ ਮਨ ਧਰਹੀ । ਤਯੋ ਤਯੋ ਕਠਿਨ ਕੋਰਰੇ ਪਰਹੀ । ੧੨ ।

tabai palki tahi mangayo. suniyan ko ta ke tar layo.
jeyo haiv sastar asit man dharhi. teyo teyo kathin korre parhi. (12)

ਦੋਹਰਾ

ਏਕ ਉਦਾਲਕ ਰਿਖਿ ਹੁਤੋ ਦਿਯੋ ਸੁਪ ਰਿਸਿ ਠਾਨਿ ।
ਤਬ ਤੇ ਗਿਰਿਯੋ ਇੰਦੁ ਤੇ ਪਰਿਯੋ ਪ੍ਰਿਥੀ ਪਰ ਆਨ । ੧੩ ।

Dohra

ek udalak rikh huto diyo srup ris thani.
tab te giriyo Inderat te pariyo prithi par aan. (13)

ਚੌਪਈ

ਇਸੀ ਚਰਿਤ੍ਰ ਤੋਨ ਕੋ ਟਾਰਿਯੋ । ਬਹੁਰਿ ਇੰਦੁ ਕੋ ਜਾਇ ਨਿਹਾਰਿਯੋ ।
ਤਹ ਤੇ ਆਨਿ ਰਾਜੁ ਤਿਹ ਦਯੋ । ਸੁਰ ਪੁਰ ਬਹੁਰ ਅਧਾਵੈ ਭਯੋ । ੧੪ । ੧ ।

Chopaiee

isi charitar taun ko tariyo. batur Inder ko jayi nihariyo..
the te aan raj the deyo. sur par batur adhawe bheyo. (14) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਸਤਰਹ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੧੭ । ੨੨੯੬ । ਅਫਜੁੰ ।

iti Sri Charitra pakhyane triya Charitrai-mantri bhoop sambadai
ik so satreh charitar samapatam. Sat Subham sat. (117) (2282) aphjun.

ਚੌਪਈ

ਪਛਿਮ ਦੇਵ ਰਾਵ ਬਡਭਾਗੀ । ਮੰਤ੍ਰ ਕਲਾ ਰਾਨੀ ਸੌ ਪਾਗੀ ।
ਜੋ ਤ੍ਰਿਯ ਕਹੈ ਵਹੈ ਜੜ ਕਰਈ । ਬਿਨੁ ਪੁਛੈ ਕਛੁ ਤਿਹਨਨੁਸਰਈ । ੧ ।

Chhoupaiee

pachim dev rav badbhagi. mantar kala rani so pagi.
jo triye kahe vahe jarh karayi. bin puche kachu tehannasrayi. (1)

Chopaiee :

“You may ride a planquin and let the Ri his lift it and then come here making them proceed with a running spree (speed) and then accept my hand in marriage ?” (said Sachi). (11)

So he sent for the planquin immediately and made the Rishis support it Being tired they would try to slow down (in the mind) so they were pushed forward by beating them with lashes. (12)

Couplet :

There was a Rishi called Udalak among them. He became furious with rage and he slapped a curse on him. So from that moment onwards, he was divested from the position of Indra and he fell down on the Earth. (13)

Chopaiee :

Thus with a deceitful action Sachi got rid of Jujati from getting around her love (from her neck). Then they arranged to locate Indra and found him. Then the kingdom (of heaven) was handed over to him and there was lot of joy in heavens with the sounding of drums of victory (joy). (14) (1)

Here the hundred and seventeenth episode of the King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyon is completed. All is well. (117-2296)(Contd)

Chopaiee :

There was a king in the west by the name of Dev and he was under the spell of his queen named 'Mantar Kala'. That fool was acting according to the wishes of his queen, whatever she would say. Without seeking her permission, he could not proceed with any action. (1)

ਤਾ ਪਰ ਰਹਤ ਰਾਵ ਉਰਝਾਯੋ । ਦੋਇ ਪੁਤ੍ਰ ਤਾ ਤੇ ਉਪਜਾਯੋ ।
ਕਾਲ ਪਾਇ ਰਾਜਾ ਮਰਿ ਗਯੋ । ਰਾਜ ਪੁਤ੍ਰ ਤਾ ਕੇ ਕੋ ਭਯੋ । ੨ ।
ta par rehat rav urjhayo. doyi putar ta te upjayo.
kal payi raja mar geyo. raj putar ta ke ko bheyo. (2)

ਦੋਹਰਾ

ਏਕ ਪੁਰਖ ਆਯੋ ਤਹਾ ਅਮਿਤ ਰੂਪ ਕੀ ਖਾਨਿ ।
ਲਖਿ ਰਾਨੀ ਤਿਹ ਬਸਿ ਭਈ ਬਧੀ ਬਿਰਹ ਕੈ ਬਾਨ । ੩ ।

Dohra

ek purakh ayo taha amit roop ki khan.
lakh rani the basi bhayi badhi birha ke ban. (3)

ਸੋਰਠਾ

ਤਾ ਕੋ ਲਯੋ ਬੁਲਾਇ ਪਠੈ ਸਹਚਰੀ ਏਕ ਤਿਹ ।
ਕਹਿਯੋ ਬਿਰਾਜਹੁ ਆਇ ਸੰਕ ਤਯਾਗ ਹਮ ਕੋ ਅਬੈ । ੪ ।

Sortha

ta ko leyo bulayi pathe sehchari ek the.
kahiyo birajhu ayi sank tayag hum ko abai. (4)

ਚੌਪਈ

ਤਬ ਸੁੰਦਰ ਤਿਨ ਹਿਦੈ ਬਿਚਾਰਿਯੋ । ਰਾਨੀ ਕੇ ਪ੍ਰਤਿ ਪ੍ਰਗਟ ਉਚਾਰਿਯੋ ।
ਏਕ ਬਾਤ ਤੁਮ ਕਰੋ ਤਾ ਕਹਉ । ਨਾਤਰ ਧਾਮ ਨ ਤੁਮਰੇ ਰਹਉ । ੫ ।

Chopaiee

tab sunder tin hirdai bichariyo. rani ke prati pargat uchariyo.
ek bat tum karo ta kahayu. natar dham na tumre rahayu. (5)

ਸੁਹੋ ਕਹੋ ਜੋ ਯਹ ਨਹਿ ਕਰੈ । ਮੋਰ ਮਿਲਨ ਕੋ ਖਯਾਲ ਨ ਪਰੈ ।
ਦੁਹਕਰ ਕਰਮ ਜੁ ਯਹ ਤ੍ਰਿਯੇ ਕਰਿ ਹੈ । ਤਬ ਯਹ ਆਜੁ ਸੁ ਹਮ ਕੋ ਬਰਿ ਹੈ । ੬ ।
suho kaho jo yeh nahi karo. mor milan ko khayal na pare.
duhkar karam ju yeh triye kar hai. tab yeh aaj u ham ko bar hai. (6)

ਦੋਹਰਾ

ਏ ਜੁ ਪੁਤ੍ਰ ਜਗ ਤੁਮ ਜਨੇ ਤਿਨ ਦੁਹਾਨ ਕੋ ਮਾਰਿ ।
ਗੋਦ ਡਾਰਿ ਸਿਰ ਦੁਹੁ ਕੇ ਮਾਗਹੁ ਭੀਖ ਬਜਾਰ । ੭ ।

Dohra

ae ju poot jug tum jane tin duhuan ko mari.
god dari sir duhu ke maghu bhakhi bajar. (7)

The Raja was always allured in her love. He was blessed with two sons from her. After sometime the Raja died and his son became the king. (2)

Couplet :

Then a man (person) happened to come there who was a source of great charm (was very charming). On seeing him the queen got enamoured by him and was hit by the arrows of his love (separation). (3)

Sortha :

So by sending an attendant (lady) she called him to her palace and told him to be (seated) along with her without any hesitation. (4)

Chopaiee :

Then that smart person thought to himself and told the queen frankly. "If you agree then I would like to say something or else I will not stay in your place any more." (5)

"Whatever I shall say If she were unable to act accordingly then she should forget about (getting) me. If this difficult act, the woman could perform then she could marry me (even to-day) right now. (6)

Couplet :

The person said, "These two sons you had produced (given birth to) should be killed and putting them in your lap you should beg for alm." (7)

ਚੌਪਈ

ਤਬ ਤਿਹ ਤਿਯਾ ਕਾਜ ਸੋਊ ਕਿਯੋ । ਨਿਕਟ ਬੋਲਿ ਤਿਨ ਦੁਹੁੰਅਨ ਲਿਯੋ ।
ਮਦਰਾ ਪਯਾਇ ਕੀਏ ਮਤਵਾਰੇ । ਖੜਗ ਕਾਢਿ ਦੋਊ ਪੂਤ ਸੰਘਾਰੇ । ੮ ।

Chopaiee

tab teh triya kaj soyu kiyo. nikat boli tin duhunyan liyo.
madra peyayi kiye matvare. kharag kad doyu poot sanghare. (8)

ਦੋਹਰਾ

ਦੁਹੁੰ ਸੁਤਨ ਕੇ ਕਾਟ ਸਿਰ ਲਏ ਗੋਦ ਮੈ ਡਾਰਿ ।
ਅਤਿਥ ਭੇਖ ਕੋ ਧਾਰਿ ਕਰਿ ਮਾਗੀ ਭੀਖ ਬਜਾਰ । ੯ ।

Dohra

duhun sutan ke kat sir laye god mai dar.
atith bhekh ko dhari kar magi bheekh bajar. (9)

ਚੌਪਈ

ਭੀਖ ਮਾਗਿ ਮਿਤਵਾ ਪਹਿ ਗਈ । ਪੂਤਨ ਮੁੰਡ ਦਿਖਾਵਤ ਭਈ ।
ਤੋਰੇ ਲੀਏ ਦੋਊ ਮੈ ਮਾਰੇ । ਅਬ ਭੋਗਹੁ ਮੁਹਿ ਆਨਿ ਪਿਯਾਰੇ । ੧੦ ।

Chopaiee

bheekh mag mitva peh gayi. putan mund dikhavat bhayi.
tore liye doyu mai mare. ab bhoghu muhi aan piyare. (10)

ਦੁਹਕਰ ਕਰਮ ਜਾਰਿ ਲਖਿ ਲਯੋ । ਪਹਰ ਏਕ ਮਿਰਤਕ ਸੋ ਭਯੋ ।
ਦੁਤਿਯ ਪਹਰ ਆਨਿ ਜਬ ਲਾਗਿਯੋ । ਚਿਤਯੋ ਛੋਰਿ ਮੂਰਛਨਾ ਜਾਗਿਯੋ । ੧੧ ।

duhkar karam jari lakh leyo. pehar ek mirtak so bheyo.
dutiye pehar aan jab lagiyo. chityo chori moorchana jagiyo. (11)

ਸਵੈਯਾ

ਤਜਿਹੁੰ ਨ ਸਕੈ ਰਮਿਹੁੰ ਨ ਸਕੈ ਇਹ ਭਾਤਿ ਕੀ ਆਨਿ ਬਨੀ ਦੁਚਿਤਾਈ ।
ਬੈਠ ਸਕੈ ਉਠਿਹੁੰ ਨ ਸਕੈ ਕਹਿਹੁੰ ਨ ਸਕੈ ਕਛੁ ਬਾਤ ਬਨਾਈ ।
ਤਯਾਗਿ ਸਕੈ ਗਰ ਲਾਗਿ ਸਕੈ ਰਸ ਪਾਗਿ ਸਕੈ ਨ ਇਹੇ ਠਹਰਾਈ ।
ਝੁਲਿ ਗਿਰਿਯੋ ਛਿਤ ਭੁਲ ਗਈ ਸੁਧਿ ਕਾ ਗਤਿ ਮੋਰੇ ਬਿਸਾਸ ਬਨਾਈ । ੧੨ ।

Swaiyya

teejhun na sakai ramhun na sakai eh bhati ki ani bani duchitayi.
baith sakai uthhun na sakai kahihun na sake kachu bat banayi.
tayag sakai gar lagi sakai ras pagi sakai na ehe thehrayi.
jhul giriyo chit bhool gayi sudhi ka gat morai bisvas banayi. (12)

Chopaiee

Then the woman did exactly what he had suggested and called both the sons to her place and by giving them wine to drink, made them both unconscious and with a sword (taking out a sword) killed both of them. (8)

Couplet :

Both the heads of the sons were placed in her lap (by her) and assuming the form of Madhvi, she begged in the town, (bazaar). (9)

Chopaiee :

After begging for alms she went to her paramour and showed him both the heads (of her sons) and said, "For your sake, I have killed both my sons. O dear beloved ! Now come and have cohabitation with me." (10)

When the paramour saw her accomplishing this difficult task then he became unconscious for three hours (a pehar). When the second pehar began then he gained consciousness leaving his state of unconsciousness. (11)

Swaiyya :

He was in dual-mindedness as neither he could discard her nor he could enjoy sexual companionship with her. Neither could he stand nor he could sit or say something with thoughtfulness. Neither he could leave her nor he could take her in his embrace and he was worried in his mind that he could not enjoy sensuous pleasure with her. (he was in two minds). So he fell down reeling on the ground, losing his consciousness, he felt that he was in such a state due to her faith (in him). (12)

ਚੋਪਈ

ਪਹਰ ਏਕ ਬੀਤੇ ਪੁਨ ਜਾਗਿਯੋ । ਤੁਸਤ ਤਿਯਾ ਕੇ ਗਰ ਸੋ ਲਾਗਿਯੋ ।
ਜੋ ਤਿਯਾ ਕਹਿਯੋ ਵਹੈ ਤਿਨ ਕੀਨੋ । ਬਹੁਰਿ ਨਾਹਿ ਕੋ ਨਾਮੁ ਨ ਲੀਨੋ । ੧੩ । ੧ ।

Chopaiee

pehar ek beetai pun jagiyo. tarsat triya ke gar so lagiyo.
jo triye kahiyo vahe tin keeno. batur nahi ko nam na leeno. (13) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੋ ਅਠਾਰਹ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੧੮ । ੨੩੦੯ । ਅਫਜ਼ੀ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so athareh charitar samapatam. Sat Subham sat. (118) (2309) aphjun.

ਚੋਪਈ

ਤਿਰਹੁਤ ਮੈ ਤਿਰਹੁਤ ਪੁਰ ਭਾਰੋ । ਤਿਹੂੰ ਲੋਕ ਭੀਤਰ ਉਜਿਯਾਰੋ ।
ਜੰਤ ਕਲਾ ਰਾਨੀ ਇਕ ਤਾ ਕੇ । ਰੁਦ ਕਲਾ ਦੁਹਿਤਾ ਗ੍ਰਿਹ ਵਾ ਕੇ । ੧ ।

Chopaiee

tirhut mai tirhut par daro. tihun lok bhetar ujjaro.
jant kala rani ik ta ke. rudar kala duhita greh va ke. (1)

ਲਰਿਕਾਪਨ ਤਾ ਕੋ ਜਬ ਗਯੋ । ਜੋਬਨ ਆਇ ਦਮਾਮੋ ਦੇਯੋ ।
ਇਕ ਨ੍ਰਿਪ ਸੁਤ ਸੁੰਦਰ ਤਿਹ ਲਹਿਯੋ । ਹਰ ਅਰਿ ਸਰ ਤਾ ਕੋ ਤਨ ਦਹਿਯੋ । ੨ ।

larikapan ta ko jab geyo. joban ayi damamo deyo.
ik nrip sut sunder teh lahiyo. har ari sar ta ko tan dahiyo. (2)

ਦੋਹਰਾ

ਨ੍ਰਿਪ ਸੁਤ ਅਤਿ ਸੁੰਦਰ ਘਨੋ ਸੰਬਰਾਤਿ ਤਿਹ ਨਾਮ ।
ਤੰਤੁ ਕਲਾ ਤਾ ਕੋ ਸਦਾ ਜਪਤ ਆਠਹੂੰ ਜਾਮ । ੩ ।

Dohra

nrip sut ati sunder bhano sambratri teh naam.
tantar kala ta ko sada japat athhun jam. (3)

ਅੜਿਲ

ਭੋਜਿ ਸਹਚਰੀ ਤਾਹਿ ਬੁਲਾਯੋ ਨਿਜ ਸਦਨ । ਕਾਮ ਭੋਗ ਤਿਹ ਸੰਗ ਕਰਿਯੋ ਤਿਯ ਛੋਰਿ ਮਨ ।
ਭਾਤਿ ਭਾਤਿ ਕੈ ਆਸਨ ਲਏ ਸੁਧਾਰਿ ਕੈ ਹੋ ਚੁੰਬਨ ਲਿੰਗਨ ਕਿਯ ਮਤ ਕੋਕ ਬਿਚਾਰਿ ਕੈ । ੪ ।

Aril

bhej sehchari tahi bulayo nij sadan. kam bhog teh sang kariyo triye chor man.
bhati bhati ke asan laye sudhar ke. ho chumban lingan kiye mat kok bichar kai. (4)

Chopaiee : *

After the lapse of three hours (a pehar) he again woke up (became conscious) and being afraid, he embraced the woman taking her in his clasp. Then he did exactly what the woman wanted and never dared to say 'no' to the woman. (13)(1)

Here the hundred eighteenth episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well
(118-2309)(Contd)

Chopaiee :

There was a big town of Tirhut in the land of Tirhut which was known in all the three worlds. There was a queen by the name of Jantar Kala there. She had a daughter called Rudar Kala. (1)

When she finished her childhood stage and gained puberty and youth then she saw a charming prince and she was hit by the arrows of Kamdev, the enemy of Shiva (She developed passionate love for him), which almost burnt her body. (2)

Couplet :

The prince was very smart and he was known by the name of Sambratar. Tantar Kala (Rudar Kala) was busy throughout day and night in his love, (was reciting his name all the time). (3)

Aril :

She sent a girl friend (attendant) and called him at her place and then had sexual relationship with him to her hearts satisfaction. They had enjoyed sensuous pleasure in many ways and as per Kok Shastra they kissed each other with love affairs. (4)

ਦੋਹਰਾ

ਜੰਤੂ ਕਲਾ ਤਿਹ ਬਾਲ ਕੀ ਮਾਤ ਗਈ ਤਬ ਆਇ ।
ਤੰਤੂ ਕਲਾ ਤਾ ਤੇ ਤ੍ਰਸਤ ਮੀਤਹਿ ਲਯੋ ਦੁਰਾਇ । ੫ ।

Dohra

jaitu kala teh bal ki mat gayi tab ayi.
tantar kala ta te trast meethi leyo durayi. (5)

ਚੌਪਈ

ਕੇਸ"ਤਕ ਤਿਨ ਤੁਰਤ ਮੰਗਾਯੋ । ਲੀਪਿ ਸਮਸ ਤਾ ਕੀ ਸੋ ਲਾਯੋ ।
ਤਬ ਸਭ ਕੇਸ ਦੂਰ ਹੈ ਗਏ । ਰਾਜ ਕੁਮਾਰ ਤ੍ਰਿਯਾ ਸੇ ਭਏ । ੬ ।

Chopaiee

kemantak tin turat mangayo. leep samas ta ki so layo.
tab sabh kes door haiv gaye. raj kumar triya se bhaye. (6)

ਦੋਹਰਾ

ਸਕਲ ਬਸਤ੍ਰ ਤ੍ਰਿਯ ਕੇ ਧਰੇ ਪਹਿਰਿ ਸੁ ਭੂਖਨ ਅੰਗ ।
ਨਿਰਖਤ ਛਬਿ ਸ੍ਰੀ ਰੁਦ੍ਰ ਕੇ ਜਰਿਯੋ ਜਗਤ ਅਨੰਗ । ੭ ।

Dohra

sakal bastar trye ke dhare pehar so bhukhan ang.
nirkhat chabi sri rudar ke jariyo jagat anang. (7)

ਚੌਪਈ

ਨਾਰੀ ਭੋਖਿ ਤਾ ਕੋ ਪਹਿਰਾਈ । ਅਪਨ ਟਰਿ ਮਾਤਾ ਪਹਿ ਆਈ ।
ਧਰਮ ਭਗਨਿ ਨ੍ਰਿਪ ਠਹਰਾਯੋ । ਜਾਇ ਸਭਨ ਸੋ ਭੇਦ ਜਤਾਯੋ । ੮ ।

Chopaiee

nari bhekh ta ko pehrayi. apan tar mata peh ayi.
dharam bhagin nrip thehrayo. jayi sabhan so bhed jatayo. (8)

ਦੋਹਰਾ

ਧਰਮ ਭਗਨਿ ਮਾਤਾ ਸੁਨੋ ਮੋਰਿ ਪਹੁੰਚੀ ਆਇ ।
ਦਰਬੁ ਬਿਦਾ ਦੇ ਕੀਜਿਯੋ ਤਾਹਿ ਨ੍ਰਿਪਾਹਿ ਦਰਸਾਇ । ੯ ।

Dohra

dharam bhagin mata suno mori pahunchi ayi.
darab bida de keejiye tahi nrphi darsayi. (9)

ਸੁਣਿ ਮਾਤਾ ਬਿਹਸਿ ਬਚਨ ਤਾਹਿ ਨਿਹਾਰਿਯੋ ਆਇ ।
ਗਹਿ ਬਹਿਯੋ ਤਹ ਲੈ ਗਈ ਜਹਾ ਹੁਤੇ ਨਰ ਰਾਇ । ੧੦ ।

suni mata bihas bachan tahi nihariyo ayi.
geh bahiyo the lai gayi jaha hute nar rayi. (10)

Couplet :

Then her mother Jantar Kala happened to come there. Being afoaid of her, Tantar Kala hid her paramour somewhere. (5)

Chopaiee :

Then she sent for some hair remover and making a paste applied to his beard and moustaches. When the hair were removed then the prince was looking like a woman. (6)

Couplet :

She made him wear all feminine clothes and embellished his body with ornaments. On seeing her beauty Rudra became extremely jealous and he became passionate (with sexual desires). (7)

Chopaiee :

Dressing him like a woman she brought him to her mother and said that she was her foster-sister and told everybody about it. (8)

Couplet :

"O mother ! Listen ! My foster sister had come (to stay) with me and after introducing to the Raja and giving her lot of money, you should bid her farewell. (9)

The mother on hearing these words, became delighted and glanced at her. She pulled her with the arm (held her arm) and took her to the king where he was seated. (10)

ਰਾਨੀ ਬਾਚ

ਸੁਨ ਰਾਵ ਧਰਮਜਾ ਇਹਿ ਹਯਾ ਪਹੁਚੀ ਆਇ ।
ਬਿਦਾ ਅਮਿਤ ਧਨ ਦੈ ਕਰੋ ਯਾ ਕੋ ਅਧਿਕ ਰਿਝਾਇ । ੧੧ ।

Rani Bacch

sun rav dharamja ehi haya pahuchi ayi.
bida amit dhan dai karo ya ko adhik reejhayi. (11)

ਚੌਪਈ

ਜਬ ਇਹ ਬਾਤ ਨਿਪਤਿ ਸੁਨਿ ਪਾਈ । ਜਾਨਯੋ ਮੋਰਿ ਧਰਮਜਾ ਆਈ ।
ਛੋਰਿ ਭੰਡਾਰ ਅਮਿਤ ਧਨ ਦਿਯੋ । ਦੁਹਿਤਾ ਹੋਤ ਬਿਦਾ ਤਿਹ ਕਿਯੋ । ੧੨ ।

Chopaiee

jab eh bat nirpat suni payi. janyo mori dharmja ayi.
chori bhandar amit dhan diyo. duhita hot bida teh kiyo. (12)

ਮੰਤ੍ਰ ਕਲਾ ਪਿਤੁ ਤੀਰ ਉਚਾਰੀ । ਧਰਮ ਬਹਿਨ ਮੋ ਕੋ ਅਤਿ ਪਯਾਰੀ ।
ਮੈ ਯਹ ਅਜੁ ਸੰਗ ਲੈ ਜੈਹੋ । ਬਨ ਉਪਬਨ ਕੇ ਚਰਿਤ੍ਰ ਦਿਖੈਹੋ । ੧੩ ।
mantar kala pitu teer uchari. dharam behan mo ko ati payari.
mai yeh aj sang lai jeho. ban upban ke charitar dikheho. (13)

ਯੋ ਕਹਿ ਪਲਾਟਿ ਧਾਮ ਨਿਜੁ ਆਈ । ਪਿਯ ਸੋ ਕਹੀ ਬਾਤ ਮੁਸਕਾਈ ।
ਧਰਮ ਭਗਨਿ ਮੁਹਿ ਤੂ ਅਤਿ ਪਯਾਰੀ । ਇਸੀ ਪਾਲਕੀ ਚਰੋ ਹਮਾਰੀ । ੧੪ ।
yo keh palat dham nij ayi. piye so kahi bat muskayi.
dharam bhagin muhi tu ati payari. isi palki charo hamari. (14)

ਬਾਤ ਕਹਤ ਦੋਊ ਹਮ ਜੈਹੈ । ਚਿਤ ਕੈ ਸੋਕ ਦੁਰਿ ਕਰਿ ਦੈਹੈ ।
ਤਾਹਿ ਪਾਲਕੀ ਲਯੋ ਚਰਾਈ । ਬਨ ਉਪਬਨ ਬਿਹਰਨ ਕੋ ਆਈ । ੧੫ ।
bat kehat doyu hum jehe. chit ke sok duri kar dehe.
tahi palki leyo charayi. ban upban behran ko ayo. (15)

ਬੀਚ ਬਜਾਰ ਪਾਲਕੀ ਗਈ । ਪਰਦਨ ਪਤਿ ਛੋਰਿ ਕੈ ਦਈ ।
ਤੇ ਕਾਹੁ ਕੋ ਦਿਸਟਿ ਨ ਆਵੈ । ਕੇਲ ਕਮਾਤ ਚਲੇ ਦੋਊ ਜਾਵੈ । ੧੬ ।
beech bazar palki gayi. pardan panti chor ke dayi.
te kahu ko dristi na avai. kel kammat chale doyu jave. (16)

ਮਨ ਭਾਵਤ ਕੋ ਭੋਗ ਕਮਾਏ । ਦਿਨ ਬਜਾਰ ਮਹਿ ਕਿਨੂੰ ਨ ਪਾਏ ।
ਅਸਟ ਕਹਾਰਨ ਕੇ ਕੰਧ ਉਪਰ । ਜੰਘੀ ਲਈ ਮੀਤ ਭਯਜ ਦੁਪਰ । ੧੭ ।
man bhavat ko bhog kamayo. din bazar mahi kinun na payo.
asat kaharan ke kandh upar. jangh layi meet bhayaj dupar. (17)

The Rani Said,

The queen said, "O dear Raja ! Listen. Your foster daughter had come here so bid her farewell by giving her (presenting with) lot of money." (11)

Chopaiee :

When the Raja heard about it (that his foster daughter had come) he gave lot of wealth from his treasure and bade her farewell with great love. (12)

Mantar Kala then told the father that her foster sister was very dear to her, so she would accompany her and show many sceneries of the countryside to her. (13)

So saying this, she came back to her palace and told her beloved while laughing, 'O my foster-sister ! You are very dear to me. So you sit with me in the same planquin.' (14)

We will both go together while talking to each other thus alleviating our sufferings of heart. So she made him sit in the planquin and started moving in the jungle and the countryside. (15)

When the planquin passed through the bazaars then she opened the curtains (cords) so that they could not be seen by anybody and both were going making fun and frolic. (16)

They were having sexual companionship of their choice and even during daytime, no one could see them in the bazar. In the planquin carried by eight labourers, the par-amour had taken both the legs of the princess on to his arms. (17)

ਜਯੋ ਜਯੋ ਚਲੀ ਪਾਲਕੀ ਜਾਵੈ । ਤਯੋ ਪ੍ਰੀਤਮ ਚਟਕੇ ਚਟਕਾਵੈ ।
 ਲਹੈ ਕਹਾਰ ਪਾਲਕੀ ਚਰਿ ਕੈ । ਤਯੋ ਤਯੋ ਗਹੈ ਕੰਧ ਦ੍ਰਿੜ ਕਰਿ ਕੈ । ੧੮ ।
 jeyo jeyo chali palki jave. teyo pritam chatke chatkave.
 lahe kahar palki char ke. teyo teyo gahe kamp drirh kar kai. (18)

ਬਨ ਮੈ ਜਾਇ ਪਾਲਕੀ ਧਰੀ । ਭਾਤਿ ਭਾਤਿ ਸੇਤੀ ਰਤਿ ਕਰੀ ।
 ਅਮਿਤ ਦਰਬੁ ਚਾਹਿਯੋ ਸੋ ਲਯੋ । ਤ੍ਰਿਯ ਕਰਿ ਤਾਹਿ ਦੇਸ ਲੈ ਗਯੋ । ੧੯ ।
 ban mai jayi palki dhari bhati bhati set rati kari.
 amit darab chahiyo so leyo. triye kar tahi des lai geyo. (19)

ਲਿਖਿ ਪਤਿਯਾ ਡੋਰੀ ਮਹਿ ਧਰੀ । ਮਾਤ ਪਿਤਾ ਤਨ ਇਹੈ ਉਚਰੀ ।
 ਨਰ ਸੁੰਦਰ ਮੋ ਕਹ ਯਹ ਭਾਯੋ । ਤਾ ਤੇ ਮੈ ਯਹ ਚਰਿਤ ਬਨਾਯੋ । ੨੦ ।
 likhi patiya dori mahi dhari. mat pita tan ehe uchri.
 nar sunder mo keh yeh bhayo. ta te mai yeh charit banayo. (20)

ਵਹ ਧ੍ਰਮਜਾ ਨਹਿ ਹੋਇ ਤਿਹਾਰੀ । ਜੋ ਮੈ ਪਕਰਿ ਪਾਲਕੀ ਡਾਰੀ ।
 ਕਚਅਰਿ ਲਏ ਦੂਰਿ ਕਚ ਕਏ । ਭੂਖਨ ਬਸਤੁ ਬਾਲ ਕੇ ਦਏ । ੨੧ ।
 veh dharamja nahi hoyi tihari. jo mai pakar palki dari.
 kachyar laye doori kach kaye. bhukhan bastar bal ke daye. (21)

ਜੋ ਧਨ ਚਹਿਯੋ ਸੋਊ ਸਭ ਲੀਨੋ । ਤਾਤ ਮਾਤ ਕੋ ਦਰਸਨ ਕੀਨੋ ।
 ਤੁਮ ਤੇ ਜਬ ਲੈ ਬਿਦਾ ਸਿਧਾਈ । ਯਾ ਕੇ ਸੰਘ ਤਬੈ ਉਠਿ ਆਈ । ੨੨ ।
 jo dhan chahiyo soyu sabh leeno. tat mat ko darsan keeno.
 tum te jab lai bidha sidhayi. ya ke sang tabai uthi ayi. (22)

ਦੋਹਰਾ

ਦੇਸ ਸੁਖੀ ਤੁਮਰੋ ਬਸੋ ਸੁਖੀ ਰਹੁ ਤੁਮ ਤਾਤ ।
 ਸੁਖੀ ਦੋਊ ਹਮਹੁ ਬਸੈ ਚਿਰ ਜੀਵੈ ਤੁਮ ਮਾਤ । ੨੩ । ੧ ।

Dohra

des sukhi tumro baso sukhi rahu tum tat.
 sukh doyu humhun basai cheer jeevo tum mat. (23) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ. ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਇਕ ਸੌ ਉਨੀਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੧੯ । ੨੩੩੨ । ਅਫਜ਼ੁ ।
 iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
 ik so unisavo charitar samapatam. Sat Subham sat. (119) (2332) aphjun.

As the planquin was moving the paramour was pulling her closer producing some sounds and with the hearing of these cracking sounds, the labourers were holding the supports to their shoulders tightly. (18)

They stopped in the jungle and placed the planquin on the ground and they enjoyed sensuous pleasure of many types. Whatever he wanted and took lot of wealth and making her as his wife, he took her to his land (country). (19)

Then the princess wrote a letter and kept it in the planquin and wrote to her mother and father, "Since I liked this person very much, so I played this magic trick (deceitful action). (20)

"That person was not your foster daughter whom I had placed (made to sit) in the planquin. With the hair remover I had removed his hair and dressed him like a woman giving lot of ornaments." (21)

"Whatever money we needed, we have taken from you and had taken a glance of the mother and father. Since the time, I bade your farewell, I came along with him." (22)

Couplet

"O dear father ! May you live happily in your country in great flourishing glory and we also may live happily ever after. O Mother dear ! May you live long !" (23)(1)

Here the hundred nineteenth episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.
(119-2332)(Contd)

ਦੋਹਰਾ

ਏਕ ਦਿਵਸ ਸ੍ਰੀ ਇੰਦ੍ਰ ਜੂ ਹਰ ਘਰ ਕਿਯੋ ਪਿਆਨ ।
ਮਹਾ ਰੁਦ੍ਰ ਕਉ ਰੁਦ੍ਰ ਲਖਿ ਚਿੰਤ ਬਢੀ ਅਪ੍ਰਮਾਨ । ੧ ।

Dohra

ek divas Sri Inder ju har ghar kiyo piyan.
maha rudar kayu rudarlakhi chint badi aparman. (1)

ਚੌਪਈ

ਦੇਵਤੇਸ ਜਬ ਰੁਦ੍ਰ ਨਿਹਾਰਿਯੋ । ਮਹਾ ਕੋਪ ਕਰਿ ਬਜ੍ਰ ਪ੍ਰਹਾਰਿਯੋ ।
ਤਾ ਤੇ ਅਮਿਤ ਕੋਪ ਤਬ ਤਯੋ । ਛਾਡਤ ਜਾਲ ਬਕਤ੍ਰ ਤੇ ਭਯੋ । ੨ ।

Chopaiee

devtes jab rudar nihariyo. maha kop kar bajar parhariyo.
ta te amit kop tab teyo. chadat jawal bakter te bheyo. (2)

ਪਸਰਿ ਜਾਲ ਸਭ ਜਗ ਮਹਿ ਗਈ । ਦਾਹਤ ਤੀਨਿ ਭਵਨ ਕਹ ਭਈ ।
ਦੇਵ ਦੈਤ ਸਭ ਹੀ ਡਰ ਪਾਏ । ਮਿਲਿ ਕਰਿ ਮਹਾ ਰੁਦ੍ਰ ਪਹਿ ਆਏ । ੩ ।
pasar jawal sabh jag mahi gayi. dahat teeni tawan keh bhayi.
dev det sabh hi dar paye. mili kar maha rudar peh aye. (3)

ਮਹਾ ਰੁਦ੍ਰ ਤਬ ਕੋਪ ਨਿਵਾਰਿਯੋ । ਬਾਰਿਧ ਮੈ ਪਾਵਕ ਕੋ ਡਾਰਿਯੋ ।
ਸਕਲ ਤੇਜ ਇਕਠੋ ਹੈ ਗਯੋ । ਤਾ ਤੇ ਦੈਤ ਜਲੰਧਰ ਭਯੋ । ੪ ।
maha rudar tab kop nivariyo. baridh mi pawak ko dariyo.
sakal tej ikatho ho geyo. ta te det jalandhar bheyo. (4)

ਬਿੰਦਾ ਨਾਮ ਤ੍ਰਿਯਾਤਿਨ ਕੀਨੀ । ਅਤਿ ਪਤਿਬ੍ਰਤਾ ਜਗਤ ਮੈ ਚੀਨੀ ।
ਤਿਹ ਪ੍ਰਸਾਦਿ ਪਤਿ ਰਾਜ ਕਮਾਵੈ । ਤਾ ਕੋ ਦੁਸਟ ਨ ਦੇਖਨ ਪਾਵੈ । ੫ ।
bindra naam triyatin keeni. ati patibrata jagat mai cheeni.
teh parsad pati raj kamave. ta ko dusat na dekhan pave. (5)

ਦੇਵ ਅਦੇਵ ਜੀਤਿ ਤਿਨ ਲਏ । ਲੋਕ ਚਤੁਰ ਦਸ ਬਸਿ ਮਹਿ ਭਏ ।
ਸੇਸ ਅਲਿਕੇਸ ਸਭੈ ਬਿਲਖਾਏ । ਬਿਸਨ ਆਦਿ ਪੁਰ ਜੀਤਿ ਬਤਾਏ । ੬ ।
dev adev jeeti tin laye. lok chatur das basi mahi bhaye.
ses alikes sabhe bilkhaye. bisan adi pur jeet bataye. (6)

ਦੋਹਰਾ

ਸੇਸ ਜਲੇਸ ਸੁਰੇਸ ਸਭ ਪੁਰੀ ਬਸਾਏ ਆਨਿ ।
ਮਹਾ ਰੁਦ੍ਰ ਕੀ ਬਾਲ ਲਖਿ ਰੀਝਿਯੋ ਅਸੁਰ ਨਿਦਾਨ । ੭ ।

Dohra

ses jales suresh sabh puri basaye aan.
maha rudar ki bal lakhi reejhiyo asur nidan. (7)



Couplet :

One day Sri Indra went to the house of Shiva. The great Rudra had assumed a horrible form, seeing whom there was lot of worry. (1)

Chopaiie :

When Indra saw Rudra (in that form), then he got furious with rage and attacked him with strength. This resulted in Rudra becoming more furious and a flame of fire was bursting out of his mouth. (2)

The fire spread throughout the whole world (was filled with fire), which was burning all the three worlds. All the gods and demons got frightened and came to the great Rudra all together. (3)

Then the great Shiva gave up his fury and threw the (flame of) fire in the ocean. All the strength (glory) collected together and then the demon Jalandhar got created (was born). (4)

He took the woman called Brinda as his spouse who was known throughout the world as the most faithful wife. Through her munificence her husband was controlling the kingdom and no devil could cast an evil eye on him. (5)

He had won over all the gods and demons and was controlling all the fourteen worlds. Sheshnag and Kuber were much distressed and took over Vishnu Puri even under his domain (control) by defeating him. (6)

Couplet :

He took over Sheshnag, Varuna, Indra etc. under his control and made them stay in his kingdom (Puri). But the fool on seeing Shiva's wife got enamoured by her (beauty). (7)

ਚੌਪਈ

ਤ੍ਰਿਯ ਕੋ ਰੂਪ ਨਿਰਖਿ ਲਲਚਾਯੋ । ਚਤੁਰ ਦੂਤ ਤਿਹ ਤੀਰ ਪਠਾਯੋ ।
ਮੋ ਕਹ ਰੁਦ ਪਾਰਬਤੀ ਦੀਜੈ । ਨਾਤਰ ਮੀਚ ਮੂੰਡ ਪਰ ਲੀਜੈ । ੮ ।

Chopaiee

triye ko roop nirikh lalchayo. chatur doot the teer pathayo.
mo keh rudar parbati deeje. natar meech mund par leeje. (8)

ਮਹਾ ਰੁਦ੍ਰ ਬਾਚ

ਦੋਹਰਾ

ਦੁਹਿਤਾ ਭਗਨੀ ਦੀਜਿਯਤ ਬੇਦ ਬਿਧਾਨ ਬਨਾਇ ।
ਅਬ ਲੋ ਕਿਸੁੰ ਨ ਤ੍ਰਿਯ ਦਈ ਸੁਨੁ ਅਸੁਰਨ ਕੇ ਰਾਇ । ੯ ।

Maha Rudar Baach

Dohra

duhita bhagni dijiyat bed bidhan banayi.a
ab lo kisun na triye dayi sunu asuran ke raye. (9)

ਚੌਪਈ

ਕੋਪਯੋ ਅਸੁਰੇਸਰ ਹੰਕਾਰੀ । ਸੈਨਾ ਜੋਰਿ ਦਾਨਵਨ ਭਾਰੀ ।
ਸੁੰਭ ਨਿਸੁੰਭ ਬੁਲਾਏ ਤਬ ਹੀ । ਰਕਮ ਬੀਜ ਜਾਲਾਛਨ ਸਭ ਹੀ । ੧੦ ।

Chopaiee

kopyo asuresar hankari. saina jori danwan bhari.
sumbh nisumbh bulaye tab hi. rakam beej jawalachan sab hi. (10)

ਭੁਜੰਗ ਛੰਦ

ਮਹਾ ਕੋਪ ਕੈ ਕੈ ਹਠੀ ਦੈਤ ਗਾਜੈ । ਉਠੇ ਬਾਧਿ ਬਾਨਾਨ ਬ"ਕੇ ਬਿਰਾਜੈ ।
ਲਏ ਸੂਲ ਸੈਥੀਨ ਆਛੇ ਸੁਹਾਵੈ । ਬਿਯੋ ਕੋਨ ਜੋਧਾ ਜੋ ਤਾ ਕੋ ਦਬਾਵੈ । ੧੧ ।

Bhujang Chhand

maha kop ke ke hathi det gaje. uthe badh banan banke biraje.
laye sool sethin ache suhave. biyo kaun jodha jo ta ko dabave. (11)

ਇਤੈ ਰੁਦ੍ਰ ਕੋਪਿਯੋ ਸੁ ਡੌਰ ਬਜਾਯੋ । ਉਤੈ ਬਾਧ ਗਾੜੀ ਅਨੀ ਇੰਦਰ ਆਯੋ ।
ਲਏ ਸੂਰ ਸਾਥੀ ਘਨੀ ਚੰਦ ਆਛੇ । ਸਭੈ ਸੂਲ ਸੈਥੀ ਲਏ ਕਾਛ ਕਾਛੇ । ੧੨ ।

ii ai rudar kopiyo so dhor bajayo. uto badh garhi ani Inder ayo
laye soor sathi ghani chander ache. sabhe sool saethi laye kache kache. (12)

ਹਠੀ ਕੋਪ ਕੈ ਕੈ ਮਹਾ ਦੈਤ ਦੁਕੇ । ਚਲੇ ਭਾਤਿ ਐਸੀ ਸੁ ਮਾਨੋ ਭੁਭੁਕੇ ।
ਗੁਜੈ ਹਾਥ ਲੀਨੇ ਗੁਜੇ ਬੀਰ ਭਾਰੇ । ਟਰੈ ਨਾਹਿ ਟਾਰੇ ਨਹੀ ਜਾਤ ਮਾਰੇ । ੧੩ ।

hathi kop ke ke maha det dhuke. chali bhati aisi su mano babhuke.
gujai hath leene garjai beer bhare. tare nahi tarai nahi jat mare. (13)

Chopaiee :

Seeing the charming beauty of the woman, the fool got allured by her and sent his clever emissary to him (giving this message). "O Rudra ! Either hand over Parvati to me or be prepared for your death." (8)

Then the Great Rudra replied

Couplet :

"The daughter and sister are given away as per Vedic principles but O Demon King ! Listen. No one had ever given away his wife." (9)

Chopaiee :

The proud Demon-King got furious with rage and collected a great army of demons. He called all the demons including Sumbh, Nisumbh, Rakatbeej, Jawalachh etc. at that time. (10)

Bhujang Chhand

The obstinate demons were enraged and roared loudly. They came in beautiful robes looking glorious. They were having tridents and spears in their hands and looking glorious. Was there any other warrior who could curb them ? (none could control them). (11)

On this side, Rudra was equally enraged and started beating his small drum and Indra along with a huge army also landed there. The (gods) sun and moon also gathered many companions who were armed with tridents and spears fully. (12)

With great fury the obstinate demons had collected there and were moving like a flame of fire. They were holding maces in their hands and the great warriors were roaring loudly. They could neither be removed from the battlefield nor could they be killed (in battle). (13)

ਹਠੇ ਦੇਵ ਬ"ਕੀ ਅਨੀ ਸਾਥ ਲੈ ਕੈ । ਮਹਾ ਰੁਦ ਕੋ ਜੁਧ ਕੈ ਅਗ ਕੈ ਕੈ ।
 ਲਏ ਬਿਸਨ ਜੋਧਾ ਸੁ ਐਸ ਬਿਰਾਜੈ । ਲਖੇ ਦੇਵ ਕੰਨਯਾਨ ਕੋ ਦਰਪੁ ਭਾਜੈ । ੧੪ ।
 hathai dev banki ani sath lai ke. maha rudar ko judh ke agar ke ke.
 laye bisan jodha so ais biraje. lakhe dev kanyan ko darp baje. (14)

ਇਤੈ ਦੈਤ ਬ"ਕੇ ਉਤੇ ਦੇਵ ਸੋਹੈ । ਦਿਤਯਾਦਿਤ ਜੁ ਜਾਨ ਕੋ ਮਾਨ ਮੋਹੈ ।
 ਬਜੈ ਸਾਰ ਗਾੜੋ ਨਹੀ ਭਾਜ ਜਾਵੈ । ਦੁਹੀ ਓਰ ਤੇ ਖਿੰਗ ਖੜੀ ਨਚਾਵੈ । ੧੫ ।
 itaye det banke ute dev sohe. diyyadit ju jan ko man mohe.
 bajai sar garho nahhi bhaj jave. dunun aur te khing khari nachave. (15)

ਪਰਿਯੋ ਲੋਹ ਗਾੜੋ ਤਹਾ ਭਾਤਿ ਐਸੀ । ਮਨੋ ਕਾਰ ਕੇ ਮੇਘ ਕੀ ਬਿਸਟਿ ਜੈਸੀ ।
 ਹਠਿਯੋ ਹਾਥ ਮੈ ਸੂਲ ਕੋ ਸੂਲ ਲੈ ਕੈ । ਤਿਸੀ ਛੇਤ੍ਰ ਛਤ੍ਰੀਨ ਕੋ ਛਿਪੁ ਛੈ ਕੈ । ੧੬ ।
 pariyo loh gado taha bhati aisi. mano kavar ke megh ki baristi jaisi.
 hathiyo hath mai sool ke sool lai ke. tisi chetar chatrin ko chipar chaye ke. (16)

ਬਜਿਯੋ ਰਾਗ ਮਾਰੂ ਤਿਸੀ ਖੇਤ ਭਾਰੋ । ਕਿਸੀ ਕਾਜ ਜੋ ਥੋ ਨ ਸੋਊ ਪਧਾਰੋ ।
 ਲਗੇ ਬਾਲ ਐ ਬਿਧ ਜੁ ਆ ਰਿਸੈ ਕੈ । ਗਏ ਪਾਕ ਸਾਹੀਦ ਯਾਕੀਨ ਹੋ ਕੈ । ੧੭ ।
 bajiyo rag maru tisi khet bharo. kisi kaj jo tho na soyu padharo.
 lagai baal ayo bridh jo aa risai ke. gaye pak saheed yakeen haiv ke. (17)

ਡਿਮਿ ਡਿਮਿ ਡਿਮਿ ਡਾਮਰੂ ਡਮਕਹਿ । ਅਸਿ ਅਨੇਕ ਹਾਥਨ ਮਹਿ ਦਮਕਹਿ ।
 ਕਟਿ ਕਟਿ ਮਰੇ ਬਿਕਟ ਭਟ ਰਨ ਮੈ । ਰਿਝਿ ਰਿਝਿ ਬਰੈ ਬਰੰਗਨਨ ਮਨ ਮੈ । ੧੮ ।
 dim dim dim damru damkihn. as anek hathan mahin damkihn.
 kat kat mare bikat bhat ran mai. reejh reejh bare barganan man mai. (18)

ਲਹ ਲਹ ਕੋਟਿ ਧੁਜਾ ਫਹਰਾਵੈ । ਸੁਰਜ ਚੰਦ ਨ ਦੇਖੇ ਜਾਵੈ ।
 ਕਹਕ ਕਹਕ ਤਹ ਕਰੈ ਮਸਾਨਾ । ਨਾਚੈ ਬਾਜੇ ਜੁਝਉਆ ਜਾਨਾ । ੧੯ ।
 leh leh koti dhuja phehrave. suraj chander na dekhe jave.
 kehak kehak the kare masana. nache baje jujhuya javana. (19)

ਦੋਹਰਾ

ਪਰਸ ਪਾਸ ਅਸਿ ਬਜੁ ਭੇ ਬਰਿਸੇ ਬਿਸਿਖ ਬਿਸੇਖ ।
 ਘਾਯਲ ਸਭੁ ਸੁਰਾ ਭਏ ਜੁਝਤ ਭਏ ਅਸੇਖ । ੨੦ ।

Dohra

param pas as bajar bhaye barse bisikh bisekh.
 ghayal sabhu sura bhaye jujhat bhaye asek. (20)

The stubborn gods reached with huge armies to fight on the side of Mahadev (Rudra). Even Vishnu, along with many warriors was looking glorious, seeing whom the godly women were losing their egoistic tendencies. (14)

On this side were smart demons while on the other side were gods looking glorious, as if they were alluring the minds of Diti and Aditi. Both sides were striking with heavy armour and none of them was running away from the battlefield. From both the sides the Kashatriyas were trotting their horses. (15)

There the swords were striking with great strength as if it were raining heavily in the month of Asuj (September). The stubborn Shiva having the trident in hand solidly was bent upon killing the warriors in that sector quickly. (16)

In that battle-front the Maru Raga (song of death) was being played and only those persons who were of no consequence, had fled from there. The young and old were furious with rage and fighting in the battlefield and surely had fallen martyrs. (17)

The battle drum was beating with thuds (of dum dum) while swords were shining brightly in various hands. Many mighty warriors were dying in the battle field being cut into pieces. They were being wed by the fairies with great love and affection (were taken to heavens). (18)

Millions of banners were fluttering in the field (with the blowing winds). They were countless in numbers so that the sun and moon were not visible. The evil spirits were making fun there while the warriors were fighting and dancing with the tunes of musical instrument. (19)

Couplet :

There was a heavy shower of the (bajar) arrows along with swords, parsia and pasa. All the warriors were wounded while countless warriors had become martyrs. (20)

ਭੁਜੰਗ ਛੰਦ

ਮਹਾ ਜੁਧ ਕੈ ਕੈ ਸਭੈ ਦੇਵ ਹਾਰੇ । ਤਿਯਾ ਪਤਿਬ੍ਰਤਾ ਤੇ ਨ ਜਾਵੈ ਸੰਘਾਰੇ ।
ਗਏ ਜੁਝ ਜੋਧਾ ਮਹਾ ਐਠਿਯਾਰੇ । ਰਹੇ ਤੇ ਚਹੁ ਓਰ ਅਠ ਕੈ ਹਕਾਰੇ । ੨੧ ।

Bhujang Chhand

maha judh ke ke sabhe dev hare. triya patbrata te na jave sanghare.
gaye joojh jodha maha athiyare. rahe te chuhon aur ath ke hakare. (21)

ਕਹਾ ਜਾਤ ਦੇਵੇਸ ਜਾਨੇ ਨ ਦੈ ਹੈ । ਇਸੀ ਛੇਤ ਮੈ ਮਾਰਿ ਕੈ ਤੋਹਿ ਲੈ ਹੈ ।
ਮੰਡੇ ਬੀਰ ਬਾਨਾਨ ਬਾਜਾਨ ਲੈ ਕੈ । ਮਹਾ ਕੋਪ ਚਿਤ ਕੋ ਓਪ ਦੈ ਕੈ । ੨੨ ।

kaha jat deves jane na de hai. isi chetar mai mari ke tohi lai hai.
mande beer banan bajan lai ke. maha kop chit ko op dai ke. (22)

ਤਬੈ ਬਿਸਨ ਜੁ ਮੰਤ੍ਰ ਐਸੇ ਬਿਚਾਰਿਯੋ । ਸਭੈ ਦਾਨਵਾਨੇਸ ਕੋ ਭੇਸ ਧਾਰਿਯੋ ।
ਜਿਸੀ ਬਾਗ ਮੈ ਨਾਰ ਬਿੰਦਾ ਬਿਰਾਜੈ । ਲਖੇ ਜਾਹਿ ਕੰਦੁਪ ਕੋ ਦਰਪੁ ਭਾਜੈ । ੨੩ ।
tabai bisan jo mantar aise bichariyo. sabhai danavanes jo bhes dhariyo.
jis bag mai nar brinda biraje. lakhe jahi kandarp ko darpu bhaje. (23)

ਦੋਹਰਾ

ਜਾਲੰਧਰ ਕੇ ਭੋਸ ਧਰਿ ਤਹਾ ਪਹੁੰਚਯੋ ਜਾਇ ।
ਪਤਿ ਕੋ ਰੂਪ ਪਛਾਨਿ ਕੈ ਰੀਝਤ ਭਈ ਸੁ ਭਾਇ । ੨੪ ।

Dohra

jalandhar ke bhes dhari taha pahuchiyo jayi.
pati ko roop pachan ke reejhat bhasyi so bhayi. (24)

ਚੌਪਈ

ਭਾਤਿ ਭਾਤਿ ਤਿਹ ਸਾਥ ਬਿਹਾਰਿਯੋ । ਸਭ ਕੰਦੁਪ ਕੋ ਦਰਪੁ ਨਿਵਾਰਿਯੋ ।
ਉਤੈ ਜੁਧ ਜੋ ਭਯੋ ਸੁਨਾਉ । ਤਾ ਤੇ ਤੁਮਰੇ ਹਿਦੈ ਸਿਰਾਉ । ੨੫ ।

Chopaiee

bhati bhati teh sath bihariyo. sabh kandarp ko darp nivariyo.
utai judh jo bheyo sunayu. ta te tumre hirdai sirayu. (25)

ਭੁਜੰਗ ਛੰਦ

ਉਤੈ ਦੈਤ ਬ"ਕੈ ਇਤੈ ਦੇਵ ਆਛੇ । ਲਏ ਸੂਲ ਸੈਥੀ ਸਭੈ ਕਾਛ ਕਾਛੇ ।
ਮਹਾ ਨਾਦ ਮਾਰੂ ਤਿਸੀ ਖੇਤ ਬਾਜੇ । ਦਿਤਯਾਦਿਤ ਗਾੜੇ ਦੁਹੁ ਓਰ ਗਾਜੇ । ੨੬ ।
utai set banke itai dev acchai. laye sool saithi sabhe kachh kachhhe.
maha nad maru tisi khet baje. dityadit garhe duhun aur gaje. (26)

ਮਹਾ ਕੋਪ ਕੈ ਕੈ ਕਹੁ ਬੀਰ ਜੁਝੇ । ਪਰੇ ਭਾਤਿ ਐਸੀ ਨਹੀ ਜਾਤ ਬੁਝੇ ।
ਕਹੁ ਰਾਜ ਬਾਜੀ ਜਿਰਹ ਬੀਰ ਭਾਰੀ । ਕਹੁ ਤੇਗ ਐ ਤੀਰ ਕਾਤੀ ਕਟਾਰੀ । ੨੭ ।
maha kop ke ke kahun beer jujhe. parai bhati aise nahi jat bujhe.
kahun raj baji jirhai beer bhari. kahun teg ayo teer kati katari. (27)

Bhujang Chhand :

All the gods were defeated and Jalandhar (demon) having a faithful wife could not be killed. Many egoistic warriors had died fighting. Those who were left alive were shouting challenges from all the four sides. (21)

The demons were saying, "O Indra ! Where are you running away ? We will not allow you to escape and we shall kill you in this battlefront. The warriors were remaining steadfast in their positions with their horses and arrows. Being enraged they had made the scene more glamorous. (22)

Then Vishnu thought to himself and assumed the form of Jalandhar (demon) completely. Where the woman Brinda was sitting in the garden and even Kamdev was losing his pride on seeing her. (23)

Couplet :

Vishnu assuming the form of Jalandhar reached that place (where Brinda was sitting). Seeing the charm of the spouse, she got delighted with love and affection. (24)

Chopaiee :

Vishnu in the form of jalandhar played many games of love with her thus removing (destroying) the pride of Kamdev. "I will now relate the battle scene which will make you delighted." (25)

Bhujang Chhand :

On that side were young demons and on this side were noble gods. All of them were armed with tridents and spears. The song of death (Mam Raga) was being played in that battlefield. The sons of Diti and Aditi were thundering on both sides. (26)

Somewhere the warriors were fighting with great fury and were falling down being beyond recognition. At places the Rajas, horses, warriors and heavy coat ! of mail were lying fallen down and elsewhere swords, arrows and daggers were lying scattered. (27)

ਕਹੂੰ ਟੋਪ ਟੁਟੇ ਕਹੂੰ ਰਾਗ ਭਾਰੀ । ਕਹੂੰ ਜਾਨ ਜੇਬੇ ਸੁ ਕਾਤੀ ਕਟਾਰੀ ।
 ਕਹੂੰ ਸੂਲ ਸੈਥੀ ਗਿਰੀ ਭੂਮਿ ਐਸੀ । ਦਿਪੈ ਚਾਰ ਸੋਭਾ ਮਹਾ ਜਾਲ ਜੈਸੀ । ੨੮ ।
 kahun top tute kahun rag bhari. kahun jawan jebe so kati katari.
 kubun sool sethi giri bhoomi aisi. dipai char sobha maha jawal jaisi. (28)

ਚੌਪਈ

ਬਿੰਦਾ ਕੋ ਪ੍ਰਥਮੈ ਸਤ ਟਾਰਿਯੋ । ਤਾ ਪਾਛੈ ਜਾਲੰਧਰ ਮਾਰਿਯੋ ।
 ਬਹੁਰੋ ਰਾਜ ਅਪਨੋ ਲਿਯੋ । ਸੁਰ ਪੁਰ ਮਾਝ ਬਧਾਵੈ ਕਿਯੋ । ੨੯ ।

Chopaiee

barida ko prathme sat tariyo. ta pachhe jalandhar mariyo.
 bahuro raj apno liyo. sur pur majh badhave kiyo. (29)

ਦੋਹਰਾ

ਇਹ ਚਰਿਤ੍ਰ ਸੋ ਬਿਸਨ ਜੁ ਬਿੰਦਾ ਕੋ ਸਤ ਟਾਰਿ ।
 ਆਨਿ ਰਾਜ ਅਪਨੋ ਲਯੋ ਜਾਲੰਧਰ ਕਹ ਮਾਰਿ । ੩੦ । ੧ ।

Dohra

eh charitar so bisan jo barinda ko sat taari.
 ani raj apno leyo jalandhar keh mari. (30) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਪੁਰਖ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਇਕ ਸੋ ਬੀਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੨੦ । ੨੩੬੨ । ਅਫਜ਼ੁ ।
 iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
 ik so beesvo charitar samapatam. Sat Subham sat. (120) (2362) aphjun

ਚੌਪਈ

ਜਹੰਗੀਰ ਜਬ ਤਖਤ ਸੁਹਾਵੈ । ਬੁਰਕਾ ਪਹਿਰਿ ਨਾਰਿ ਇਕ ਆਵੈ ।
 ਖੀਸੇ ਕਾਟਿ ਬਹੁਨ ਕੇ ਲੋਈ । ਨਿਜ ਮੁਖ ਕਿਸੁ ਨ ਦੇਖਨ ਦੇਈ । ੧ ।

Chopaiee

jahangeer jab takhat suhave. burks pehar nari ik avaye.
 khise kat bahun ke leyi. nij mukh kiso na dekhan deyi. (1)

ਤਾ ਕੋ ਭੇਦ ਏਕ ਨਰ ਪਾਯੋ । ਔਰ ਨ ਕਾਹੁ ਤੀਰ ਜਤਾਯੋ ।
 ਪਾਤ ਭਏ ਆਈ ਤ੍ਰਿਯ ਜਾਨੀ । ਚਿਤ ਕੇ ਬਿਖੇ ਇਹੈ ਮਤਿ ਠਾਨੀ । ੨ ।
 ta ko bhed ek nar payo. aur na kahu teer jatayo.
 prat bhaye ayi triye jani. chit ke bikhe ehe mati thani. (2)

ਪਨਹੀ ਹਾਥ ਅਪਨੇ ਲਈ । ਅਧਿਕ ਮਾਰਿ ਤਾ ਤ੍ਰਿਯ ਕੈ ਦੇਈ ।
 ਸਤਰ ਛੋਰਿ ਆਈ ਕਯੋ ਚਾਰੀ । ਜੁਤਿਨ ਸੋ ਕਮਰੀ ਕਰਿ ਡਾਰੀ । ੩ ।
 panhi hath apne layi. adhik mari ta triye ke deyi.
 satar chor'ayi keyo chari. jutin so kamri kar dari. (3)

Somewhere the helmets were lying broken and somewhere heavy music was being played while elsewhere the warriors were looking glorious armed with bayonets and daggers etc. Somewhere the tridents and bayonets were lying fallen on the ground as if it were the beautiful glamour of a great fire flame. (28)

Chopaiee :

Vishnu had destroyed the chastity of Brinda first and then killed Jalandhar. Then he gained his kingdom and songs of victory and joy were played in the heavens. (29)

Couplet :

Thus Vishnu had destroyed the modesty of Brinda and after killing Jalandhar, grasped the control of his kingdom. (30)(1)

Here the hundred and twentieth episode of the King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyani is completed. All is well.
(120-2362)(Contd)

Chopaiee :

When King Jahangir used to be seated on the throne, then a woman in a veil would also come in the assembly. She would pickpocket many people but her face could not be seen by anyone. (1)

Her secret was then revealed to a person but he never told anyone else. When he saw the woman coming there next morning, then he had resolved in his mind. (2)

He took up a shoe in his hand and beat the woman with shoe many times. He was saying, "Why have you come here discarding your veil?" He made her half mad by beating her with shoes. (3)

ਦੋਹਰਾ

ਕਮਰੀ ਕੈ ਜੁਤਿਨ ਦਈ ਭੁਖਨ ਲਏ ਉਤਾਰਿ ।
ਕਿਹ ਨਿਮਿਤ ਆਈ ਇਹਾ ਐਸੇ ਬਚਨ ਉਚਾਰਿ । ੪ ।

Chopaiee

kamri ke jutin dayi bhukhan laye utari.
keh nimit ayi ehha aisi bachhan uchari. (4)

ਚੌਪਈ

ਸਭਹੂੰ ਇਹੈ ਚਿਤ ਮੈ ਜਾਨੀ । ਤਾ ਕੀ ਨਾਰਿ ਤ੍ਰਿਯਾ ਪਹਿਚਾਨੀ ।
ਬਿਨ ਪੁਛੇ ਪਤਿ ਕੇ ਕਯੋ ਆਈ । ਜਾ ਤੇ ਆਜੁ ਮਾਰਿ ਤੈ ਖਾਈ । ੫ ।

Chopaiee

sabhun ehai chit mai jani. ta ki nari triya pehhchani.
bin puchhe pati ke keyo ayi. ja te aaj mari te khhayi. (5)

ਜਬ ਲੋ ਤਾਹਿ ਤ੍ਰਿਯਹਿ ਸੁਧਿ ਆਈ । ਤਬ ਲੋ ਗਯੋ ਵਹ ਪੁਰਖ ਲੁਕਾਈ
ਤਾ ਤੇ ਤ੍ਰਸਤ ਨ ਤਹ ਪੁਨਿ ਗਈ । ਚੋਰੀ ਕਰਤ ਹੁਤੀ ਤਜਿ ਦਈ । ੬ । ੧ ।
jab lo tahi triyehi sudhi ayi. tab lo geyo veh purakh lukayi.
ta te trasat na teh puni gayi. chori karat huti taji dayi. (6) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਪੁਰਖ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਇਕੀਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੨੧ । ੨੩੩੮ । ਅਫਜ਼ੀ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so ikisavo charitar samapatam. Sat Subham sat. (121) (2368) aphjun.

ਚੌਪਈ

ਅਭੈ ਸੰਡ ਰਾਜਾ ਇਕ ਭਾਰੋ । ਕਹਲੂਰ ਕੇ ਦੇਸ ਉਜਿਯਾਰੋ ।
ਖਾਨ ਤਤਾਰ ਖੇਤ ਤਿਨ ਮਾਰਿਯੋ । ਨਾਕਨ ਕੋ ਕੁਆ ਭਰ ਡਾਰਿਯੋ । ੧ ।

Chopaiee

abhe mand raja ik bhare. kehloor ke des ujiyaro.
khan tatar khet tin mariyo. nakan ko kuya bhar dariyo. (1)

ਤਾ ਪੈ ਚੜੇ ਖਾਨ ਰਿਸਿ ਭਾਰੇ । ਭਾਤਿ ਭਾਤਿ ਤਿਨ ਨਿਪਤਿ ਸੰਘਾਰੇ ।
ਹਾਰੇ ਸਭੈ ਉਪਾਇ ਬਨਾਯੋ । ਛਜੁਅਹਿ ਗਜੁਅਹਿ ਖਾਨ ਬੁਲਾਯੋ । ੨ ।
ta pe chare khan risi bhare. bhat bhat tin nirpat sanghar.
hare sabhhe upayi banayo. chajuahi gajuahi khan bulayo. (2)

ਕੰਖ ਬਿਖੈ ਕਬੂਤਰ ਇਕ ਰਾਖਿਯੋ । ਤਿਨ ਸੌ ਬਚਨ ਬਕਤੁ ਤੇ ਭਾਖਿਯੋ ।
ਯਾ ਨਿਪ ਕੋ ਜੁ ਬੁਰਾ ਕੋਊ ਕਰਿ ਹੈ । ਤਾ ਕੋ ਪਾਪ ਮੁਡ ਇਹ ਪਰਿ ਹੈ । ੩ ।
kankh bikhe kabutar ik rakhiyo. tin so bachan baktar te bhakhiyo.
ya nrip ko ju bura koyu kar hai. ta ko pap mud eh par hai. (3)

Couplet :

He made her almost mad by beating her with shoes and removed her ornaments. He was asking her time and again, "Why had you come there ?" (4)

Chopaiee :

Everyone thought in his mind that she was the wife of this person and why had she come there without the husband's permission as such she had taken this beating? (5)

By the time the woman regained her consciousness the man had hid himself somewhere. Being afraid of him she did not go there again. She was stealing earlier, which she had left (stopped) now. (6)(10)

Here the hundred twenty-first episode of King's & Minister's dialogue regarding woman characterization from Charitar Pakhyani is completed. All is well.

(121-2368)(Contd)

Chopaiee :

There was a king by the name of Abhai Sandh and he was very well known in Kehloor (land) area. He had killed Tatar Khan in the battle and then killing his soldiers, he had filled a well (with their corpses). (1)

Being enraged due to that, the Khans then launched an attack and killed the Raja in many ways (by various means). When all were defeated then they made an effort (a plan). The Khan then called two ministers by the name of Chhaju and Gajoo.

(2)

He kept a pigeon in his armpit and said verbally, "If anyone did any harm to this Raja, then he would be considered a sinner."

(3)

ਯਹ ਸੁਨਿ ਬਚਨ ਮਾਨਿ ਤੇ ਗਏ । ਭੇਦ ਅਭੇਦ ਨ ਚੀਨਤ ਭਏ ।
ਜਾਇ ਰਾਵ ਪ੍ਰਤਿ ਯਹੈ ਉਚਾਰੈ । ਤਵ ਦੇਖਨ ਕੈ ਹਿਯੈ ਹਮਾਰੈ । ੪ ।
yeh suni bachan mani te gaye. bhed abhed na cheenat bhaye.
jayi rav prati yahe ucharo. tav dekhan ko hiyo hamaro. (4)

ਯੈ ਸੁਨਿ ਬਚਨ ਰਾਵ ਤਿਹ ਆਯੋ । ਚਾਰਿ ਚਾਰਿ ਭੀਤਰ ਬੈਠਾਯੋ ।
ਤਿਨ ਆਯੁਧ ਦੇਖਨ ਕੈ ਲਏ । ਹਾਥੋ ਹਾਥ ਕਾਢਿ ਕੈ ਦਏ । ੫ ।
yo sun bachan rav teh ayo. char char bhetar bethayo.
tin ayudh dekhan ko laye. hatho hath kadi ke deye. (5)

ਆਯੁਧ ਕਾਢਿ ਐਸ ਬਿਧਿ ਦਏ । ਜੋਰੇ ਏਕ ਬਨਾਵਤ ਭਏ ।
ਜਾ ਕੀ ਬਹੁ ਸੀਵਿ ਦੋਊ ਲੀਨੀ । ਬਿਨੁ ਬਧੈ ਮੁਸਕੈ ਜਨ ਦੀਨੀ । ੬ ।
ayudh kadi ais bidhi deye. jore ek banavat bhaye.
ja ki bah seevi doyu lini. bin bandhe muske jan dini. (6)

ਏਕ ਭਾਟ ਕੈ ਭੇਦ ਬਤਾਯੋ । ਰਾਜਾ ਕੇ ਮੁਖ ਪੈ ਕਹਾਯੋ ।
ਜੋ ਸਭ ਸਸਤ੍ਰੁ ਦੈ ਮੁਝ ਡਾਰੇ । ਤੋ ਦਾਤਾ ਤੂ ਜਾਨ ਹਮਾਰੈ । ੭ ।
ek bhat ko bhed batayo. raja ke mukh pe kahayo.
jo sabh sastar de mujh dare. to data tu jan hamare. (7)

ਯਹ ਸੁਨਿ ਨਿਪਤਿ ਸਸਤ੍ਰੁ ਦੈ ਡਾਰੇ । ਹੋਰ ਰਹੇ ਮੰਤ੍ਰੀਨ ਨਿਵਾਰੇ ।
ਜਾਨਯੋ ਨਿਪਤਿ ਨਿਰਾਯੁਧ ਭਯੋ । ਬਾਗੋ ਆਨਿ ਤਾਹਿ ਪਹਿਰਯੋ । ੮ ।
yeh suni nirpat sastar de bhare. hor rahe mantrin nivare.
janyo nirpat nirayudh bhaye. bago aan tahi pehriyo. (8)

ਦੋਹਰਾ

ਸੋ ਬਾਗੋ ਪਹਿਰਿਯੋ ਨਿਪਤਿ ਬਾਹ ਕਢੀ ਨਹਿ ਜਾਹਿ ।
ਤੀਰ ਖਾਨ ਠਾਢੇ ਹੁਤੋ ਮੁਸਕੈ ਲਈ ਚਰਾਇ । ੯ ।

Dohra

so bage pehriyo nirpat bah kadi nahi jahi.
teer khan thado huto muske layi charayi. (9)

ਚੌਪਈ

ਸੁੰਦਰ ਰਾਜ ਪੁਤ੍ਰ ਤਹ ਭਾਰੋ । ਤੁਰਤ ਤੇਗ ਕਹ ਤਾਹਿ ਸੰਭਾਰੋ ।
ਤਮਕਿ ਵਾਰ ਤਾ ਤੁਰਕਹਿ ਕਿਯੋ । ਬਾਹਨ ਦੁਹੁ ਦੁਧਾ ਕਰਿ ਦਿਯੋ । ੧੦ ।

Chopai

sunder raj putar teh bharo. tyrat teg keh tahi sambhar.
tamki war ta turkahi kiyo. bahan dhun dudha kar diyo. (10)

On hearing this all accepted the proposal but no one could follow the secret behind it.
"Go and tell the Raja from me that I would like to meet him." (4)

On hearing these words the Raja came there. He was made to sit between the enclosure of four each. They wanted to see his weapons which he promptly handed over. (5)

He gave the weapons in a manner that they could make pairs out of these. So both the arms were sewn, as if they were tied down. (6)

Giving the secret to a Bhatt it was arranged to be mentioned by him, "If you were to hand over all the weapons to me, then you may be considered as our benevolent giver." (our benefactor). (7)

On hearing this the Raja handed over all his weapons. The ministers were trying to tell him not to do so, but he did not listen (and handed them over). When the Raja was divested of weapons then he was made to wear some cloak (clothes) (8)

Couplet :

Having worn the cloak, the Raja could not take out his arms. The Khan was standing nearby and he tied him down. (9)

Chopaiie :

The Khan told the Raja, "You are the beautiful son of a Raja, so be prepared to take the strike of the sword. Then the Turk attacked him with fury and his arms were cut into two pieces. (10)

ਦੋਹਰਾ

ਏਕ ਰਾਵ ਅਗਨਿਤ ਤੁਰਕ ਕਹ ਲਗਿ ਲਰੈ ਰਸਾਇ ।
ਸੁੰਦਰ ਕੋ ਰਾਜਾ ਭਏ ਮਾਰਤ ਭਏ ਬਜਾਇ । ੧੧ ।

Dohra

ek rav agnit turak keh lag lare rasayi.
sunder ko raja marat bhaye bajayi. (11)

ਚੌਪਈ

ਜਲ ਕੇ ਅਸੁ ਅਸੁ ਇਕ ਜਾਯੋ । ਸੋ ਬਾਗਾ ਰਾਜੇ ਕੇ ਆਯੋ ।
ਚਰਵੇਦਾਰ ਤਾਹਿ ਲੈ ਗਯੋ । ਭੇਦ ਰਾਨਿਯਨ ਕੋ ਲੈ ਦਯੋ । ੧੨ ।

Chopaiee

jal ke sav asav ik jayo. so бага raje ke ayo.
charvedar tahi le geyo. bhed haniyan ko le deyo. (12)

ਦੋਹਰਾ

ਕੁੰਕਮ ਦੇ ਘਨਸਾਰ ਦੇ ਯੋ ਸ੍ਰਵਨਨ ਸੁਨਿ ਪਾਇ ।
ਮਤੋ ਬੈਠਿ ਦੁਹੁਅਨ ਕਿਯੋ ਜੂਝਿ ਮਰਨ ਕੋ ਭਾਇ । ੧੩ ।

Dohra

kimkim de ghansar de yo sarvanan. suni payo.
mato baith duhuyan kiyo jujhi maran ke bhayi. (13)

ਜੋ ਹਮਰੇ ਪਤਿ ਲਰਿ ਮਰੇ ਸਮੁਹ ਬਦਨ ਬਿਣ ਖਾਇ ।
ਤੋ ਹਮ ਹੂੰ ਸਭ ਲਰਿ ਮਰੈ ਨਰ ਕੋ ਭੇਖ ਬਨਾਇ । ੧੪ ।
jo hamre pati lar mare samuh badan barin khayi.
to hum hoon sabh lar mare nar ko bhekh banayi. (14)

ਚੌਪਈ

ਤਹੈ ਮੰਤ੍ਰ ਸਭਹੁੰਨ ਬਿਚਾਰਿਯੋ । ਸਭ ਹੂੰ ਭੇਖ ਪੁਰਖ ਕੋ ਧਾਰਿਯੋ ।
ਏਕ ਦਿਸਾ ਕੁੰਕਮ ਦੇ ਗਈ । ਦੇ ਘਨਸਾਰ ਦੂਜ ਦਿਸਿ ਭਈ । ੧੫ ।

Dohra

tahe mantar sabhun bichariyo. sabh hoon bhekh purakh ko dhariyo.
ek disa kunkam de gayi. de ghansar dooj dis bhayi. (15)

ਦੋਹਰਾ

ਕੁੰਕਮ ਦੇ ਘਨਸਾਰ ਦੇ ਦੋਊ ਅਨੀ ਬਨਾਇ ।
ਦੁਹੁ ਓਰ ਠਾਢੀ ਭਈ ਜੁਧ ਕਰਨ ਕੇ ਭਾਇ । ੧੬ ।

Dohra

kunkam de ghansar de doyu ani banayi.
duhun aur thadi bhayi judh karan ke bhayi. (16)

Couplet :

The Raja was alone there while Turks were in great numbers so he could not fight for long even though he got enraged. So the smart Raja was killed by throwing challenges at him. (11)

Chopaiee :

There was a horse born out of a river horse who brought the Raja's cloak. The herdsmen took him to the King's palace, thus giving out the secret of the Raja's condition. (12)

Couplet :

Kukam Devi and Ghansar Devi had heard the news with their ears and both decided to die fighting in the battle. (13)

They said, "If our spouse had died fighting, we shall also dress up as males and die fighting." (14)

Chopaiee :

All of them planned like this and all of them dressed up as males. Kukam Devi moved on one side, while Ghansar Devi moved on the other side. (15)

Couplet :

Both Kukam Devi and Ghansar Devi got their armies organized and they proceeded to fight from both the sides. (16)

ਚੌਪਈ

ਦੁਹੁੰ ਓਰ ਤੇ ਸਸਤ ਚਲਾਏ । ਦੁਹੁੰ ਓਰ ਬਾਦਿਤ ਬਜਾਏ ।
ਐਸੀ ਮਾਰਿ ਕ੍ਰਿਪਾਨਨ ਡਾਰੀ । ਏਕ ਨ ਉਬਰੀ ਜੀਵਤ ਨਾਰੀ । ੧੭ ।

Chopaiee

duhun aur te sastar chalaye. duhun aur baditar bajaye.
aisa mari kirpanan dari. ek na ubri jeevat nari. (17)

ਦੋਹਰਾ

ਬਜ ਬਾਨ ਬਿਛੁਆ ਬਿਸਿਖ ਬਰਖਿਯੋ ਲੋਹ ਅਪਾਰ ।
ਸਭ ਅਬਲਾ ਜੂਝਤ ਭਈ ਏਕ ਨ ਉਬਰੀ ਨਾਰਿ । ੧੮ ।

Dohra

bazar ban bichuya bisikh barkhiyo loh apar.
sabh abla joojhat bhayi ek na ubri nari. (18)

ਚੌਪਈ

ਬਰਛੀ ਦੁਹੁੰ ਦੇਫਲੀ ਲੀਨੀ । ਦੁਹੁੰਅਨ ਵਹੈ ਉਦਰ ਮੈ ਦੀਨ ।
ਤਿਹ ਕੋ ਝਾਗਿ ਕਟਾਰਿਨ ਲਰੀ । ਦੋਊ ਜੂਝਿ ਖੇਤ ਮੈ ਪਰੀ । ੧੯ ।

Chopaiee

barchi duhun dephli leeni. duhuan vahe udar mai deen.
teh ko jhagi katarin lari. doyu jujhi khet mo pari. (19)

ਦੋਹਰਾ

ਸਤ੍ਰਨ ਸੋ ਬਾਲਾ ਲਰੀ ਪ੍ਰੀਤਿ ਪਿਯਾ ਕੀ ਮਾਨਿ ।
ਨਿਜ ਪਾਤਿ ਕੋ ਪਾਵਤ ਭਈ ਸੁਰਪੁਰ ਕਿਯੋ ਪਯਾਨ । ੨੦ ।

Dohra

satran so bala lari preet ki mani.
nij pati ko pavat bhayi surpur kiyo payan. (20)

ਪ੍ਰੀਤਿ ਪਿਯਾ ਕੀ ਜੇ ਲਰੀ ਧੀਨਿ ਧੀਨਿ ਤੇ ਨਾਰਿ ।
ਪੂਰਿ ਰਹਿਯੋ ਜਸੁ ਜਗਤ ਮੇ ਸੁਰ ਪੁਰ ਬਸੀ ਸੁਧਾਰਿ । ੨੧ ।

preet piya ki je lari dhan te nari.

puri rahiyo jas jagat mai sur pur basi sudhari. (21)

ਜੂਝਿ ਮਰੀ ਪਿਯ ਪੀਰ ਤਿਯ ਤਨਿਕ ਨ ਮੋਰਿਯੋ ਅੰਗ ।
ਸੁ ਕਾਬਿ ਸਯਾਮ ਪੁਰਨ ਭਯੋ ਤਬ ਹੀ ਕਥਾ ਪੁਸੰਗ । ੨੨ । ੧ ।

jujhi mari piye peer triye tanik na moriyo ang.

su kabi sayam pooran bheyo tab hi katha parsang. (22) (1)

Chopaiee :

The weapons were shot from both sides and the war drums were sounded from both sides. There was such an onslaught of swords that not even a single woman was left alive. (17)

Couplet :

Many Bajar arrows and scorpion arrows were shot. All the women were killed without leaving a single one as alive. (18)

Chopaiee :

Both of them took up double edged spears and struck at each other's stomach. After bearing that attack they fought with daggers and both died fighting in the battlefield. (19)

Couplet :

Both of them, keeping the love of their beloved at heart fought against the enemy and went to the heavens to meet the beloved there. (20)

The women who fought for the love of their beloved spouse were praise worthy. Their praises are being sung in the world and they had proceeded to heavens. (21)

Having realized the pain of their beloved, they fought to death and they never faltered or relented from the battlefield. The poet Siam has said, that this episode was completed then only. (22)(1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਇਕ ਸੌ ਬਾਈਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੨੨ । ੨੩੯੦ । ਅਫਜ਼ੁੰ ।
 iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
 ik so baisavo charitar samapatam. Sat Subham sat. (122) (2390) aphjun.

ਚੌਪਈ

ਦੇਵ ਅਦੇਵ ਮਿਲਤ ਸਭ ਭਏ । ਛੀਰ ਸਮੁੰਦ ਮਥਬੇ ਕਹ ਗਏ ।
 ਚੌਦਹ ਰਤਨ ਨਿਕਾਰੇ ਜਬ ਹੀ । ਦਾਨੋ ਉਠੇ ਕੋਪ ਤਬ ਹੀ । ੧ ।

Chopaiee

dev adev milat sabh bhaye. cheer samund mathbe keh gaye.
 chodeh ratan nikare jab hi. dano uthe kop tab hi. (1)

ਹਮ ਹੀ ਰਤਨ ਚੌਦਹੁ ਲੈ ਹੈ । ਨਾਤਰ ਜਿਯਨ ਨ ਦੇਵਨ ਦੈ ਹੈ ।
 ਉਮਡੀ ਅਮਿਤ ਅਨਿਨ ਕੋ ਦਲਿ ਹੈ ਲਹੁ ਭੈਜਨ ਤੇ ਭਾਜਿ ਨ ਚਲਿ ਹੈ । ੨ ।
 hum hi ratan chodhun lai hai. natar jiyan na devan dai hai.
 undi amit anan ko dal hai lahu bhojan te bhaj na chali hai. (2)

ਦੋਹਰਾ

ਰਾਜ ਕਾਜ ਅਰ ਸਾਜ ਸਭ ਆਵਤ ਕਛੁ ਜੁ ਬਨਾਇ ।
 ਜੋਸਟ ਭ੍ਰਾਤ ਕੋ ਦੀਜਿਯਤ ਲਹੁਰੇ ਲਈ ਨ ਜਾਇ । ੩ ।

Dohra

raj kaj ar saj sabh avat kachu ju banayi.
 josat bharat ko deejiyat lahure layi na jayi. (3)

ਭੁਜੰਗ ਛੰਦ

ਚੜੇ ਰੋਸ ਕੈ ਕੈ ਤਹੀ ਦੈਤ ਭਾਰੇ । ਘੁਰੇ ਘੋਰ ਬਾਜੇ ਸੁ ਮਾਰੁ ਨਗਾਰੇ ।
 ਉਤੈ ਕੋਪ ਕੈ ਕੈ ਹਠੀ ਦੇਵ ਦੁਕੇ । ਉਠੇ ਭਾਤਿ ਐਸੀ ਸੁ ਮਾਨੋ ਭਭੁਕੈ । ੪ ।

Bhujang Chhand

chare ros ke ke tahi det bhare. ghure gher baje su maru nagare.
 ute kop ke ke hathi dev dhuke. uthe bhati aise su mano bhabhuke. (4)

ਮੰਡੇ ਕੋਪ ਕੈ ਕੈ ਮਹਾ ਰੋਸ ਬਾਦੈ । ਇਤੇ ਦੇਵ ਬਾਕੈ ਉਤੈ ਦੈਤ ਗਾਦੈ ।
 ਛਕੇ ਛੋਡ ਛਤ੍ਰੀ ਮਹਾ ਐਠ ਐਠੇ । ਚੜੇ ਜੁਧ ਕੈ ਕਾਜ ਹੈ ਕੈ ਇਕੈਠੇ । ੫ ।
 mande kop ke ke maha ros bade. itai dev banke ute det gade.
 chake chod chatrī maha aith aithe. chade judh ko kaj haiv ke ikethe. (5)

ਕਹੁ ਟੀਕ ਟਾਕੈ ਕਹੁ ਟੋਪ ਟੁਕੇ । ਕਿਯੋ ਟੀਪੋ ਟਾਪੋ ਕਈ ਕੋਟਿ ਦੁਕੇ ।
 ਕਹੁ ਟਾਕ ਟੁਕੈ ਭਏ ਬੀਰ ਭਾਰੇ । ਕਰੇਰੇ ਕਟੀਲੇ ਕਰੀ ਕੋਟਿ ਮਾਰੇ । ੬ ।
 kahun teek take kuhun top tuke. kiyo teepo tape kayi koti duke.
 kuhun tak tuke bhaye beer bhare. karere katile kari koti mare. (6)

Here the hundred and twenty second episode of King's & Minister's dialogue regarding woman characterization is completed from Charitar Pakhyan. All is well.

(122-2390)(Contd)

Chopaiee :

Both the gods and demons joined together to churn the Chheer ocean. When all the fourteen jewels were taken out, the demons got up being fully enraged. (1)

And said, "We shall take all the fourteen jewels else we will not allow the gods to live in peace. Then the armies gathered in countless numbers. The demons said, "We will not run away from the younger brothers." (gods). (2)

Couplet:

The whole glory of kingdom and its glamour belongs to the elder brother and the younger ones do not claim it. (3)

Bhujang Chhand :

Then the mighty demons, being infuriated launched an attack and drums of death were sounded and horrible music was played and from the other side, the gods also got furious and came there for a battle. It appeared as flames of fire had erupted. (4)

Being furious with rage, the warriors positioned themselves. On one side were charming gods while on the other side were horrible demons. Being enraged the warriors gathered together and proceeded for launching an attack with great pride. (5)

At places there were iron marks (for forehead) lying while at places, the broken helmets were lying around. Millions of warriors in their grandeur had gathered there while at places mighty warriors had been cut into pieces with weapons and millions of indestructible elephants had been killed. (6)

ਕਿਤੇ ਡੂਬ ਡੋਬੈ ਕਿਤੇ ਘਾਮ ਘੁਮੈ । ਕਿਤੇ ਆਨਿ ਜੋਧਾ ਪਰੇ ਝੁਮਿ ਝੁਮੈ ।
 ਕਿਤੇ ਪਾਨਿ ਮੰਗੇ ਕਿਤੇ ਮਾਰਿ ਕੂਕੈ । ਕਿਤੇ ਬਾਦਵਾਰੀਨ ਕੋ ਕਾਦ ਦੂਕੈ । ੭ ।
 kite doob dobe kite gham ghume. kite aan jodha pare jhumi jhume.
 kite pani mange kite mari kuke. kite badvarin ko kad dhukai. (7)

ਕਿਤੇ ਚੋਟ ਉਟੈ ਕਿਤੇ ਕੋਟਿ ਪੈਠੈ । ਕਿਤੇ ਰਾਗ ਮਾਰੁ ਸੁਨੇ ਆਨਿ ਐਠੈ ।
 ਕਿਤੇ ਭੀਰ ਭਾਜੇ ਕਿਤੇ ਸੂਰ ਕੂਟੈ । ਕਿਤੇ ਬਾਜ ਮਾਰੇ ਰਖੀ ਕਰਿ ਲੂਟੈ । ੮ ।
 kite chot utai kite koti pethai. kite rag maru suni aan aithe.
 kite bheer bhaje kite soor kute. kite baj mare rakhi karar lute. (8)

ਕਹੁ ਜਾਨ ਜੇਬੇ ਕਹੁ ਬਾਜ ਮਾਰੇ । ਕਹੁ ਭੂਮਿ ਝੁਮੇ ਦਿਤਯਾਦਿਤ ਭਾਰੇ ।
 ਕਿਤੋ ਬੀਰ ਘਾਯਨ ਘਾਏ ਪਧਾਰੇ । ਕਿਤੋ ਖੇਤ ਸੋਹੇ ਮਹਾਬੀਰ ਡਾਰੇ । ੯ ।
 kahun jawan jebe kahun baj mare. kahun bhumu jhume dityadit bhare.
 kite beer gahayan ghaye padhare. kite khet sohe mahabeer dare. (9)

ਇਤੈ ਸੂਰ ਕੋਪਿਯੋ ਉਤੈ ਚੰਦ ਧਾਯੋ । ਇਤੈ ਜੋਰਿ ਗਾੜੀ ਅਨੀ ਇੰਦ ਆਯੋ ।
 ਉਤੈ ਬੁਧਿ ਬਾਧੀ ਧੁਜਾ ਬੀਰ ਬਾਕੋ । ਇਤੋ ਕਾਲ ਕੋਪਿਯੋ ਜਿਤੈ ਕੋਨ ਤਾਕੋ । ੧੦ ।
 kite sur kopiyo ute chander dhayo. itai jor garhi ani Inder ayo.
 ute budhi badhi ghuja beer bako. ito kal kopiyo jite kaun tako. (10)

ਇਤੈ ਕੋਪਿ ਕੈ ਐਸ ਬਾਚੇ ਸਿਧਾਯੋ । ਦੁਤਿਯ ਉਰ ਤੇ ਚਾਰਜ ਸੁਕਾ ਰਿਸਾਯੋ ।
 ਕੋਊ ਤੀਰ ਛੋਰੈ ਕੋਊ ਮੰਤ੍ਰ ਡਾਰੈ । ਲਿਖੈ ਜੰਤ੍ਰ ਕੋਊ ਕੋਊ ਤੰਤ੍ਰ ਸਾਰੈ । ੧੧ ।
 itai kop ke ais bache sidhayo. dutiye ur te charaj suka risayo.
 koyu teer chore koyu mantar dare. likhe jantar koyu koyu tantar sare. (11)

ਕਿਤੇ ਤੇਗ ਸੁਤੇ ਕਿਤੇ ਬਾਨ ਮਾਰੈ । ਕਿਤੇ ਗੋਫਨੈ ਗੁਰਜ ਗੋਲੇ ਉਭਾਰੈ ।
 ਕਿਤੇ ਮੁਗਦ ਠਾਵੈ ਕਿਤੇ ਤੀਰ ਛੋਰੈ । ਕਿਤੇ ਬੀਰ ਬੀਰਾਨ ਕੋ ਮੁੰਡ ਫੋਰੈ । ੧੨ ।
 kite teg sute kite ban mare. kite gofane guraj gole ubhare.
 kite mughdar thave kite teer chore. kite beer beran ko mund phore. (12)

ਕਹੁ ਛਤਰ ਜੁਝੇ ਕਹੁ ਛਤ੍ਰ ਟੂਟੇ । ਕਹੁ ਬਾਜ ਤਾਜੀ ਜਿਰਹ ਰਾਜ ਲੂਟੈ ।
 ਕਿਤੇ ਪਾਸ ਪਾਸੈ ਕਿਤੇ ਝੋਕ ਝੋਰੈ । ਕਿਤੇ ਛਿਪ ਛੋਕੇ ਕਿਤ ਛੈਲੇ ਛੋਰੈ । ੧੩ ।
 kahun chatar jujhe kahun chatar tute. kahun baj taji jirha raj lute.
 kite pas pase kite jhok jhore. kite chipar cheke kite chele chore. (13)

ਕਿਤੇ ਸੂਰ ਸੋਨਾਨ ਕੇ ਰੰਗ ਰੰਗੇ । ਬਾਚੇ ਬੀਰ ਬਾਕਾਨ ਬਾਜੀ ਉਮੰਗੇ ।
 ਮਹਾ ਭੇਰ ਭਾਰੀ ਮਹਾ ਨਾਦ ਬਾਜੇ । ਇਤੈ ਦੇਵ ਬਾਕੇ ਉਤੈ ਦੇਤ ਗਾਜੇ । ੧੪ ।
 kite soor saronan ke rang range. bache beer bankan baji umange.
 maha bher bhari maha nad baje. itai dev banke ute det gaje. (14)

Many warriors were draped in blood baths and many wounded warriors were reeling around and countless warriors had fallen down being swung around. Many were asking for water, while many were shouting, "Kill them, Kill the enemy." Many had proceeded there with unsheathed swords. (7)

Many were saving (taking) the enemy onslaughts on their shields, while many were joining the fighting in the battlefield. Many were getting egoistic on hearing the tune of 'song of death', while many cowards were fleeing away, while many mighty warriors had been crushed. Many horses had been killed while millions of chariot masters had been deprived (of their chariots). (8)

Somewhere warriors were lying killed or mutilated and elsewhere horses had been killed. At places the mighty warrior sons of Diti and Aditi had fallen down reeling on the ground. Many warriors had died being wounded in battle, while some warriors were being glorified in the battlefield. (9)

On one side the Sun and on the other side the Moon were getting furious with rage. On this side, Indra organizing a huge army had arrived there, on the other side the great warrior (god) Budh had hoisted his flag and on this side the god of death in great fury had arrived. Who could win over him ? (10)

On one side Brahmata in great fury had advanced further while on the other side Shukracharya was in great wrathfulness. Someone was shooting arrows while someone else was chanting (mantras) magic spells, while someone else was writing talisman and another was managing with mystical formulas. (11)

Somewhere swords were being unsheathed and elsewhere arrows were being shot, while at places maces and bullets were in use. Somewhere mallets (clubs) were striking and somewhere else arrows were being showered, while at places warriors were striking horror at the enemy forces. (12)

Somewhere Rajas with canopies were fighting, while at places canopies were lying broken and at places great steeds or Coats of mail were lying scattered. At places people were caught in nooses and somewhere people were being pulled around. Somewhere warriors had been felled soon, while the young soldiers were let off (without harm). (13)

Somewhere the warriors were draped in blood baths, while elsewhere the safe youthful warriors were trotting their horses. Horrible kettle drums or large drums were being sounded. On one side were beautiful smart gods while on the other side demons were thundering loudly. (14)

ਉਠਿਯੋ ਮਾਰੂ ਮਹਾ ਨਾਦ ਡਾਰੋ । ਇਤੈ ਸੁੰਭ ਨੈਸੁੰਭ ਦਾਨੋ ਸੰਭਾਰੋ ।
 ਬਿਡਾਲਾਛ ਜਾਲਾਛ ਧੁਮਾਛ ਜੋਧੇ । ਤਹੇ ਨ ਹਠੀਲੇ ਕਿਸੁ ਪੁਬੋਧੇ । ੧੫ ।
 uthiyo maru maha nad bharo. itai sumbh nisumbh dano sambharo.
 bidalach javalach dhumrach jodhe. tehe na hathile kisu parbodhe. (15)

ਪਾਰਿਯੋ ਲੋਹ ਗਾੜੋ ਮਹਾ ਖੇਤ ਭਾਰੀ । ਈਤੈ ਦੇਵ ਕੋਪੇ ਉਤੈ ਵੈ ਹਕਾਰੀ ।
 ਜੁਰੇ ਆਨਿ ਦੋਊ ਭੈਯਾ ਕੋਨ ਭਾਜੈ । ਚਲੇ ਭਾਜਿ ਤਾ ਕੀ ਸੁ ਮਾਤਾਨ ਲਾਜੈ । ੧੬ ।
 pariyo loh gade maha khet bhari. itai dev kope ute ve hakari.
 jure aan doyu bhaya kon bhaje. chale bhaj ta ki su matan laje. (16)

ਜੁਰੇ ਆਨਿ ਭਾਈ ਭੈਯਾ ਕੋਨ ਹਾਰੈ । ਮਰੈ ਸਾਚੁ ਪੈ ਪਾਵ ਪਾਛੇ ਨ ਡਾਰੈ ।
 ਭਰੇ ਛੋਤ ਛਤ੍ਰੀ ਮਹਾ ਰੁਦ੍ਰ ਨਾਚਿਯੋ । ਪਾਰਿਯੋ ਲੋਹ ਗਾੜੋ ਮਹਾ ਲੋਹ ਮਾਚਿਯੋ । ੧੭ ।
 jure aan bhayi bhaya kon hare. mare sach pe pav pache na dare.
 bhare chot chatrī maha rudar nachiyo. pariyo loh gade maha loh machiyo. (17)

ਹਠੇ ਐਠਿਯਾਰੇ ਹਠੀ ਐਠਿ ਕੈ ਕੈ । ਮਹਾ ਜੁਧ ਸੋਡੀ ਮਹਾ ਹੀ ਰਿਸੈ ਕੈ ।
 ਮਹਾ ਸੂਲ ਸੈਥੀਨ ਕੇ ਵਾਰ ਛੰਡੇ । ਇਤੈ ਦੈਤ ਬ"ਕੇ ਉਤੈ ਦੇਵ ਮੰਡੇ । ੧੮ ।
 hathe athiyare hathi aethi ke ke. maha judh sodi maha hi-risai ke.
 maha sool sethim ke war chande. itai det banke ute dev mande. (18)

ਇਤੈ ਦੇਵ ਰੋਹੇ ਉਤੈ ਦੈਤ ਕੋਪੇ । ਭਜੈ ਨਾਹਿ ਗਾੜੇ ਪ੍ਰਿਥੀ ਪਾਇ ਰੋਪੇ ।
 ਤਬੈ ਬਿਸਨ ਜੁ ਮੰਤ੍ਰ ਬਿਚਾਰਿਯੋ । ਮਹਾ ਸੁੰਦਰੀ ਏਸ ਕੋ ਭੇਸ ਧਾਰਿਯੋ । ੧੯ ।
 itai dev rohe utai dev kope. bhaje nahi gade prithi payi rope.
 tabe bisan jo mantar bichariyo. maha sundri es ko bhes dhariyo. (19)

ਮਹਾ ਮੋਹਨੀ ਭੇਸ ਧਾਰਿਯੋ ਕਨਾਈ । ਜਿਨੈ ਨੈਕ ਹੇਰਿਯੋ ਰਹਿਯੋ ਸੋ ਲੁਭਾਈ ।
 ਇਤੈ ਦੈਤ ਬ"ਕੇ ਉਤੈ ਦੇਵ ਸੋਹੈ । ਦੁਹੁ ਛੋਰਿ ਦੀਨੋ ਮਹਾ ਜੁਧ ਮੋਹੈ । ੨੦ ।
 maha mohini bhes dhariyo kanayi. jinai nek heriyo rahiyo so lubhayi.
 itai det banke utai dev sohe. duhu chor deeno maha judh mohe. (20)

ਦੋਹਰਾ
 ਕਾਲਕੁਟ ਅਰੁ ਚੰਦਮਾ ਸਿਵ ਕੇ ਦਏ ਬਨਾਇ ।
 ਐਰਾਵਤਿ ਤਰੁ ਉਚਸ਼੍ਰਿਵ ਹਰਹਿ ਦਏ ਸੁਖ ਪਾਇ । ੨੧ ।

Dohra
 kalkut ar chandarma Siv ke daye banayi.
 airavat tar uchshriv harhi daye sukh payi. (21)

Everywhere the horrible song of death was resounding. On one side the great demons Šumbh and Nisumbh were standing like pillars, while stubborn warriors like Biralachh, Jwalachh and Dhumrachh were not relenting on anyone's advice even.

(15)

Many weapons were used in the fierce battle. On this side the gods were fighting furiously while on the other side the demons were hurling challenges (on the enemy). Both the brothers were fighting and out of the two who would run away? Whosoever flees from the field, his mother would feel humiliated (ashamed).

(16)

Both the brothers were fighting. Which one (brother) gets defeated? They will fight to death for Truth but will not retrace their step. The Kashatriyas were filled with pride, while Rudra was dancing. A fierce battle was raging and many weapons were used there (struck there).

(17)

The stubborn warriors were proud of their obstinacy and those engaged in the great battle were getting furious with rage. Great tridents and bayonets were being struck against each other. On this side were youthful demons and on the other side the gods were established in position.

(18)

On this side the gods were getting enraged, while the demons were in great fury in opposing them. They were not running away, as they had dug in their feet on the ground. Then Vishnu thought to himself and assumed the form of a beautiful girl.

(19)

Vishnu (Kahna) had assumed the form of a charming beauty and whosoever glanced at her was enamoured by her. On one side were youthful demons and the gods were looking glorious on the other side. Being enamoured by the charming, beauty both the sides stopped fighting.

(20)

Couplet

On the distribution of fourteen jewels Shiva got Kalkul (poison) and moon, while Indra got airavat, Kalap tree, Uchraw (horse) with great ease.

(21)

ਕੋਸਤਕ ਮੀਨ ਅਰੁ ਲਛਿਮੀ ਆਪੁਨ ਲਈ ਮੰਗਾਇ ।
 ਦੇਵ ਅੰਮ੍ਰਿਤ ਅਸੁਰਨ ਸੁਰਾ ਬਾਟਤ ਪਏ ਬਨਾਇ । ੨੨ ।
 kostak meen ar lachmi apan layi mangayi.
 dev amrit asuran sura batat paye banayi. (22)

ਚੌਪਈ

ਰੰਭਾ ਔਰ ਧਨੰਤਰ ਲਿਯੋ । ਸਭ ਜਗ ਕੇ ਸੁਖ ਕਾਰਨ ਦਿਯੋ ।
 ਤੀਨਿ ਰਤਨ ਦਿਯ ਔਰੁ ਨਿਕਾਰੇ । ਤੁਮਹੂੰ ਤਿਨੋ ਲਖਤ ਹੋ ਪਯਾਰੇ । ੨੩ ।

Chopaiee

rambha aur dhantar liyo. sabh jug ke sukh karan diyo.
 teen ratan diye aur nikare. tumhun tino lakhat ho payare. (23)

ਸਵੈਯਾ

ਰੀਝਿ ਰਹੇ ਛਬਿ ਹੇਰਿ ਸੁਰਾਸਰ ਸੋਕ ਨਿਵਾਰ ਅਸੋਕੁਪਜਾਯੋ ।
 ਛੋਰਿ ਬਿਵਾਦ ਕੋ ਦੀਨ ਦੋਊ ਸੁਭ ਭਾਗ ਭਰਿਯੋ ਸਬਹੂੰ ਹਰਿ ਭਾਯੋ ।
 ਕੁੰਜਰ ਕੀਰ ਕਲਾਨਿਧਿ ਕੇਹਰਿ ਮਾਨ ਮਨੋਜਵ ਹੇਰਿ ਹਿਰਾਯੋ ।
 ਜੋ ਤਿਨ ਦੀਨ ਸੁ ਲੀਨ ਸਭੋ ਹਸਿ ਕਾਰੂੰ ਨ ਹਾਥ ਹਥਿਆਰ ਉਚਾਯੋ । ੨੪ ।

Swaiyya

reejh rahe chhabi heri surasar sok nivar asokpajayo.
 chor bivad ko deen doyu subh bhag bhariyo sabhun hari bhayo.
 kunjar kar kalanidhi kehar maan manojav her hirayo.
 jo tin deen so leen sabho has kahun na hhath hathiyar uchayo. (24)

ਭੁਜੰਗ ਛੰਦ

ਇਨੈ ਅੰਮ੍ਰਿਤ ਬਾਟਯੋ ਉਨੈ ਮਦਯ ਦੀਨੋ । ਛਲੇ ਛਿਪੁ ਛੈਲੀ ਛੈਲੀ ਭੇਸ ਕੀਨੋ ।
 ਮਹਾ ਬਸਤ੍ਰ ਧਾਰੇ ਇਤੈ ਆਪੁ ਸੋਹੈ । ਸਭੈ ਦੈਤ ਦੇਵਾਨ ਕੇ ਚਿਤ ਮੋਹੈ । ੨੫ ।

Bhujang Chhand

inai amrit batyo unai madye deeno. chale chipar chheli cheli bhes keeno.
 maha bastar dhare itai aap sohe. sabhe det devan ke chit mohe. (25)

ਦੋਹਰਾ

ਧਰਿਯੋ ਰੂਪ ਤਿਯ ਕੋ ਤਹਾ ਆਪੁਨ ਤੁਰਤਿ ਮੁਰਾਰਿ ।
 ਛਲੀ ਛਿਨਿਕ ਮੋ ਛਲਿ ਗਯੋ ਜਿਤੇ ਹੁਤੇ ਅਸੁਰਾਰਿ । ੨੬ । ੧ ।

Dohra

dhariyo roop triye ko taha apan turit murar.
 chali chhinik mo chal geyo jite hute asurar. (26) (1)

Vishnu kept with himself Kaustuk, mani (gem) and Lachhmi. The gods got nectar (amrit) and the demons got wine. (22)

Chopaiee :

The (fairy) Rambha and Dhanatar (Vaid) were given for the peace and bliss of the world. Three more gems were taken out by him. They were given to whom, just watch and see. (23)

Swaiyya :

On seeing her beauty both the gods and demons were feeling delighted, forgetful of their sufferings. Both gave up their fight and the great fortunate Vishnu (the beauty) was liked by all. The ego of elephant, parrot, moon, lion and Kamdev was also gone (on seeing her). Whatever that beauty gave them was accepted by both smilingly and no one picked up any weapon. (24)

Bhujang Chhand :

The gods then distributed the nectar (Armit) and the demons got wine. Vishnu assuming the form of a beauty had deceived all. On this side Vishnu was looking glamorous while on the other side all the gods and demons were allured by her. (25)

Couplet :

Vishnu had quickly assumed the form of a woman and the deceptive form had deceived all the demons and went away. (26)(1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਇਕ ਸੋ ਤੇਈਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੨੩ । ੨੪੧੬ । ਅਫਜੁੰ ।
 iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
 ik so taisavo charitar samapatam. Sat Subham sat. (123) (2416) aphjun.

ਦੋਹਰਾ

ਨਾਰਨੌਲ ਕੇ ਦੇਸ ਮੈ ਬਿਜੈ ਸਿੰਘ ਇਕ ਨਾਥ ।
 ਰੈਨਿ ਦਿਵਸ ਡਾਰਿਯੋ ਰਹੈ ਫੂਲ ਮਤੀ ਕੇ ਸਾਥ । ੧ ।

Dohra

narnol ke des mai bijaye singh ik nath.
 raen divas dariyo rahe phool mati ke sath. (1)

ਬਿਜੈ ਸਿੰਘ ਜਾ ਕੋ ਸਦਾ ਜਪਤ ਆਠਹੂੰ ਜਾਮ ।
 ਫੂਲਨ ਕੇ ਸੰਗ ਤੋਲਿਯੈ ਫੂਲ ਮਤੀ ਜਿਹ ਨਾਮ । ੨ ।
 bijaye singh ja ko sada japat athhuu jam.
 phoolan ke sung toliye phool mati jeh nam. (2)

ਬਿਜੈ ਸਿੰਘ ਇਕ ਦਿਨ ਗਏ ਆਖੇਟਕ ਕੇ ਕਾਜ ।
 ਭ੍ਰਮਰ ਕਲਾ ਕੋ ਰੂਪ ਲਖਿ ਰੀਝ ਰਹੇ ਮਹਾਰਾਜ । ੩ ।
 bijaye singh ik din gaye akhetak ke kaj.
 bharamar kala ko roop lakhi reejh rahe maharaj. (3)

ਚੌਪਈ

ਤਹ ਹੀ ਬਯਾਹ ਧਾਮ ਤ੍ਰਿਯ ਆਨੀ । ਰਾਵ ਹੋਰਿ ਸੋਊ ਲਲਚਾਨੀ ।
 ਫੂਲ ਮਤੀ ਸੁਨਿ ਅਧਿਕ ਰਿਸਾਈ । ਆਦਰ ਸੋ ਤਾ ਕੋ ਗ੍ਰਿਹ ਲਯਾਈ । ੪ ।

Chopaiee

teh hi bayah dham triye ani. rav her soyu lalchani.
 phool mati suni adhik risayi. adar so ta ko greh leyayi. (4)

ਤਾ ਸੋ ਅਧਿਕ ਕੋਪ ਤ੍ਰਿਯ ਧਰਿਯੋ । ਧਰਮ ਭਗਨਿ ਕਰਿ ਤਾਹਿ ਬੁਲਾਯੋ ।
 ਚਿਤ ਮੈ ਅਧਿਕ ਕੋਪ ਤ੍ਰਿਯ ਧਰਿਯੋ । ਤਾ ਕੀ ਨਾਮ ਘਾਤ ਅਟਕਰਿਯੋ । ੫ ।
 ta so adhik kop triye dhariyo. dharam bhagin kar tahi bulayo.
 chit mai adhik kop triye dhariyo. ta ki nam ghat atkariyo. (5)

ਜਾ ਕੀ ਤ੍ਰਿਯਾ ਉਪਾਸਿਕ ਜਾਨੀ । ਵਹੈ ਘਾਤ ਚੀਨਤ ਭੀ ਰਾਨੀ ।
 ਰੁਦ੍ਰ ਦੇਹਰੋ ਏਕ ਬਨਾਯੋ । ਜਾ ਪਰ ਅਗਨਿਤ ਦਰਬ ਲਜਾਯੋ । ੬ ।
 ja ki triya upasik jani. vahe ghhat chanit bhi rani.
 rudar dehro ek banayo. ja par agnit darab lajayo. (6)

Here the hundred and twenty third episode of King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.

(123-2416)(Contd)

Couplet:

There was a Raja by the name Bijai Singh in the land of Namaul. He was always attached to Phul Mati during day and night. (1)

The queen whose name Bijai Singh was reciting all the twenty-four hours was called Phul Mati since she was weighed against flowers (she was beautiful like flowers). (2)

One day Bijai Singh went out for hunting and seeing the beauty of Bharmar Kala, he was enamoured by her love. (3)

Chopaiee :

By marrying her there and then he brought her home Shi was also allured by seeing the Raja. Phul Mati on hearing the news of his new marriage was furious with rage but she brought her home with due regard. (4)

Phul Mati showed lot of affection for her and called her as her foster sister but that woman (Phul Mati) in her heart was greatly enraged. She was keenly looking for a chance to destroy Bharmar Kala (in her mind). (5)

The queen then thought of killing her rival wife through the deity who was her god. She got a temple constructed in the name of Rudra wherein lot of money' had been spent. (6)

ਦੋਊ ਸਵਤਿ ਤਹਾ ਚਲਿ ਜਾਵੈ । ਪੂਜਿ ਰੁਦ੍ਰ ਕੋ ਪੁਨਿ ਘਰ ਆਵੈ ।
ਮਟ ਆਛੈ ਉਚੈ ਧੁਜ ਸੋਹੈ । ਸੁਰ ਨਰ ਨਾਗ ਅਸੁਰ ਮਨ ਮੋਹੈ । ੭ ।

doyu savat taha chali jave. pooj rudar ko pun ghar ave.
mut acho ucho dhuj sohe. sur nar nag asur man mohe. (7)

ਦੋਹਰਾ

ਪੁਰ ਬਾਸਨਿ ਸੁੰਦਰਿ ਸਭੈ ਤਿਹ ਠਾ ਕਰੈ ਪਯਾਨ ।
ਮਹਾ ਰੁਦ੍ਰ ਕੋ ਪੂਜਿ ਕੈ ਬਹੁਰ ਬਸੈ ਗ੍ਰਿਹ ਆਨਿ । ੮ ।

Dohra

pur basin sundari sabhe the tha karai dhayan.
maha rudar ko pooj ke bahur basai greh aan. (8)

ਅੜਿਲ

ਏਕ ਦਿਵਸ ਰਾਨੀ ਲੈ ਤਾ ਕੋ ਤਹ ਗਈ । ਨਿਜੁ ਕਰਿ ਅਸਿ ਗਹਿ ਵਾਹਿ ਮੁੰਡ ਕਾਟਤ ਭਈ ।
ਸੀਸ ਕਾਟਿ ਸਿਵ ਉਪਰ ਦਯੋ ਚਰਾਇ ਕੈ । ਹੋ ਰੋਵਤ ਨਿਪ ਪ੍ਰਤਿ ਆਪੁ ਉਚਾਰਿਯੋ ਆਇ ਕੈ । ੯ ।

Aril

ek divas rani lai tai ko teh gayi .nij kar as geh vahi mund katat bhayi.
sees kat Siv upar deyo charayi ke.ho rovat nrip prati aap uchariyo ayi ke. (9)

ਦੋਹਰਾ

ਧਰਮ ਭਗਨਿ ਮੁਹਿ ਸੰਗ ਲੈ ਰੁਦ੍ਰ ਦੇਹਰੇ ਜਾਇ ।
ਮੁੰਡ ਕਾਟਿ ਨਿਜੁ ਕਰ ਅਸਹਿ ਹਰ ਪਰ ਦਿਯੋ ਚਰਾਇ । ੧੦ ।

Dohra

dharam bhagin muhi sang lai rudar dehre jayi.
mund kat nij kar ashi har par diyo charayi. (10)

ਚੌਪਈ

ਯੋ ਸੁਨਿ ਬਾਤ ਨਿਪ ਆਯੋ । ਜਹ ਤਿਯ ਤੋਨ ਨਾਰਿ ਕੋ ਘਾਯੋ ।
ਤਾਹਿ ਨਿਹਾਰਿ ਚਕ੍ਰਿਤ ਚਿਤ ਹਰਿਯੋ । ਤਿਯ ਕੋ ਕਛੁਕ ਬੈਨ ਨ ਕਹਿਯੋ । ੧੧ ।

Chopaiee

yo sun bat nrip ayo. jeh triye ton nari ko ghayo.
tahi nihar chakrit chit hariyo. triye ko kachuk bain na kahiyo. (11)

ਦੋਹਰਾ

ਮੁੰਡ ਕਾਟਿ ਜਿਨ ਨਿਜੁ ਕਰਨ ਹਰ ਪਰ ਦਿਯੋ ਚਰਾਇ ।
ਧੰਨਯੋ ਤਿਯ ਧੀਨ ਦੇਸ ਤਿਹ ਧੰਨਯ ਪਿਤਾ ਧੀਨ ਮਾਇ । ੧੨ ।

Dohra

mund kat jin nij karan har par diyo charayi.
dhanyo triya dhan des teh dhanye pita dhani mayi. (12)

Both the Co-wives used to visit that temple and would come back after worshipping Rudra. The temple was very grand and a huge banner was fluttering atop and looking glorious, which would enamour the hearts of the gods, humans, snakes and demons. (7)

Couplet :

All the beautiful women of the town were visiting that temple and after the worship of Rudra, would come back to their homes. (8)

Aril

One day the queen took Bhannar Kala to that temple and taking a sword in hand she cut off her head and the beheaded head. She ! offered as an offering to the idol of Shiva and came back weeping and told the Raja herself. (9)

Couplet :

"My foster sister took me along with her to the temple of Rudra and cutting off her head with her own hands, she offered it to the idol of Shiva." (10)

Chopaiee.:

On hearing this the Raja came to the place where Phool Mali had killed Bharmar Kala. On seeing this the Raja was shocked and surprised and did not say a word to the woman. (11)

Couplet:

The Raja then said, "The woman who had offered her cut off head to the deity (Shiva) was truly praiseworthy and the land was also worth saluting and her father was equally praiseworthy." (12)

ਦਾਹ ਦਿਯੋ ਤਿਹ ਨਾਰਿ ਕੋ ਚਿਤ ਅਤਿ ਸੋਕ ਬਦਾਇ ।
ਫੂਲ ਮਤੀ ਕੇ ਭਵਨ ਮੈ ਬਹੁਰਿ ਬਸਤ ਭਯੋ ਆਇ । ੧੩ ।

dah diyo teh nari ko chit ati sok badayi.
phool mati ke bhawan mai bahur basat bheyo ayi. (13)

ਸਵਤਿ ਮਾਰਿ ਨਿਜੁ ਕਰਨ ਸੋ ਔਰ ਨਿਪਾਹਿ ਦਿਖਰਾਇ ।
ਰਾਜਾ ਕੋ ਨਿਜੁ ਬਸ ਕਿਯੋ ਐਸੋ ਚਰਿਤ ਬਨਾਇ । ੧੪ ।

savti mar nij karan so aur nirpahi dikhrayi.
raja ko nij bas kiyo aiso charit banayi. (14)

ਬ੍ਰਹਮ ਬਿਸਨ ਸਰ ਅਸੁਰ ਸਭ ਰੈਨਾਧਿਪ ਦਿਨਰਾਇ ।
ਬੇਦ ਬਯਾਸ ਅਰੁ ਬੇਦ ਤ੍ਰਿਯ ਭੇਦ ਸਕੇ ਨਹਿ ਪਾਇ । ੧੫ । ੧ ।

braham bisan sar asur sabh rainadip dinraye.
bed bayas aru bed triye bhed sake nahi payi. (15) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੋ ਚੌਬੀਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੨੪ । ੨੪੩੧ । ਅਫਜ਼ੁ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so chobisavo charitar samapatam. Sat Subham sat. (124) (2431) aphjun.

ਸਵੈਯਾ

ਲੰਕ ਮੈ ਬੰਕ ਨਿਸਾਚਰ ਥੋ ਰਾਘੁਨੰਦਨ ਕੋ ਸੁਨਿ ਏਕ ਕਹਾਨੀ ।
ਰਾਵਨ ਪੁਤ੍ਰ ਕਲਤ੍ਰ ਸਮੇਤ ਹਨੇ ਇਹ ਖੇਤ ਮਹਾ ਬਲਿਧਾਨੀ ।
ਰੋਸ ਭਰਿਯੋ ਤਤਕਾਲ ਗਦਾ ਕੋਚਕ ਸੇ ਮਦ ਮਤ ਕਿਪਾਨੀ ।
ਕੋਟ ਕੋ ਕੁਦਿ ਸਮੁੰਦ੍ਰ ਕੋ ਫਾਪਿ ਫਿਰੰਗ ਮੋ ਆਨਿ ਪਰਿਯੋ ਅਭਿਮਾਨੀ । ੧ ।

Swaiyya

lank mai bunk nisachar tho raghunandan ko suni ek kahini.
ravan putar kaltar samet hane eh khet maha balidani.
ros bhariyo tatkal gada kochak so mad mat kirpani.
kot ke kudi samundar ko phadi phirang mo aan dhariyo abhimani. (1)

ਅਠਿਕ ਦਯੋਸ ਅੰਧੇਰ ਰਹਿਯੋ ਪੁਨਿ ਸੁਰ ਚੜ੍ਹਯੋ ਜਗ ਧੁੰਧ ਮਿਟਾਈ ।
ਦਾਨਵ ਕੋ ਲਖਿ ਲੋਕਨ ਕੈ ਅਤਿ ਹੀ ਚਿਤ ਮੇ ਉਪਜੀ ਦੁਚਿਤਾਈ ।
ਬਾਧਿ ਅਨੀ ਭਟ ਭੂਰਿ ਚੜੇ ਰਿਪੁ ਜੀਤਨ ਕੀ ਜਿਯ ਬਯੋਤ ਬਨਾਈ ।
ਬਾਨ ਕਮਾਨ ਗਦਾ ਬਰਛੀਨ ਕੀ ਆਨਿ ਕਰੀ ਤਿਹ ਸਾਥ ਲਗਾਈ । ੨ ।

athik deynos andher rahiyo pun soor chariyo jag dhund mitayi.
danav ko lakh lokan ko ati hi chit mai upji duchitayi.
badh ani bhat bhur chare ripu jetan ki jiye bayot banayi.
ban kaman gada barchin ki aan kari teh sath lagayi. (2)

After performing the last rites of the woman and being greatly distressed, the Raja came back to live in the palace of Phool Mati again. (13)

The queen after killing the rival wife with her own hands and showing it to the Raja through her deceitful action, made the Raja under her spell. (14)

None of the gods including Brahma, Vishnu, demons, moon, Sun, Ved Vyas and the Vedas could ever know the secrets of the woman (woman's mind). (15)(1)

Here the hundred and twenty-fourth episode of the King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (124-2431)(Contd)

Swaiyya :

One spoiled demon once heard the story of Raghunandan (Sri Ram) in Lanka that he had killed Ravana along with his son and wife in the battlefield. Getting enraged and taking up his mace, sword and coat of mail (iron protective cover) he drank some wine and became drunk. He jumped from the fort and crossing the ocean, the proud demon came to a foreign land. (1)

With his coming there it was total darkness for about eight days. Then the sun shone forth and the darkness disappeared. On seeing the demon, the people got dual-minded and worried. Many Rajas, collecting together large armies made out a plan to win over the enemy (in the mind) and launched an attack on the enemy and fought against him with arrows, bows, maces and spears. (2)

ਪਰੇ ਭਭਰਾਤ ਭਟੁਤਮ ਏਕ ਲਗੇ ਭਟ ਘਾਯਲ ਘੁੰਮੇ ।
 ਏਕ ਚਲੈ ਭਜਿ ਕੈ ਰਨ ਤੇ ਇਕ ਆਨਿ ਪਰੇ ਮਰਿ ਕੈ ਗਿਰਿ ਭੁੰਮੇ ।
 ਏਕ ਮਰੇ ਲਰਿ ਕੈ ਹਯ ਉਪਰ ਹਾਥਿਨ ਪੈ ਇਕ ਸਯੰਦਨ ਹੁੰਮੇ ।
 ਮਾਨੋ ਤ੍ਰਿਬੇਨੀ ਕੇ ਤੀਰਥ ਪੈ ਮੁਨਿ ਨਾਯਕ ਧੂਮ ਅਧੋ ਮੁਖ ਧੁੰਮੇ । ੩ ।

ek pare bhabhrat bhatutam ek lage bhat ghayal ghume.
 ek chhale bhaj ke ran te ik aan pare mar ke gir bhume.
 ek mare lari ke haye uper hathin pe ik sayandan hoon mai.
 mano tribeni ke teerath pe muni nayak dhoom adho mukh dhume. (3)

ਕੋਚ ਕਿਪਾਨ ਕਸੇ ਕਟਨੀ ਕਟਿ ਅੰਗ ਉਤੰਗ ਸੁਰੰਗ ਨਿਖੰਗੀ ।
 ਚੌਪਿ ਚਲੇ ਚਹੁ ਓਰਨ ਤੇ ਘਨ ਸਾਵਨ ਕੀ ਘਟ ਜਾਨ ਉਮੰਗੀ ।
 ਜੰਗ ਨਿਸੰਗ ਪਰਿਯੋ ਸੰਗ ਸੁਰਨ ਨਾਚਿਯੋ ਹੈ ਆਪੁ ਤਹਾ ਅਰਧੰਗੀ ।
 ਰੋਸ ਭਰੈ ਨ ਫਿਰੇ ਤ੍ਰਿਸਿ ਕੈ ਰਨ ਰੰਗ ਪਚੇ ਰਵਿ ਰੰਗ ਫਿਰੰਗੀ । ੪ ।

kochh kipan kase katni kat ang utang surang nikhanghi.
 chopi chale chuhun uran te ghun sawan ki ghut jan umangi.
 jung nisang pariyo sung sooran nachiyohai aap taha ardhangi.
 ros bhare na phire tras ke ran rang pache ravi rang phirangi. (4)

ਚੌਪਈ

ਭੇਰ ਪਰਿਯੋ ਭਾਰਥ ਤੇ ਭਾਰੀ । ਨਾਚੇ ਸੂਰਬੀਰ ਹੰਕਾਰੀ ।
 ਬਹੁ ਬਿਣ ਕੀਏ ਨ ਇਕ ਤਿਹ ਲਾਗਿਯੋ । ਅਧਿਕ ਕੋਪ ਦਾਨਵ ਕੋ ਜਾਗਿਯੋ । ੫ ।

Chopaiee

bjer pariyo bharath te bhari. nache soorbeer hankari.
 bahu brin kiye na ik teh lagiyo, adhik kop danav ko jagiyo. (5)

ਏਕ ਹਾਥ ਤਿਨ ਗਦਾ ਸੰਭਾਰੀ । ਦੁਜੋ ਕਰ ਤਰਵਾਰਿ ਨਿਕਾਰੀ ।
 ਜਾ ਕੋ ਦੌਰਿ ਦੈਤ ਬਿਣ ਮਾਰੇ । ਏਕੋ ਚੋਟ ਚੌਥ ਹੀ ਡਾਰੈ । ੬ ।

ek hathh tin gada sambhari. dujo kar tarwar nikari.
 ja ko dor det brin mare. eke chot choth hi darae. (6)

ਜੋ ਕੋਊ ਤਾ ਕਹ ਘਾਵ ਲਗਾਵੈ । ਟੂਟਿ ਕਿਰਪਾਨ ਹਾਥ ਰਹਿ ਜਾਵੈ ।
 ਦਾਨਵ ਕੋਪ ਅਧਿਕ ਤਬ ਕਰੈ । ਪ੍ਰਾਨ ਫਿਰੰਗਨਿ ਬਹੁ ਕੇ ਹਰੈ । ੭ ।

jo koyu ta keh ghav lagave. tuti kirpan hath reh jave.
 danav kop adhik tab kare. pran phirangan bahu ke hare. (7)

ਭੁਜੰਗ ਛੰਦ

ਮਹਾ ਨਾਦਿ ਕੈ ਕੈ ਜਬੈ ਦੈਤ ਧਾਵੈ । ਘਨੀ ਸੈਨ ਕੋ ਮਾਰਿ ਕੈ ਕੈ ਸੁ ਜਾਵੈ ।
 ਬਿਯੋ ਕੋਨ ਜੋਧਾ ਲਰੈ ਰੋਸ ਕੈ ਕੈ । ਚਲੇ ਬਾਜ ਹੇਰੈ ਮਹਾ ਤਾਪ ਤੈ ਕੈ । ੮ ।

maha nad ke ke jabe det dhav. ghani sain ko mar ke ke so jave.
 biyo kon jodha lare ros ke ke. chale baj here maha tap te ke. (8)

Many mighty warriors were getting confused and falling down and some warriors were reeling, getting wounded . Some had fled from the battlefield and some warriors had died and fallen on the ground. Some were killed while riding their horses and fighting, while some others died either on elephants or their chariots. It appeared as if Munis were facing downwards at Tribheni (Allahabad) holy place and smoking there. (3)

The tall warriors, tying their coats of mail, swords and quivers etc with their waists were looking glorious. They launched an attack with great eagerness from all the four sides as if the dark clouds, of Savan (July) had gathered on the sky. There was a ferocious battle fought among the warriors and Shiva danced there himself. The brave men were filled with wrathfulness but did not retrace from there, being frightened and the foreigners were draped in red colour of the sun (blood- red). (4)

Chopaiee :

The battle was more fierce then Mahabharta even and the warriors were dancing. The warriors attacked the demon many times, but he was not hit, rather the demon became more ferocious with rage. (5)

He held the mace in one hand, with a sword drawn in the second hand. Whomsoever the demon would strike running down, would be crushed with one stroke. (6)

If anyone attempted to strike him, his sword would be broken with the handle remaining in his hand. Then the demon would get more furious and many foreigners would be killed. (7)

Bhujang Chhand :

When that demon would attack with the beating of drums then many troops would be killed before he returned. Was there any warrior who could fight with him getting enraged ? On the very sight of him, many warriors were running away quickly along with their horses. (8)

ਲਖੇ ਦੈਤ ਭਾਰੀ ਸਭੈ ਭੁਪ ਭਾਰੀ । ਮਹਾ ਤ੍ਰਾਸ ਕੇ ਤਾਪ ਸੋ ਅਨੁਰਾਗੀ ।
ਚਲੇ ਭਾਜਿ ਕੈ ਕੈ ਹਠੀ ਨਾਰਿ ਨਯਾਏ । ਕਰੀ ਬਾਜ ਰਾਜੇ ਪਿਯਾਏ ਪਰਾਏ । ੯ ।

lakhe det bhari sabhe bhoop bhari. maha tras ke tap so anuragi.
chale bhaj ke ke hathi nari nayaye. kari baj raje piyade paraye. (9)

ਚੌਪਈ

ਸੈਨ ਭਜਤ ਲਖਿ ਭਟਿ ਰਿਸਿ ਭਰੇ । ਪਲਟਿ ਕੋਪ ਕੈ ਕੈ ਫਿਰਿ ਪਰੇ ।
ਜੇਤੇ ਲਖੇ ਦੈਤ ਫਿਰਿ ਆਏ । ਘਾਇ ਘਾਇ ਜਮ ਲੋਕ ਪਠਾਏ । ੧੦ ।

Chopaiee

sain bhajat lakh bhat risi bhare. palat kop ke ke phiri dhare.
jete lakhe det phiri aye. ghayi ghayi jam lok pathaye. (10)

ਬੀਸ ਹਜਾਰ ਕਰੀ ਤਿਨ ਘਾਯੋ । ਤੀਸ ਹਜਾਰ ਸੁ ਬਾਜ ਖਪਾਯੋ ।
ਚਾਲਿਸ ਸਹਸ ਤਹਾ ਰਥ ਕਾਟੇ । ਅਭ੍ਰਨ ਜਯੋ ਜੋਧਾ ਚਲਿ ਫਾਟੇ । ੧੧ ।

bas hazar kari tin ghayo. tees hazar so baj khapayo.
chalis sehas taha rath kate. abhuran jeyo jodha chal phate. (11)

ਦੋਹਰਾ

ਬਹੁਰਿ ਗਦਾ ਗਹਿ ਹਾਥ ਮੈ ਪ੍ਰਤਿਨਾ ਪਤਨ ਅਪਾਰ ।
ਭਾਤਿ ਭਾਤਿ ਸੰਘਤ ਭਯੋ ਕਛੂ ਨ ਸੰਕ ਬਿਚਾਰ । ੧੨ ।

Dohra

bahur gada gahi hath mai paritna patan apar.
bhati bhati sanghart bhheyo kachhu na sunk bichar. (12)

ਚੌਪਈ

ਤਾ ਸੋ ਜੁਧ ਸਭੈ ਕਰਿ ਹਾਰੇ । ਤਿਨ ਤੇ ਗਏ ਨ ਅਸੁਰ ਸੰਘਾਰੇ ।
ਉਗਿਯੋ ਚੰਦ੍ਰ ਸੂਰ ਅਸਤਾਏ । ਸਭ ਹੀ ਸੁਭਟ ਗ੍ਰਿਹਨ ਹਟਿ ਆਏ । ੧੩ ।

Chopaiee

taso judh sabhe kar hare. tin te gaye na asur sanghare.
ugiyo chander soor astaye. sabh hi subhat grehan rat aye. (13)

ਭਯੋ ਪ੍ਰਤ ਜਬ ਤਮ ਮਿਟਿ ਗਯੋ । ਕੋਪ ਬਹੁਰਿ ਸੂਰਨ ਕੋ ਭਯੋ ।
ਫੌਜੈ ਜੋਰਿ ਤਹਾ ਚਲਿ ਆਏ । ਜਿਹ ਠਾ ਦੈਤ ਘਨੇ ਭੋਟ ਘਾਏ । ੧੪ ।

bheyo prat jab tam mit geyo. kop bahur sooran ko bheyo.
phoje jor taha chal aye. jeh tha det ghanai bhat ghaye. (14)

ਡਾਰਿ ਪਾਖਰੈ ਤੁਰੇ ਨਚਾਵੈ । ਕੇਤੇ ਚੰਦ੍ਰਹਾਸ ਚਮਕਾਵੈ ।
ਤਨਿ ਤਨਿ ਕੇਤਿਕ ਬਾਨਨ ਮਾਰੈ । ਅਮਿਤ ਘਾਵ ਦਾਨਵ ਪਰ ਡਾਰੈ । ੧੫ ।

dari pakhre ture nachave. kete chanderhas chamkave.
tan tan ketik banan mare. amit ghav danav par dare. (15)

On seeing this huge demon all the Rajas were running away and were distressed being afraid of him. All the stubborn Rajas with downcast necks (eyes) on their elephants, horses along with infantry men were fleeing away from the battlefield. (9)

Chopaiee :

On seeing their armies retracing, the warriors became furious with rage and being enraged again advanced and attacked. But the demon on seeing those returning again to the field, killed them all, sending them to hell. (10)

He had killed twenty thousand elephants and destroyed about thirty thousand horses and forty thousand chariots were cut into pieces and the warriors (groups) dispersed like the clouds. (11)

Couplet :

Then the demon taking up his mace destroyed many troops and killed many of them without hesitation in many ways. (12)

Chopaiee :

All the warriors after fighting against him got tired but no one could kill the demon. Tha sun had set and the moon shone forth. All the warriors came back to their places (tents). (13)

When the day dawned and the darkness had disappeared, the warriors became furious again with rage. They collected their forces and again came to the place where the demon had killed many warriors. (14)

They were trotting their horses after putting saddles on them and many were shining their swords. Many were shooting arrows by stretching their bows and many strikes were made on the demon. (15)

ਭੁਜੰਗ ਛੰਦ

ਹਠਯੋ ਆਪੁ ਦਾਨਵ ਗਦਾ ਹਾਥ ਲੈ ਕੈ । ਲਈ ਕਾਇ ਕਾਤੀ ਮਹਾ ਕੋਪ ਕੈ ਕੈ ।
ਜਿਤੇ ਆਨਿ ਦੂਕੇ ਤਿਤੇ ਖੇਤ ਮਾਰੇ । ਗਿਰੇ ਭਾਤਿ ਐਸੀ ਨ ਜਾਵੈ ਬਿਚਾਰੇ । ੧੬ ।

Bhujang Chhand

hathyo aap danav gada hath le ke. layi kad kati maha kop ke ke.
jite aan dhuke tite khet mare. gire bhati aisi na jave bichare. (16)

ਕਿਤੇ ਹਾਕ ਮਾਰੈ ਕਿਤੇ ਘੁੰਮ ਘੁੰਮੈ । ਕਿਤੇ ਜੁਧ ਜੋਧਾ ਪਰਿ ਆਨਿ ਭੁਮੇ ।
ਕਿਤੇ ਪਾਨਿ ਮਾਰੈ ਕਿਤੇ ਹੂਹ ਛੋਰੈ । ਕਿਤੇ ਜੁਧ ਸੋਡੀਨ ਕੇ ਸੀਸ ਤੋਰੈ । ੧੭ ।

kite hak mare kite ghoom ghume. kite judh jodha par aan bhume.
kite pan mage kite huh chore. kite judh sodin ke sees tore. (17)

ਕਹੂੰ ਬਾਜ ਜੁਝੈ ਰਾਜ ਮਾਰੇ । ਕਹੂੰ ਛੇਤ ਛਤੀ ਕਰੀ ਤਾਜ ਡਾਰੇ ।
ਚਲੇ ਭਾਜਿ ਜੋਧਾ ਸਭੈ ਹਾਰਿ ਮਾਨੀ । ਕਛੁ ਲਾਜ ਕੀ ਬਾਤ ਕੈ ਨਾਹਿ ਜਾਨੀ । ੧੮ ।

kuhun baj jujhe raj mare. kuhun chet chatri kari taj dare.
chale bhaj jodha sabhe har mani. kachu laj ki baat ke nahi jani. (18)

ਹਠੀ ਜੇ ਫਿਰੰਗੀ ਮਹਾ ਕੋਪ ਵਾਰੈ । ਲਰੇ ਆਨਿ ਤਾ ਸੋ ਨ ਨੈਕੈ ਪਧਾਰੇ ।
ਛਕੈ ਛੋਭ ਛਤੀ ਮਹਾ ਕੋਪ ਦੂਕੇ । ਚਹੂੰ ਓਰ ਤੇ ਮਾਰ ਹੀ ਮਾਰਿ ਕੂਕੇ । ੧੯ ।
hathi je phirangi maha kop vare. lare aan ta so na neke padhre.
chhake chob chatri maha kop dhuke. chuhun aur te mar hi mari kuke. (19)

ਕਿਤੇ ਆਨਿ ਜੁਝੇ ਸਭੈ ਖੇਤ ਘਾਏ । ਬਚੇ ਜੀਤਿ ਤੇ ਛਾਇ ਖੇਤੈ ਪਰਾਏ ।
ਹਠੇ ਜੇ ਹਠੀਲੇ ਹਠੀ ਖਗ ਕੂਟੇ । ਮਹਾਰਾਜ ਬਾਜੀਨ ਕੇ ਮੂੰਡ ਫੂਟੇ । ੨੦ ।
kite aan jujhe sabhe khet ghaye. bache jeet te chad khete paraye.
hathe je hathile hathi khug kute. maharaj bajun ke mund phute. (20)

ਚੌਪਈ

ਬੀਸ ਹਜਾਰ ਕਰੀ ਕੁਪਿ ਮਾਰੇ । ਤੀਸ ਹਜਾਰ ਅਸੁ ਹਨਿ ਡਾਰੈ ।
ਚਾਲਿਸ ਸਹਸ ਰਥਿਨ ਰਥ ਟੁਟੈ । ਸਾਠਿ ਸਹਸ ਰਥੀ ਹੂੰ ਕੂਟੇ । ੨੧ ।

Chopaiee

bees hazar kari kupi mare. tees hazar asav han dare.
chalis sehas rathin rath tute. sath sehsar rathi hoon kute. (21)

ਦੋਹਰਾ

ਏਤੀ ਸੈਨ ਸੰਘਾਰਿ ਕੈ ਪੈਦਲ ਹਨਯੋ ਅਪਾਰ ।
ਜਨੁ ਕਰਿ ਜਏ ਨ ਕਾਖਿ ਤੇ ਆਏ ਨਹਿ ਸੰਸਾਰ । ੨੨ ।

Dohra

eti sain sanghar ke paidal hanyo apar.
jan kar jaye na kankh te aye nahi. (22)

Bhujang Chhand :

By taking his mace in hand the demon also tackled them and getting furious with rage he unsheathed his sword. Whosoever tried to fight against him was killed on the battlefield and fell down in such a manner that it ; Is not worth mentioning even.

(16)

Many were killed by challenging them and many were done to death while reeling around and many warriors had fallen down fighting in the battlefield. Many were asking for water, while many were raising a hue and cry, while many warriors had their bodies cut into pieces.

(17)

At some places the horses were killed, while at places the Rajas were slain. At some places the elephants of the warriors or their crowns were lying down. All the warriors accepting their defeat were fleeing and no one took it to be a matter of shame (for them).

(18)

The foreigners who were wrathful and stubborn advanced towards him for fighting against him and would not falter at all. All the Kashatriyas getting enraged came forward and were shouting 'Kill him' from all the four sides.

(19)

Many warriors advanced forward to fight with him and were killed in the battlefield. Those warriors who escaped unhurt were running away from the battlefield saving their lives. The obstinate warriors were being crushed by the swords of the stubborn enemy, while the heads of the horses of great Rajas were also being cut off.

(20)

Chopaice :

The demon getting furious had killed twenty thousand elephants and thirty thousand horses. Forty thousand chariots of charioteers were broken and thousand charioteers were also slain.

(21)

Couplet :

After killing all these troops many infantry troops were also done to death and it seemed as if they had not taken birth in the world from their mother's wombs. (22)

ਚੌਪਈ

ਸਭ ਹੀ ਬੀਰ ਜੁਧ ਕਰਿ ਹਾਰੇ । ਤਿਨ ਤੇ ਗਏ ਨ ਦਾਨੋ ਮਾਰੇ ।
ਖੇਤ ਛੋਰਿ ਸਭ ਹੀ ਘਰ ਗਏ । ਮਤੋ ਕਰਤ ਐਸੀ ਬਿਧਿ ਭਏ । ੨੩ ।

Chopaiee

sabh hi beer judh kar hare. tinte gaye na dano mare.
khet chori sabh hi ghar gaye. mato karat aisi bidhi bhaye. (23)

ਸਵੈਯਾ

ਕੈਸੇ ਹੁੰਮਾਰਿਯੋ ਮਰੈ ਨ ਨਿਸਾਚਰ ਜੁਧ ਸਭੈ ਕਰਿ ਕੈ ਭਟ ਹਾਰੇ ।
ਬਾਨ ਕ੍ਰਿਪਾਨ ਗਦਾ ਬਰਛੀਨ ਕੇ ਭਾਤਿ ਅਨੇਕਨ ਘਾਇ ਪੁਹਾਰੇ ।
ਸੋ ਨਹਿ ਭਾਜਤ ਗਾਜਤ ਹੈ ਰਨ ਹੇਤ ਨਿਵਰਤਨ ਕਯੋ ਹੁੰ ਨਿਵਾਰੇ ।
ਦੇਸ ਤਜੈ ਕਹੂੰ ਜਾਇ ਬਸੈ ਕਹ ਆਵਤ ਹੈ ਮਨ ਮੰਤ੍ਰ ਤਿਹਾਰੇ । ੨੪ ।

Swaiyya

kaise humariyo mare na nisachar judh sabhe kar ke bhat hare.
ban kirpan gada barchin ke bhati anekan ghayi parhare.
so nahi bhajat gajat hai ran het nivratan keyo hoon nivare.
des tajai kah un jayi basai keh avat hai man mantar tihare. (24)

ਚੌਪਈ

ਇੰਦ੍ਰਮਤੀ ਬੈਸਾ ਤਹ ਰਹਈ । ਅਧਿਕ ਰੂਪ ਤਾ ਕੋ ਜਗ ਕਹਈ ।
ਸੂਰਜ ਚੰਦ੍ਰ ਜੋਤਿ ਜੋ ਧਾਰੀ । ਜਨੁ ਯਾਹੀ ਤੇ ਲੈ ਉਜਿਯਾਰੀ । ੨੫ ।

Chopaiee

Indermati besva teh rehyi. adhik roop ta ko jug kahayi.
siiraj chander joti jo dhari. jan yahi te lai ujiyari. (25)

ਦੋਹਰਾ

ਤਿਨ ਬੀਰਾ ਤਹ ਤੇ ਲਯੋ ਚਲੀ ਤਹਾ ਕਹ ਧਾਇ ।
ਬਸਤ੍ਰ ਪਹਿਰਿ ਤਿਤ ਕੋ ਚਲੀ ਜਿਤ ਅਸੁਰਨ ਕੋ ਰਾਇ । ੨੬ ।

Dohra

tin beera teh te leyo chali taha keh dhayi.
bistar pehri tit ko chali jit asuran ko rayi. (26)

ਚੌਪਈ

ਮੇਵਾ ਔਰ ਮਿਠਾਈ ਲਈ । ਮਾਟਨ ਮੋ ਧਰ ਪਰ ਭਰਿ ਦਈ ।
ਜਹ ਫਲ ਖਾਤ ਅਸੁਰ ਕੋ ਗਈ । ਤਿਨ ਲੈ ਬਨ ਸੋ ਸਕਲ ਲਗਾਈ । ੨੭ ।

Chopaiee

seva aur mithayi layi. matan mo dhar bhar deyi.
jeh phal khat asur ko gayi. tin lai ban so sakal lagayi. (27)

Chopaiee :

All the warriors were tired of fighting any more but the demon could not be killed by them. Leaving the battlefield, they returned to their homes and were deciding on a plan. (23)

Swaiyya :

All the troops were tired of fighting the battle but the demon could not be killed in any manner. Many attacks had been launched with arrows, swords, maces and spears, while he was not deterred at all and thundered with authority. He could not be eliminated in anyway from the battlefield. "Shall we go to some other land and settle there, what is your considered opinion ?" (24)

Chopaiee :

There was a prostitute by the name of Inder Mati, living, there and the whole world considered her as most beautiful. It seemed the brilliance of the sun and moon had been borrowed from her only (she was so beautiful). (25)

Couplet :

What others could not achieve, Indra Mati decided to undertake the task herself and she moved towards that place. She went towards the side where the king of demons was seated. (26)

Chopaiee :

The prostitute took some dry fruit and sweet meats and putting them in pitchers, she kept them on the ground. Where the demon king used to eat fruit she took all these things "to that place and established herself there, (27)

ਜਬ ਦਾਨੋ ਕੋ ਭੂਖਿ ਸੰਤਾਯੋ । ਤਬ ਬਨ ਕੇ ਭਛਨ ਫਲ ਆਯੋ ।
ਮਾਟ ਫੋਰਿ ਪਕਵਾਨ ਚਬਾਇਸ । ਮਦਰਾ ਪਿਯਤ ਅਧਿਕ ਮਨ ਭਾਇਸ । ੨੮ ।
jab dano ko bhukh santayo. tab ban ke bachan phal ayo.
mat phor pakwan chabayis. madra piyat adhik man bhayis. (28)

ਪੀ ਮਦਰਾ ਭਯੋ ਮਤ ਅਭਿਮਾਨੀ । ਯਹ ਜਬ ਬਾਤ ਬੇਸੁਵਨ ਜਾਨੀ ।
ਭਾਤਿ ਭਾਤਿ ਬਾਦਿਤੁ ਬਜਾਏ । ਗੀਤਿ ਅਨੇਕ ਤਾਨ ਕੈ ਗਾਏ । ੨੯ ।
pi madra bheyo mat abhimani. yeh jab bat besvan jani.
bhati bhati baditar bajaye. geet anek tan ke gaye. (29)

ਜਯੋ ਜਯੋ ਪਾਤ੍ਰ ਨਾਚਤੀ ਆਵੈ । ਤਯੋ ਤਯੋ ਦਾਨੋ ਸੀਸ ਦੁਰਾਵੈ ।
ਕੋਪ ਕਥਾ ਜਿਯ ਤੇ ਜਬ ਗਈ । ਕਰ ਕੀ ਗਦਾ ਬਖਸਿਸ ਕਰ ਦਈ । ੩੦ ।
jeyo jeyo prat nachti ave. teyo teyo dano sees durave.
kop katha jiye te jab gayi. kar ki gada bakhas kar deyi. (30)

ਆਈ ਨਿਕਟ ਲਖੀ ਜਬ ਪਯਾਰੀ । ਹੁਤੀ ਕ੍ਰਿਪਾਨ ਸੋਊ ਦੈ ਡਾਰੀ ।
ਆਯੁਧ ਬਖਸਿਸ ਨਿਰਾਯੁਧ ਭਯੋ । ਯਹ ਸਭ ਭੇਦ ਤਿਨੈ ਲਾਖਿ ਲਯੋ । ੩੧ ।
ayi nikat lakhi jab payari. huti kirpan soyu de bhari.
ayudh bikhis nirayudh bheyo. yeh sabh bhed tine lakh leyo. (31)

ਨਾਚਤ ਨਿਕਟ ਦੈਤ ਕੇ ਆਈ । ਸੰਕਰ ਕਰ ਸੋ ਗਈ ਛੁਆਈ ।
ਤਾ ਸੋ ਜੰਤ੍ਰ ਮੰਤ੍ਰ ਇਹ ਕੀਯੋ । ਭੇਟਯੋ ਤਨਿਕ ਕੈਦ ਕਰਿ ਲੀਯੋ । ੩੨ ।
nachat nikat det ke ayi. sankar kar so gayi chuayi.
ta so jantar mantr eh kiyo. bhotyo tanik ked kar liyo. 32.

ਦੋਹਰਾ

ਤਨਿਕ ਛੁਅਰ ਤਾ ਕੇ ਤੁਰਤ ਬਾਧਿ ਗਯੋ ਤਤਕਾਲ ।
ਦਾਨਵ ਕੋ ਬਾਧਤ ਭਈ ਇਹ ਚਰਿਤ੍ਰ ਕਰਿ ਬਾਲ । ੩੩ ।

Dohra

tanik chuar ta ke turat badhi geyo tatkal.
danav ko badhat bhayi eh charitar kar bal. (33)

ਭੁਜੰਗ ਛੰਦ

ਛਲਿਯੋ ਛੈਲ ਦਾਨੋ ਇਸੀ ਛਲੈ ਬਾਲਾ । ਲੀਯੋ ਬਸਯ ਕੈ ਕੈ ਮਹਾ ਰੂਪ ਆਲਾ ।
ਬੰਧਯੋ ਬੀਰ ਮੰਤ੍ਰਾਨ ਕੇ ਜੋਰ ਆਯੋ । ਸਭੈ ਗ੍ਰਾਮ ਬਾਸੀਨ ਕੈ ਲੈ ਦਿਖਾਯੋ । ੩੪

Bhujang Chhand

chaliyo chel dano isi chale bala. leyo basaye ke ke maha roop ala.
bandhye beer mantran ke jor ayo. sabhhai gram basin ke le dikhaye. (34)

When the demon felt hungry he came to the jungle to take fruit and breaking the pitchers he ate the food material and drank wine to his heart's satisfaction. (28)

After taking wine the proud demon became unconscious. When the prostitute became sure of this (his condition), then she played many musical instruments and sang songs in many tunes. (29)

As the prostitute was dancing forward the demon was moving his head accordingly. When the craze of the battle was completely removed from his mind then he handed over his mace to her. (prostitute). (30)

When he saw the (beautiful) beloved coming near him, he gave her his sword also. Having presented his weapons (to her) he was without weapons and the prostitute knew all this. (31)

She came dancing towards the demon and touched (tied) a chain to his hands. Having done this witchcraft (deceitful action) and with his slight movement she arranged to arrest him. (32)

Couplet :

With her slight touch he was tied down with chains. With this magic spell the woman had tied down the demon. (33)

Bhujang Chhand :

Thus the woman with this deceitful action had completely cast her spell and the most beautiful woman had taken him under her magic spell (control). With the strength of her magic spell the warrior was coming under her control and the prostitute showed it to all the residents of the town. (34)

ਪ੍ਰਥਮ ਗ੍ਰਾਮ ਬਾਸੀਨ ਕੋ ਲੈ ਦਿਖਾਰਿਯੋ । ਪੁਨਿਰ ਖੋਦਿ ਭੂਮੇ ਤਿਸੈ ਗਾਡਿ ਡਾਰਿਯੋ ।
 ਜਿਨੈ ਲੈ ਗਦਾ ਕੋ ਥਨੋ ਬੀਰ ਮਾਰੇ । ਭਏ ਤੇਜ ਮੰਤ੍ਰਾਨ ਕੇਤੇ ਬਿਚਾਰੇ । ੩੫ ।
 pratham gram basin ko le dikhariyo. punir khod bhume tise gad dariyo.
 jibe lai gada ko khano beer mare. bhaye tej mantran kete bichare. (35)

ਦੋਹਰਾ

ਜਿਨ ਖੇਚਰ ਕਰ ਖਗ ਲੈ ਖੜੀ ਹਨੇ ਅਪਾਰ ।
 ਤੇ ਛੈਲੀ ਇਹ ਛਲ ਛਲਿਯੋ ਐਸੇ ਚਰਿਤ੍ਰ ਬਿਚਾਰ । ੩੬ । ੧ ।

Dohra

jin khechar kar khug lai khatri hane apar.
 te cheli eh chal chaliyo aiso charitar bichar. (36) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਇਕ ਸੌ ਪਚੀਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੨੫ । ੨੪੬੭ । ਅਫਜ਼ੁ ।
 iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
 ik so pachisavo charitar samapatam. Sat Subham sat. (125) (2467) aphjun.

ਦੋਹਰਾ

ਦੇਸ ਤਪੀਸਾ ਕੇ ਬਿਖੇ ਗੜੀ ਸਿਨਸਿਨੀ ਏਕ ।
 ਜੀਤਿ ਨ ਕੋਊ ਤਿਹ ਸਕਿਯੋ ਭਿਰਿ ਭਿਰਿ ਗਏ ਅਨੇਕ । ੧ ।

Dohra

des tapisa ke bikhe garhi sinsini ek.
 jeet na koyu teh sakiyo bhir bhir gaye anek. (1)

ਚੌਪਈ

ਅਬਦੁਲ ਨਬੀ ਤਹਾ ਕਹ ਪਾਯੋ । ਚਾਰਿ ਦਯੋਸ ਲਗਿ ਜੁਧ ਮਚਾਯੋ ।
 ਅਧਿਕ ਨਾਰਿ ਗੋਲਿਨ ਕੀ ਭਈ । ਭ੍ਰਿਤਨ ਬਿਸਰ ਸਕਲ ਸੁਧਿ ਗਈ । ੨ ।

Chopaiee

abdul nabi tahha keh payo. char deynos lag judh machayo.
 adhik nari golin ki bhayi. bhritan bisan sakal sudhi gayi. (2)

ਆਖਰ ਗਈ ਤਵਨ ਕੋ ਤੋਰਿਯੋ । ਯਾ ਕੋ ਕਿਨੀ ਨ ਮੁਹਰੇ ਮੋਰਿਯੋ ।
 ਅਟਕਲ ਏਕ ਅਟਾਰੀ ਭਈ । ਅਧਿਕ ਮਾਰਿ ਗੋਲਿਨ ਕੀ ਦਈ । ੩ ।
 akhar gayi tawin ko toriyo. ya ko kini na muhre moriyo.
 atkal ek atari bhayi. adhik mari golin ki dayi. (3)

First she showed this scene to all the (town) residents and then digging a pit she buried him there. The demon, who had killed many warriors with his mace, was feeling helpless due to this magic spell. (35)

Couplet

The demon with a sword in hand had killed countless Kashatriyas but had been deceived by this woman through her deceitful action (witchcraft). (36)(1)

Here the hundred and twenty fifth episode of the King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (125-2467)(Contd)

Couplet :

In the land of Tapisa there was a fortress called Sinsini which could not be won over by anyone and many had failed in their battles against it. (1)

Chopaiee :

Abdul Nabi then attacked it. For four days a fierce battle was raging there with cannons being shot in abundance. The workers had lost all their sense of proportion. (2)

Finally they were able to break through the fortress and no one stopped them going further. One loft was left which was under great fire. (3)

ਭਰਿ ਭਰਿ ਤੁਪਕ ਤਵਨ ਤਿਯ ਲਯਾਵੈ । ਲੈ ਲੈ ਕਰ ਮੈ ਪੁਰਖ ਚਲਾਵੈ ।
 ਤਕਿ ਤਕਿ ਤਨ ਜਾ ਕੇ ਮੈ ਮਾਰੈ । ਹੈ ਗੈ ਰਥ ਬੀਰਾਨ ਬਿਦਾਰੈ । ੪ ।
 bhari bhari tupak tawan triye leyave. le le kar mai purakh chalave.
 tak tak tan ja ke mai mare. hai ge rath biran bidare. (4)

ਭਰਿ ਬੰਦੂਕ ਤਿਯ ਸਿਮਤ ਬਨਾਈ । ਖਾਨ ਨਬੀ ਕੇ ਹਿਦੈ ਲਗਾਈ ।
 ਲਾਗਤ ਘਾਇ ਹਾਰਿ ਨਹਿ ਭਾਖਿਯੋ । ਮਾਰਿ ਪਾਲਕੀ ਭੀਤਰਿ ਰਾਖਿਯੋ । ੫ ।
 bhar bandook triye simat banayi. khan nabi ke hirdaye lagayi.
 lagat ghhayi har nahi bhakhiyo. mar palki bhetar rakhiyo. (5)

ਦੋਹਰਾ

ਨਬੀ ਤੁਪਕ ਕੇ ਸੰਗ ਹਨਯੋ ਉਤੈ ਜੁਧ ਅਤਿ ਹੋਇ ।
 ਇਤਿ ਭ੍ਰਿਤ ਪਤਿ ਲੈ ਘਰ ਗਏ ਉਤੈ ਨ ਜਾਨਤ ਕੋਇ । ੬ ।

Dohra

nabi tupak ke sung hanyo utai judh ati hoyi.
 iti bhrith pati lai ghar geyo utai na janat koyi. (6)

ਏਕ ਤੋਪਚੀ ਤੁਪਕਲੈ ਬਾਧੀ ਸਿਸਤ ਬਨਾਈ ।
 ਤਾ ਕੇ ਪਤਿ ਕੇ ਉਰ ਬਿਖੈ ਗੋਲੀ ਹਨੀ ਰਿਸਾਇ । ੭ ।
 ek topchi tupkale badhi sisat banayi.
 ta ke pati ke aur bikhe goli hani risayi. (7)

ਚੌਪਈ

ਲਗੇ ਤੁਪਕ ਕੇ ਬਿਣ ਭਟ ਜੂਝਿਯੋ । ਠਾਢੀ ਟਿਕਟ ਤਵਨ ਤਿਯ ਬੁਝਿਯੋ ।
 ਚਕਮਕ ਝਾਰਿ ਕਢੀ ਚਿਨਗਾਰੀ । ਤਿਨ ਛਪਰਨ ਮੇ ਛਿਪ ਪ੍ਰਜਾਰੀ । ੮ ।

Chopaiee

lagai tupak ke brin bhat jujhiyo. Thadi tikat tawan triye bujhiyo.
 chakmak jhar kadhi chingari. tin chapran mo chipar parjari. (8)

ਮੁਗਲ ਸੇਖ ਸੈਯਦ ਤਹ ਆਏ । ਤਾ ਤਿਯ ਕੋ ਯੋ ਬਚਨ ਸੁਨਾਏ ।
 ਅਬ ਤੂੰ ਇਸਤ੍ਰੀ ਹੋਹਿ ਹਮਾਰੀ । ਨਿਕਟ ਲਾਗਿ ਇਹ ਭਾਤਿ ਉਚਾਰੀ । ੯ ।
 mughal sekh sayid theh ayo. ta triye ko yo bachan sunayo.
 ab toon istri hohi hhamari. nikat lag eh bhati uchari. (9)

ਦੋਹਰਾ

ਸੁਤ ਬਾਲਕ ਭਰਤਾ ਮਤਿਯੋ ਇਨ ਕੋ ਪ੍ਰਥਮ ਜਰਾਇ ।
 ਬਹੁਰਿ ਤਿਹਾਰੋ ਧਾਮ ਮੈ ਆਜੁ ਬਸੋਦੀ ਆਇ । ੧੦ ।

Chopaiee

sut balak bharta matiyo in ko pratham jariyo.
 batur tihare dham mai aajbasodi ayi. (10)

There the women were bringing and loading the guns, while the men were taking them in hand and firing them. They were pointing their guns on a particular object (body) and whomsoever they were aiming at, was destroyed be it a chariot, horse or elephant. (4)

One woman loading a gun aimed at Nabi Khan and hit him on the heart, with the striking of the bullet, he was thrown dead in the planquin without heaving a sigh. (5)

Couplet :

Nabi was killed with the gun and then followed a fierce battle. The attendants took away Nabi Khan to his house and no one knew about it on this side. (6)

Then a gunner aimed with his gun and shot a bullet at the husband of this woman with great fitry. (7)

Chopaiee :

With the gun wound, the brave man was killed. The wife, standing next to him realized this. Shi rubbed a firestone (chakmak stone) and produced a flame and burnt the hukment immediately. (8)

The Mughals, Sheikh, Sayyad (all) came there and said to the woman, "You become our wife now." The woman went closer and said to them. (9)

Couplet:

"My young son and spouse had been killed. First let me cremate them (by burning) and then I would come and live with you." (10)

ਚੌਪਈ

ਪ੍ਰਥਮ ਚਿਤਾ ਮੈ ਸੁਤ ਕੋ ਡਾਰਿਯੋ । ਮਿਤਕ ਖਸਮ ਕੋ ਬਹੁਤਿ ਪ੍ਰਜਾਰਿਯੋ ।
ਬਹੁਰੈ ਕਾਖਿ ਮੁਗਲ ਕੋ ਭਰੀ । ਆਪਨ ਲੈ ਪਾਵਕ ਮੋ ਪਰੀ । ੧੧ ।

Chopaiee

pratham chita mai sut ko dariyo. mirtak khasam ko bahut parjariyo.
bahuro kankh mugal ko bhari. apan lai pawak mo pari. (11)

ਦੋਹਰਾ

ਸੁਤ ਜਰਾਇ ਪਤਿ ਜਾਰਿ ਕੈ ਬਹੁਰਿ ਮੁਗਲ ਗਹਿ ਲੀਨ ।
ਤਾ ਪਾਛੇ ਆਪਨ ਜਰੀ ਤ੍ਰਿਯ ਚਰਿਤ੍ਰ ਯੈ ਕੀਨ । ੧੨ । ੧ ।

Dohra

sut jagayi pati jar ke bahur mugal gahi leen.
ta pache apan jari triye charitar yo keen. (12) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਛਬੀਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੨੬ । ੨੪੭੯ । ਅਫਜ਼ੀ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so chabisavo charitar samapatam. Sat Subham sat. (126) (2479) aphjun.

ਚੌਪਈ

ਬੀਰ ਦਤ ਚੰਡਾਲਿਕ ਰਹੈ । ਅਤਿ ਤਸਕਰ ਤਾ ਕੋ ਜਗ ਕਹੈ ।
ਖਾਨ ਖਵੀਨ ਤਹਾ ਜੋ ਆਵੈ । ਤਾ ਕੋ ਲੂਟਿ ਕੂਟਿ ਲੈ ਜਾਵੈ । ੧ ।

Chopaiee

beer dut chandalik rahe. ati taskar ta ko jug kahe.
khan khaveen taha jo ave. ta ko luti kuti le jave. (1)

ਜੋ ਆਵਤ ਕੋਊ ਰਾਹ ਨਿਹਾਰੈ । ਜਾਇ ਤਵਨ ਕੋ ਤੁਰਤ ਹਕਾਰੈ ।
ਜੋ ਤਨਿ ਧਨੁ ਰਿਪੁ ਤੀਰ ਚਲਾਵੈ । ਛੁਰਾ ਭਏ ਤਿਹ ਕਾਟਿ ਗਿਰਾਵੈ । ੨ ।
jo aavat koyu rah nihare. jayi tawan ko turat hakare.
jo tan dhan ripu teer chalave. chura bhaye teh kat girave. (2)

ਦੋਹਰਾ

ਲਹੈ ਨਿਸਾ ਇਕ ਜਬ ਭਯੋ ਤਬ ਵਹ ਕਰਤ ਪ੍ਰਹਾਰ ।
ਜੀਵਤ ਕਿਸੁ ਨ ਛੋਰਈ ਡਾਰਤ ਹੀ ਸੰਘਾਰ । ੩ ।

Dohra

lahe nisa ik jab bheyo tab veh karat parhar.a
jeevat kisu na choriyo darat hi sanghar. (3)

Chopaiee

First she put the child in the pyre and then burnt the dead spouse in the pyre, then embracing the Mughal she threw herself in the burning pyre along with him. (11)

Couplet

After burning (the bodies of) the son and husband, she caught hold of the Mughal and then burnt herself. She thus enacted this witchcraft (magic spell). (12)(1)

Here the one hundred and twenty-sixth episode of the dialogue between the King & the Minister regarding woman characterization from Charitar Pakhyan is completed.
All is well. (126-2479)(Contd)

Chopaiee :

There was a devil by the name of Bir Dutt. The whole world was calling him a big thief
The Khan or nobleman who would come there was looted and beaten by him. (1)

Whomsoever he would see as a passerby, he would soon go and challenge him. If any
enemy tried to shoot an arrow he would cut him with his dagger and throw away. (2)

Couplet :

When he would realize that the night had fallen he would come out and attack leaving
nobody alive and killing everyone. (3)

ਚੌਪਈ

ਰਤਨ ਸਿੰਘ ਤਿਹ ਮਗ ਹੈ ਆਯੋ । ਸੋ ਲਖਿ ਤਵਨ ਚੋਰ ਨੈ ਪਾਯੋ ।
ਤਾ ਕਹੁ ਕਹਿਯੋ ਬਸਤੁ ਤੁਮ ਡਾਰੋ । ਨਾਤਰ ਤੀਰ ਕਮਾਨ ਸੰਭਾਰੋ । ੪ ।

Chopaiee

ratan singh teh mug haiv ayo. so lakhi tawan chor na payo.
ta khu kahiyo bastar tum daro. natar teer kaman sambharo. (4)

ਰਤਨ ਸਿੰਘ ਜੋ ਤੀਰ ਚਲਾਵੈ । ਸੋਊ ਛੁਰਾ ਤੇ ਕਾਟਿ ਗਿਰਾਵੈ ।
ਉਨਸਠਿ ਤੀਰ ਛੋਰਿ ਤਿਨ ਕਹਿਯੋ । ਏਕ ਤੀਰ ਤਰਕਸ ਮਮ ਰਹਿਯੋ ! ੫ ।

ratan singh jo teer chalave. soyu chhura te kat girave.
unmath teer chor tin kahhiyo. ek teer tarkas mam rahiy. (5)

ਦੋਹਰਾ

ਸੁਨੁ ਤਸਕਰ ਮੈ ਬਿਸਿਖ ਕੋ ਜਾ ਕੋ ਕੀਯੋ ਪ੍ਰਹਾਰ ।
ਆਜੁ ਲਗੇ ਚੁਕਿਯੋ ਨਹੀ ਸੁਨਿ ਲੈ ਬਚਨ ਹਮਾਰ । ੬ ।

Dohra

sun taskar mai bisikhh ko ja ko kiyo parhar.
aaj lage chukiyo nahi suni lai bachan hamar. (6)

ਚੌਪਈ

ਮੈ ਜੇਤੇ ਤੁਹਿ ਚਲਾਏ । ਸੋ ਸਭ ਹੀ ਤੈ ਕਾਟਿ ਗਿਰਾਏ ।
ਅਬ ਚੇਰੋ ਚਿਤ ਭਯੋ ਹਮਾਰੋ । ਕਹੋ ਸੁ ਕਾਰਿਹੋ ਕਾਜਿ ਤਿਹਾਰੋ । ੭ ।

Chopaiee

mai jete tuhi chalaye. so sabh hi te kat giraye.
ab chero chit bheyo hhamaro. kaho so kariho kaaj tiharo. (7)

ਦੋਹਰਾ

ਏਕ ਹੋਸ ਮਨ ਮਹਿ ਰਹੀ ਸੋ ਤੁਹਿ ਕਹੋ ਸੁਨਾਇ ।
ਜਿਹ ਭਾਖੈ ਮਾਰੋ ਤਿਸੈ ਦੀਜੈ ਕਛੂ ਬਤਾਇ । ੮ ।

Dohra

ek ros man mahi rahi so tuhhi kaho sunayi.
jeh bhakhhe maro tise deejai kachu batayi. (8)

ਚੌਪਈ

ਯੋ ਸੁਨਿ ਚੋਰ ਅਧਿਕ ਸੁਖ ਪਾਯੋ । ਏਕ ਪਤੁ ਕਰਿ ਸਾਥ ਬਤਾਯੋ ।
ਜਬ ਤਾ ਕੀ ਤਿਨ ਦ੍ਰਿਸਟਿ ਚੁਰਾਈ । ਤਨਿ ਗਾਸੀ ਤਿਹ ਮਰਮ ਲਗਾਈ । ੯ ।

Chopaiee

yo sun chor adhik sukh payo. ek patar kar sath batayo.
jab ta ki tin dristi churayi. tin gasi teh maram lagayi. (9)

Chopalee :

One day Rattan Singh happened to pass that way and this thief saw him and said to him, "Either you remove your clothes (and keep them here) or be prepared with your arrow and bow." (4)

Rattan Singh took up his arrow and bow. Whichever arrow was being shot by Rattan Singh, the thief would cut it into two with his dagger and throw it away. When he had shot fifty-nine arrows then he said (to himself), "There is only one arrow left in my quiver." (5)

Couplet :

"O Thief ! Whichever arrow I had shot so far had hit the target, so listen to my words." (6)

Chopaiee :

"Whatever arrows I had shot you had broken them and thrown away. Now I am your slave from my heart. So please tell me what can I do for you ?" (7)

Couplet :

"I have got one desire left in my mind, which I would tell you. You point out anything to me and I shall kill that object, so you give me some object" (8)

Chopaiee :

Hearing these words the thief was much delighted so he took up a leaf in his hand and showed it with a sign. Once the thief took off his eye (sight) from him, he shot an arrow at his chest by stretching his bow. (9)

ਦੋਹਰਾ

ਰਤਨ ਸਿੰਘ ਇਹ ਛਲ ਭਏ ਖਲ ਕੀ ਦ੍ਰਿਸ਼ਟਿ ਬਚਾਇ ।
ਮਰਮ ਸਥਲ ਮਾਰਿਯੋ ਬਿਸਿਖ ਦੀਨੋ ਤਾਹਿ ਗਿਰਾਇ । ੧੦ । ੧ ।

Dohra

ratan singh eh chal bhaye khal ki dristi bachayi.
maram sathal mariyo bisikh deeno tahi girayi. (10) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਸਾਤਈਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੨੭ । ੨੪੮੯ । ਅਫਜ਼ੀ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so sataisavo charitar samapatam. Sat Subham sat. (127) (2489) aphjun.

ਦੋਹਰਾ

ਮਾਹਵਾਰ ਕੇ ਦੇਸ ਮੈ ਉਗ੍ਰਦਤ ਇਕ ਰਾਵ ।
ਕੋਪ ਜਗੇ ਪਾਵਕ ਮਨੋ ਸੀਤਲ ਸਲਿਲ ਸੁਭਾਵ । ੧ ।

Dohra

mahavar ke des mai ugardat ik rav.
kop jage pawak mano setal salil subhav. (1)

ਚੌਪਈ

ਧਰਵਾਰਨ ਤਾ ਕੋ ਧਨ ਮਾਰਿਯੋ । ਪੁਰੀ ਆਇ ਪਾਲਕਨ ਪੁਕਾਰਿਯੋ ।
ਅਗਨਤ ਢੋਲ ਨਗਾਰੇ ਬਾਜੇ । ਕੋਚ ਪਹਿਰਿ ਸੂਰਮਾ ਬਿਰਾਜੇ । ੨ ।

Chopaiee

dharvaran ta ko dhan mariyo. puri ayi palkan pukariyo.
agnat dhol nagare baje. koch pehar soorma biraje. (2)

ਦੋਹਰਾ

ਬਾਜਿਯੋ ਜੁਝਉਆ ਦੁਹੀ ਦਿਸਿ ਸੂਰਾ ਭਯੋ ਸੁਰੰਗ ।
ਪਖਰਾਰੇ ਨਾਚਤ ਭਏ ਕਾਰਤ ਭਏ ਕੁਰੰਗ । ੩ ।

Dohra

bajiyo jujhuya duhun disi sura bheyo surang.
pakhrare nachat bhaye karat bhaye kurang. (3)

ਭੁਜੰਗ ਛੰਦ

ਮਹਾਬੀਰ ਗਾਜੇ ਮਹਾ ਕੋਪ ਕੈ ਕੈ । ਤਿਸੀ ਛੇਤੁ ਛੇਤੀਨ ਕੈ ਛਿਪੁ ਛੈ ਕੈ ।
ਬਛੀ ਬਾਨ ਬਜਾਨ ਕੇ ਵਾਰ ਕੀਨੇ । ਕਿਤੇ ਖੇਤ ਮਾਰੇ ਕਿਤੇ ਛਾਡਿ ਦੀਨੇ । ੪ ।

Bhujang Chhand

mahabeer gaje maha kop ke ke. tisi chhetar chatrin ko chipar che ke.
barchi ban bajran ke war kenai. kite khhet mare kite chad deno. (4)

Copulet :

Rattan Singh by doing this deceitful action had shifted the devil's sight (eye) and killed him by shooting an arrow at his chest. (10)(1)

Here the one hundred and twenty-seventh episode of the dialogue between the King & the Minister regarding woman's characterization from Charitar Pakhyan is completed. All is well. (127-2489)(Contd)

Couplet :

There was a Raja in Marwar by the name of Ugar dutt, who would spit fire, when enraged and would be cool like water when he was normal (with good behaviour). (1)

Chopaicee :

Once the robbers had looted his money and the herdsmen complained to the authorities in the town. To take revenge, the drums and kettle drums were sounded and the warriors got ready with their coats of mail (protective covers). (2)

Couplet :

The war drums (of death) were sounded from all four sides and the warriors were red with wrathfulness. The horses were decorated with saddle gear and were trotting while the cowards became pale (with fear). (3)

Bhujang Chhand :

The mighty warriors being enraged were thundering. In that area the Kashatriyas had been destroyed quickly. They had attacked with spears, arrows and bajras. Many were killed in the battle and many others were let off free. (4)

ਕਿਤੇ ਖਿੰਗ ਖੰਗੋ ਕਿਤੇ ਖੇਤ ਮਾਰੇ । ਘੁਰੇ ਘੋਰ ਬਾਜੰਤੁ ਮਾਰੁ ਨਗਾਰੇ ।
ਬਾਚਿਯੋ ਬੀਰ ਏਕੈ ਨ ਬਾਜੰਤੁ ਬਾਜੀ । ਮਹਾ ਤ੍ਰਾਸ ਕੈ ਕੈ ਮਹਾ ਸੈਨ ਭਾਜੀ । ੫
kite khing khage kite khet mare. ghure ghure bajantar maru nagare.
bachiyō beer eke na bajantar baji. mahha tras ke ke maha sain bhaji. (5)

ਚੌਪਈ

ਜਬ ਹੀ ਭਾਜਿ ਸੈਨ ਸਭ ਗਯੋ । ਕੋਪ ਤਬੈ ਰਾਜਾ ਕੋ ਭਯੋ ।
ਸਾਮੁਹਿ ਹੈ ਕੈ ਜੁਧ ਮਚਾਯੋ । ਦੇਖਨ ਇੰਦੁ ਦੇਵ ਰਨ ਆਯੋ । ੬ ।

Chopaiee

jab hi bhaji sain sabh geyo. kop tabe raja ko bheyo.
samuhi haiv ke judh machayo. dekhān Inder dev ran ayo. (6)

ਬਿਸਨੁ ਦਤ ਅਤਿ ਹੀ ਸੁਭ ਕਾਰੀ । ਉਹਿ ਦਿਸਿ ਕੋ ਰਾਜਾ ਹੰਕਾਰੀ ।
ਸੋ ਆਪਨ ਲਰਬੇ ਕੋ ਧਾਯੋ । ਉਤ ਤੋ ਉਗ੍ਰ ਦਤ ਨ੍ਰਿਪ ਆਯੋ । ੭ ।

bisnu dat ati hi subh kari. uhi dis ko raja hankari.
so apan larbe ko dhayo. ut te tigar dat nrip ayo. (7)

ਦੋਊ ਸੈਨ ਰਾਵ ਦੋਊ ਲੈ ਕੈ । ਰਨ ਕੋ ਚਲੇ ਕੋਪ ਅਤਿ ਕੈ ਕੈ ।
ਖੜਗ ਸੂਲ ਸੈਥੀ ਚਮਕਾਵਤ । ਮਾਹੂ ਰਾਗ ਸਿਧਾਰੇ ਗਾਵਤ । ੮ ।

doyu sain rav doyu lai ke. ran ko chale ati ke ke.
kharag sool sethi chamkavat. mahu rag sidhare gavat. (8)

ਸਵੈਯਾ

ਤਾਜ ਪਰੇ ਕਹੂੰ ਸਾਜ ਜਿਰੇ ਕਹੂੰ ਬਾਜ ਮਰੇ ਗਜਰਾਜ ਸੰਘਾਰੇ ।
ਗਾਵਤ ਬੀਰ ਬਿਤਾਲ ਫਿਰੈ ਕਹੂੰ ਨਾਚਤ ਭੂਤ ਭਯਾਨਕ ਭਾਰੇ ।
ਭੀਤ ਭਜੇ ਲਖਿ ਭੀਰ ਪਰੀ ਅਤਿ ਤ੍ਰਾਸ ਭਰੈ ਸੁਨਿ ਨਾਦ ਨਗਾਰੇ ।
ਕੰਪਤ ਹੈ ਇਹ ਭਾਤਿ ਮਨੋ ਗਨ ਗੋਰਨ ਕੇ ਜਨੁ ਓਰਨ ਮਾਰੇ । ੯ ।

Swaiyya

taj pare kahun saj jire kahun baj mare gajraj sanghare.
gavat beer bital phire kahun nachhat bhoot bhayanak bhare.
bheet bhaje lakh bheer pari ati tras bhare suni nad nagare.
kampat hai eh bhati mano gaun goran ke janu uran mare. (9)

Many horses had been cut into pieces, while many had been killed in the battle. The war drums (of death) were sounded along with other musical instruments. No warrior was left alive nor those playing the music were saved. The enemy forces being under fear complex had fled away. (5)

Chopaiee :

When the whole army had fled away, the Raja became furious with rage and he launched an attack facing the enemy (from the front) and for seeing this battle the god king Indra himself came to the battlefield. (6)

On the other side there was a proud warrior king by the name of Bisan Dutt. He came to fight in the battle himself and from the opposite side Raja Ugar Dutt came himself. (7)

Both the Rajas along with their armies proceeded to the battlefield with great fury. They were brandishing their swords tridents and spears and were playing the Maru Raga and Sandhuria Raga (song of death). (8)

Swaiyya :

Somewhere the crowns of the Rajas were lying on the ground, somewhere their embellishments and ornaments along with coats of mail were lying; while somewhere else horses and grand elephants were lying dead. Somewhere evil spirits (Betal) were singing while somewhere else the ghosts were dancing around. The cowards hearing the drum beats and viewing it as a horrible period of suffering were running away. They were trembling as if the cannon shots were being hurled like the hailstorm. (9)

ਏਕ ਮਹਾ ਭਟ ਭੀਰ ਪਰੀ ਲਖਿ ਭੀਤ ਭਏ ਸੁ ਚਲੇ ਭਜਿ ਕੈ ।
 ਇਕ ਆਨਿ ਪਰੈ ਨ ਟਰੇ ਰਨ ਤੇ ਕਰਵਾਰ ਕਟਾਰਿਨ ਕੋ ਸਾਜਿ ਕੈ ।
 ਇਕ ਪਾਨਿਹਿ ਪਾਨਿ ਰਟੈ ਮੁਖ ਤੇ ਇਕ ਮਾਰਹਿ ਮਾਰਿ ਕਹੈ ਗੁਜਿ ਕੈ ।
 ਇਕ ਜੁਝਿ ਮਰੈ ਇਕ ਸਾਸਿ ਭਰੈ ਇਕ ਆਨਿ ਅਰੈ ਰਜਿਯਾ ਰਜਿ ਕੈ । ੧੦ ।

ek maha bhat bheer pari lakh bheet bhaye so chale bhaj ke.

ik aan pare na tare ran te karwar katarin ko saj ke.

ik panhhi pani ratai mukh te ik marhi mar kahe garaj ke.

ik jujh maai ik swas bhare ik aan arai rajiya jaji ke. (10)

ਦੋਹਰਾ

ਤਰਫਰਾਹਿ ਸੁਰਾ ਧਰਨਿ ਬਰਖਿਯੋ ਸਾਰ ਅਪਾਰ ।
 ਜੇ ਅਬਿਣੀ ਠਾਢੇ ਹੁਤੇ ਬਿਣੀ ਕਰੇ ਕਰਤਾਰ । ੧੧ ।

Dohra

tarphrahi sura dharin barkhiyo sar apar.

je abrini thade hute brini kare kartar. (11)

ਚੌਪਈ

ਐਸੋ ਬੀਰ ਖੇਤ ਤਹ ਪਰਿਯੋ । ਏਕ ਬੀਰ ਸਾਬਤ ਨ ਉਬਰਿਯੋ ।
 ਰਾਜਾ ਜੁ ਖੇਤ ਗਿਰਿ ਗਏ । ਜੀਵਤ ਰਹੇ ਮ੍ਰਿਤਕ ਨਹਿ ਭਏ । ੧੨ ।

Chopaiee

aiso beer khet teh pariyo. ek beer sabat na ubariyo.

raja ju khet gir gaye. jeevat rahe mirtak nahi bhaye. (12)

ਦੋਹਰਾ

ਖੇਤ ਪਰੇ ਨ੍ਰਿਪ ਕੋ ਨਿਰਖਿ ਭਾਜੇ ਸੁਭਟ ਅਨੇਕ ।
 ਸਯਾਮ ਭਨੈ ਰਨ ਭੂਮਿ ਮੈ ਰਹਿਯੋ ਨ ਸੁਰਾ ਏਕ । ੧੩ ।

Dohra

khet pare nrip ko nikrikh bhaje subhat anek.

sayam bhane ran bhumi mai rahiyo na sura ek. (13)



Many warriors being frightful of the terrible times were fleeing away, while many warriors with swords and bayonets had proceeded to the battlefield and were not relenting, while some were asking for water only, while some others were shouting "Kill them" loudly. Some had died fighting, while some were still breathing and some Rajputs were satisfied by fighting it out. (10)

Couplet :

Many weapons were in use, while the warriors were throbbing (in agony) on the ground. Those who had escaped injuries so far, got wounded with the Lord's Will. (11)

Chopaiee :

Thus the battlefield was littered with the warriors (lying down) and none of the warriors escaped unhurt completely. The Raja also fell down in the battlefield but was still alive (and not dead). (12)

Couplet :

On seeing the Raja lying down in the battlefield many warriors fled away. The poet Siam has said that not a single warrior was left safe in the battlefield. (13)

ਕਬਿਤੁ

ਭਾਰੇ ਭਾਰੇ ਸੁਰਮਾ ਪੁਕਾਰੈ ਕੈ ਕੈ ਮਹਾ ਨਾਦ
ਰਾਨੀ ਹਮ ਮਾਰੇ ਰਾਜਾ ਜਿਯਤੇ ਸੰਘਾਰ ਹੈ ।
ਕੇਤੇ ਰਥ ਟੁਟੇ ਕੇਤੇ ਸੁਰਨ ਕੇ ਸੀਸ ਛੁਟੇ
ਕੇਤੇ ਹਯ ਛੁਟੇ ਕੇਤੇ ਹਯਹੀ ਪੁਹਾਰੇ ਹੈ ।
ਕੇਤੇ ਕਰੀ ਮਾਰੇ ਕੇਤੇ ਕਰਿਹ ਬਿਦਾਰੇ
ਕੇਤੇ ਜੁਧ ਤੇ ਨਿਵਾਰੇ ਕੇਤੇ ਪੈਦਲ ਲਤਾਰੇ ਹੈ ।
ਲੋਹ ਕੇ ਕਰਾਰੇ ਕੇਤੇ ਅਸੁ ਹੀ ਉਤਾਰੇ
ਕੇਤੇ ਖੰਡੇ ਜਿਨਿ ਖੰਡ ਤੇ ਅਖੰਡ ਖੰਦ ਡਾਰੇ ਹੈ । ੧੪ ।

Kabit

bhare bhare surma pukare ke ke maha nad.
rani hum mare raja jiyat sanghar sanghar hai.
kete rath tute kete suran ke sees phute.
ket haye chute kete hayehun parhare hai.
kete kari mare kete kareh bidare.
kete judh te nivare kete paidal latare hai.
loh ke karere kete asav hoon utare.
kete khande jin khand te akhand khund dare hai. (14)

ਸਵੈਯਾ

ਜੋਰਿ ਸਭਾ ਸੁਭ ਬੋਲਿ ਬਡੇ ਭਟ ਔਰ ਉਪਾਇ ਕਹੈ ਸੁ ਕਰੈ ।
ਉਨ ਸੁਰਨ ਤੇ ਨਹਿ ਏਕ ਬਚਿਯੋ ਦੁਖ ਹੈ ਛਤਿਯਾ ਕਿਹ ਭਾਤਿ ਭਰੈ ।
ਕਯੋ ਨ ਦੇਹੁ ਬਨਾਇ ਬਡੇ ਦਲ ਕੋ ਸੰਗ ਜਾਇ ਤਹੀ ਫਿਰਿ ਜੁਝਿ ਮਰੈ ।
ਫਿਰਿ ਹੈ ਕਿਧੈ ਜੀਤਿ ਅਯੋਧਨ ਕੋ ਨਹਿ ਰਾਇ ਮਰੇ ਤਹੀ ਜਾਇ ਮਰੈ । ੧੫ ।

Swaiyya

jor sabha subh boli bade bhat aur upayi kaho su kare.
aun sooran te nahi ek bachiyo dukh hai chatiya keh bhati bhare.
keyo na dehu banayi bade dal ko sang jayi tahi phiri jujhi mare.
phiri hai kipo heet ayodhan ko nahi rayi mare tahi jayi mare. (15)

ਦੋਹਰਾ

ਭਾਤਿ ਭਾਤਿ ਮਾਰੂ ਮੰਡੇ ਕੰਤ ਜੁਝਿਯੋ ਰਨ ਮਾਹਿ ।
ਸਾਜਿ ਸੈਨ ਚਤੁਰੰਗਨੀ ਚਲਹੁ ਤਹਾ ਕਹ ਜਾਇ । ੧੬ ।

Dohra

bhati bhati maru mande kant jujhiyo ran mahi.
saji sain chaturangni chalhu taha keh jayi. (16)

Kabit:

The mighty warriors were shouting aloud and said to the queen." We had been defeated and the Raja was also killed (alive), many chariots were cut into pieces and many heads of warriors were (broken) lying there, many horses had run away and many horses were killed. Many elephants had been killed or cut into pieces. Many infantry troops were crushed while many others had fled away from the battlefield. Many archers had been divested of their horses and many were slain along with their horses and many invincible warriors were cut into pieces. (14)

Swaiyya :

The queen called the meeting of the other warriors and discussed the means (plan) which should be adopted, as none of the warriors was left alive. "I am filled with grief completely, which should be alleviated. Why not die fighting by taking a huge army? Either I shall return after winning the battle or I shall die fighting where the Raja had been killed." (15)

Couplet :

Many war drums (of death) were sounded (indicating) that her spouse had died fighting in the battle, so let us take a huge multi-faceted army as it only behoves us now. (16)

ਸਵੈਯਾ

ਮਾਰਿ ਪਰੇ ਬਿਸੰਭਾਰ ਧਰਾ ਪਰ ਸੂਰ ਸਭੇ ਸੁਖ ਸੁਧ ਅਨੀਕੇ ।
ਤਾ ਪਰ ਕੰਤ ਸੁਨਿਯੋ ਜੁ ਜੁਝਿਯੋ ਦਿਨ ਰੈਨਿ ਬਸੈ ਜੋਊ ਅੰਤਰ ਜੀਕੇ ।
ਤਾ ਬਿਨੁ ਹਾਰ ਸਿੰਗਾਰ ਅਪਾਰ ਸਭੈ ਸਜਨੀ ਨਹਿ ਲਾਗਤ ਫੀਕੇ ।
ਕੈ ਰਿਪੁ ਮਾਰਿ ਮਿਲੋ ਮੈ ਪਿਯਾ ਸੰਗ ਨਾਤਰ ਪਯਾਨ ਕਰੋ ਸੰਗ ਪੀਕੈ । ੧੭ ।

Swaiyya

mar paraye biambhar dhara par soor sabhe sukh sudh anike.
ta par kant suniyo jo jujhiyo din rain base joyu antar jekai.
ta bin har singar apar sabhe sajni nahi lagat pheeke.
ke ripu mar milo mai piya sung natar payan karo sang peekai. (17)

ਜੋਰਿ ਮਹਾ ਦਲ ਕੋਰਿ ਕਈ ਭਟ ਭੂਖਨ ਅੰਗ ਸੁਰੰਗ ਸੁਹਾਏ ।
ਬਾਧਿ ਕ੍ਰਿਪਾਨ ਪ੍ਰਚੰਡ ਚੜ੍ਹ ਰਥ ਦੇਵ ਅਦੇਵ ਸਭੈ ਬਿਰਮਾਏ ।
ਬੀਰੀ ਚਬਾਤ ਕਛੂ ਮੁਸਕਾਤ ਸੁ ਮੋਤਿਨ ਹਾਰ ਹਿਯੇ ਉਰਝਾਏ ।
ਅੰਗ ਦੁਕੂਲ ਫਬੈ ਸਿਰ ਫੂਲ ਬਿਲੋਕਿ ਪ੍ਰਭਾ ਦਿਵ ਨਾਥ ਲਜਾਏ । ੧੮ ।
jor maha dal kor kayi bhat bhukhan ang surang suhaye.
badh kirpan parchand char rath dev adev sabhe birmaye.
beri dabat kachu muskat so motin hhar hiye urjhaye.
ang dukool phabe sir phool bilok prabha div nath lajaye. (18)

ਦੋਹਰਾ

ਜੋਰਿ ਅਨੀ ਗਾੜੇ ਸੁਭਟ ਤਹ ਤੇ ਕਿਯੋ ਪਯਾਨ ।
ਪਲਕ ਏਕ ਲਾਗੀ ਨਹੀ ਤਹਾ ਪਹੁਚੈ ਆਨਿ । ੧੯ ।

Dohra

jor ani gade subhat teh te kiyo payan.
palak ek lagi nahi taha pahuche aan. (19)

ਸਵੈਯਾ

ਆਵਤ ਹੀ ਅਤਿ ਜੁਧ ਕਰਿਯੋ ਤਿਨ ਬਾਜ ਕਰੀ ਰਥ ਕੋਰਿਨ ਕੁਟੇ ।
ਪਾਸਨ ਪਾਸਿ ਲਏ ਅਰਿ ਕੋਤਿਕ ਸੁਰਨ ਕੇ ਸਿਰ ਕੋਤਿਕ ਟੁਟੇ ।
ਹੋਰਿ ਟਰੇ ਕੋਊ ਆਨਿ ਅਰੇ ਇਕ ਜੁਝਿ ਪਰੇ ਰਨ ਪਾਨ ਨਿਖੁਟੇ ।
ਪੌਨ ਸਮਾਨ ਛੁਟੇ ਤਿਯ ਬਾਨ ਸਭੈ ਦਲ ਬਾਦਲ ਸੇ ਚਲਿ ਛੁਟੇ । ੨੦ ।

Swaiyya

avat hi ati judh kariyo tin baj kari rath karorin kute.
pasan pas laye ari ketik suran ke sir ketik tute.
her tare koyu aan arai ik jujhi pare ran pran nikhute.
pain saman chute triye ban sabhe dal badal se chal phute. (20)

Swaiyya :

"Many warriors had been killed and were lying unconscious on the battlefield in a state of calm and peace, later it was heard that my spouse (Raja) had also died fighting and he was always present in my heart, (I am always reminded of him) O friends ! Without him all my beautification seems of no use. Either I should kill the enemy and then meet my beloved or I should rest along with my beloved (after death). (17)

She took a huge army by collecting millions of warriors, who were embellished with many ornaments. With a mighty sword tied (to her waist) the queen rode a chariot on seeing which all the gods and demons were surprised. She was chewing a betel nut and was smiling while necklaces of pearls were fluttering on her breast and the head gear was looking glorious (on her head) and the sun's brilliance was feeling belittled (ashamed) before the ornament (flower) on her forehead. (18)

Couplet :

She started advancing with a huge army of stubborn warriors and within no time she reached the battlefront. (19)

Swaiyya :

On arrival she engaged the enemy in a fierce battle and crushed many horses, elephants and chariots. Many enemy troops were caught in the noose and many heads of warriors were cut apart (bashed up). Many had fled away on seeing that women and some started fighting while some warriors died fighting in the battle, whose life span had finished. The arrows of the woman were moving like wind, as a result of which the enemy forces were dispersed like the clouds. (20)

ਚੌਪਈ

ਮਾਨਵਤੀ ਜਿਹ ਓਰ ਸਿਧਾਰੇ । ਏਕ ਤੀਰ ਇਕ ਸਾਰ ਸੰਘਾਰੇ ।
ਪਖਰੇ ਕੇਤੇ ਪਦਮ ਬਿਦਾਰੇ । ਕੋਟਿਕ ਕਰੀ ਖੇਤ ਮੈ ਮਾਰੇ । ੨੧ ।

Chopaiee

manvati jeh aur sidhare. ek teer ik savar sanghare.
pakhre kete padam bidare. kotik kari khet mai mare. (21)

ਦੋਹਰਾ

ਸਭ ਸਖਿਯਾ ਹਰਖਤਿ ਭਈ ਕਾਤਰ ਭਈ ਨ ਕੋਇ ।
ਜੁਧ ਕਾਜ ਸਭ ਹੀ ਚਲੀ ਕਾਲ ਕਰੈ ਸੋ ਹੋਇ । ੨੨ ।

Dohra

sabh sakhiya harkhat bhayi katar bhayi na koye.
judh kaj sabh hi chali kal kare so hoyi. (22)

ਸਵੈਯਾ

ਚਾਬੁਕ ਮਾਰਿ ਤੁਰਗੀ ਧਸੀ ਰਨ ਕਾਢਿ ਕ੍ਰਿਪਾਨ ਬਡੇ ਭਟ ਘਾਏ ।
ਪਾਸਨ ਪਾਸਿ ਲਏ ਅਰਿ ਕੋਤਿਕ ਜੀਵਤ ਹੀ ਗਹਿ ਜੇਲ ਚਲਾਏ ।
ਚੁਰਨ ਕੀਨ ਗਦਾ ਗਹਿ ਕੈ ਇਕ ਬਾਨਨ ਸੋ ਜਮ ਲੋਕ ਪਠਾਏ ।
ਜੀਤਿ ਲਏ ਅਰਿ ਏਕ ਅਨੇਕ ਨਿਹਾਰਿ ਰਹੇ ਰਨ ਛਾਡਿ ਪਰਾਏ । ੨੩ ।

Swaiyya

chabuk mar turari dhasi ran kadi kirpan bade bhat ghaye.
pasan pas laye ar kotik jeevat hi gahhi jail chalaye.
churan keen gada gahhi ke ik banan so jam lok pathaye.
jeet laye ar ek anek nihar rahe ran chadi paraye. (23)

ਪਾਸਨ ਪਾਸਿ ਲਏ ਅਰਿ ਕੋਤਿਕ ਕਾਢਿ ਕ੍ਰਿਪਾਨ ਕਈ ਰਿਪੁ ਮਾਰੇ ।
ਕੇਤੇ ਹਨੇ ਗੁਰਜਾਨ ਭਏ ਭਟ ਕੇਸਨ ਤੇ ਗਹਿ ਏਕ ਪਛਾਰੇ ।
ਸੂਲਨ ਸੰਗਨ ਸੈਥਿਨ ਕੇ ਸੰਗ ਬਾਨਨ ਸੋ ਕਈ ਕੋਟਿ ਬਿਦਾਰੇ ।
ਏਕ ਟਰੇ ਇਕ ਜੂਝਿ ਮਰੇ ਸੁਰ ਲੋਕ ਬਰੰਗਨਿ ਸਾਥ ਬਿਹਾਰੇ । ੨੪ ।

pasan pas laye ar ketik kadi kirpan kayi ripu mare.
kete hane gurjan bhaye bhat kesan te gahi ek pachare.
soolan sangan sethin ke sang banan so kayi koti bidare.
ek tare ik jujhi mare sur lok barangin sath bihare. (24)

ਚੌਪਈ

ਐਸੇ ਜਬ ਅਬਲਾ ਰਨ ਕੀਨੋ । ਠਾਢੇ ਇੰਦ੍ਰ ਦਤ ਸਭ ਚੀਨੋ ।
ਪੁਨਿ ਸੈਨਾ ਕੋ ਆਯਸੁ ਦਯੋ । ਤਾ ਕੋ ਘੋਰਿ ਦਸੋ ਦਿਸਿ ਲਯੋ । ੨੫ ।

Chopaiee

aise jab abla ran keeno. thade Inder dat sabh cheeno.
puni saina ko ayesu deyo. ta ko gher daso dis leyo. (25)

Chopaiee :

Whichever way Manwati would go, she would kill one soldier with one arrow. Many horse riders were killed and millions of elephants had been killed. (21)

Couplet

All the women attendants (friends) were engaged in the fighting with great joy and none was a coward out of them. All were going to the battlefield for fighting and the rest would depend on Kaal (god of death). (22)

Swaiyya :

The queen by beating the horse with the whip, thrust herself in the (enemy lines) in the battlefield and killed many soldiers by unsheathing by her sword. Many enemy soldiers were caught with the noose and sent alive to the prison. Some were crushed with the strikes of the mace, while many were sent to hell with the shooting of arrows. That one woman alone had defeated many enemies and the rest who were on-lookers, also fled away from the battlefield. (23)

Many enemy troops were caught in the noose and with the sword, many enemy troops were done to death. Many were killed with the mace and some were thrown down by catching hold of their hair. Many millions were destroyed with the tridents, spears, bayonets and arrows. Some had run away while some others were killed (died fighting) and many had gone to heavens along with the fairies. (24)

Chopaiee :

When that woman fought such a fierce battle then Indra Dutt watched the whole battle standing there. Then he ordered his army and surrounded the enemy from both the sides. (25)

ਦੋਹਰਾ

ਚਹੂੰ ਓਰ ਘੇਰਤ ਭਏ ਸਭ ਸੁਰਾ ਰਿਸਿ ਖਾਇ ।
ਭਾਤਿ ਭਾਤਿ ਜੁਝਤ ਭਏ ਅਧਿਕ ਹਿੰਦੈ ਕਰਿ ਚਾਇ । ੨੬ ।

Dohra

chahun or great bhaye sabh sura risi khayi.
bhati bhati jujhat bhaye adhik hirdai kar chhayi. (26)

ਚੌਪਈ

ਮਾਰਿ ਮਾਰਿ ਕਹਿ ਬਾਨ ਚਲਾਏ । ਮਾਨਵਤੀ ਕੇ ਸਾਮੁਹਿ ਧਾਏ ।
ਤਬ ਅਬਲਾ ਸਭ ਸਸਤ੍ਰ ਸੰਭਾਰੇ । ਬੀਰ ਅਨੇਕ ਮਾਰ ਹੀ ਡਾਰੇ । ੨੭ ।

Chopaiee

mar mar kahi ban chalaye. manvati ke samuhi dhaye.
tab abla sabh satar sambhare. beer anek mar hi dare. (27)

ਲਗੇ ਦੇਹ ਤੇ ਬਾਨ ਨਿਕਾਰੇ । ਤਨਿ ਤਨਿ ਵਹੈ ਬੈਰਿਯਨ ਮਾਰੇ ।
ਜਾ ਕੇ ਅੰਗ ਘਾਇ ਦਿੜ ਲਾਗੇ । ਗਿਰਿ ਪਰੇ ਬਹੁਰਿ ਨਹਿ ਜਾਗੇ । ੨੮ ।

lagai deh te ban nikare. tan tan vahe beriyan mare.
ja ke ghayi drir lage. giri pare batur nahi jage. (28)

ਭਾਤਿ ਭਾਤਿ ਸਭ ਸੁਭਟ ਸੰਘਾਰੇ । ਜਿਯਤ ਬਚੇ ਰਨ ਤਯਾਗ ਪਧਾਰੇ ।
ਇੰਦ੍ਰ ਦਤ ਕੋ ਪ੍ਰਿਥਮ ਸੰਘਾਰਿਯੋ । ਉਗ੍ਰ ਦਤ ਕੋ ਬਹੁਰਿ ਨਿਹਾਰਿਯੋ । ੨੯ ।
bhati bhati sabh subhat sanghare. jiyat bache ran tayag padhhare.
Inder dut ko pritham sanghhariyo. ugar dut ke batur nihariyo. (29)

ਦੋਹਰਾ

ਉਗ੍ਰ ਦਤ ਕੋ ਜੀਤਿ ਰਨ ਜਿਯਤ ਬਿਲੋਕਿਯੋ ਜਾਇ ।
ਅਤਿ ਰਾਨੀ ਹਰਖਾਤਿ ਭਈ ਰਾਜਾ ਲਿਯੋ ਉਘਾਇ । ੩੦ ।

Dohra

ug dut ko jeet ran jeet bilokiyo jayi.
ati rani harkhat bhayi raja liyo ughayi. (30)

ਅੜਿਲ

ਰਾਨੀ ਲਯੋ ਉਠਾਇ ਨਿਪਾਤਿ ਸੁਖ ਪਾਇ ਕੈ ।
ਅਮਿਤ ਦਏ ਤਿਨ ਦਾਨ ਸਦਨ ਮੈ ਅਇ ਕੈ ।
ਘਨੇ ਘਰਨ ਕੋ ਘਾਇ ਸਤ੍ਰ ਪਾਤਿ ਘਾਇਯੋ ।
ਹੈ ਰਾਜ ਕਿਯੋ ਪੁਨਿ ਆਨਿ ਹਰਖ ਉਪਜਾਇਯੋ । ੩੧ ।

Aril

rani leyo uthayi nirpat sukh payi keamit daye tin dan sadan me ayi ke.
ghane gharan ko ghhayi pati ghayio.ho raj kiyo puni aan harakh upjayio. (31)

Couplet :

All the warriors got furious with rage and surrounded the enemy from all four sides. With greater eagerness, they were fighting more vigorously. (26)

Chopaiee :

They were shouting 'Kill them', 'Kill the enemy', while shooting arrows at them and confronted Manwati. Then the woman managed to take up all her weapons and she killed many warriors. (27)

She pulled out the striking arrows from her body and after pulling them out, those arrows were shot back. All those hit by the arrows strongly, fell down and never regained consciousness again. (28)

The enemy forces were killed in many ways. Those who were still alive, left the battlefield and fled away. First she killed Indra Dutt and then looked at Ugar Dutt. (29)

Couplet :

The queen had won the battle and then saw Ugar Dutt alive. The queen was thrilled and lifted the Raja. (30)

Aril :

The queen getting elated lifted the Raja and coming to her palace gave much wealth in offerings (alms). The enemy horses were destroyed in large numbers, and then killed the commander of the enemy forces and then ruled the land with great happiness. (31)

ਰਾਜਾ ਬਾਚ

ਦੋਹਰਾ

ਧੰਨਿ ਰਾਨੀ ਤੈ ਜੀਤਿ ਰਨ ਹਮ ਕੋ ਲਯੋ ਉਬਾਰਿ ।
ਆਜ ਲਗੇ ਚੌਦਰ ਭਵਨ ਜੋਇ ਨ ਤੋ ਸੀ ਨਾਰਿ । ੩੨ ।

Raja Baach

Dohra

dhani rani te jeet ran hum ko leyo ubar.
aaj lagaye chhodar bhhawan joyi na to si nar. (32)

ਧੰਨ ਰਾਨੀ ਤੈ ਮਾਰਿ ਅਰਿ ਮਾਰਿ ਸਤੁ ਪਤਿ ਲੀਨ ।
ਰਨ ਤੇ ਉਚਾਇ ਮੁਹਿ ਨਯੋ ਜਨਮ ਜਨੁ ਦੀਨ । ੩੩ ।

dhhan rani te mar ari mari satar pat leen.
ran te uchhayi muhi neyo janam jan deen. (33)

ਚੌਪਈ

ਸੁਨ ਰਾਨੀ ਤੈ ਮੋਹਿ ਜਿਯਾਰੋ । ਅਬ ਚੇਰੋ ਮੈ ਭਯੋ ਤਿਹਾਰੋ ।
ਅਬ ਯੋ ਬਸੀ ਮੋਰ ਮਨ ਮਾਹੀ । ਤੋ ਸਮ ਔਰ ਤ੍ਰਿਯਾ ਕਹੂੰ ਨਾਹੀ । ੩੪ । ੧ ।

Chopaiee

sun rani te mohi jiyaro. ab chero me bheyo tiharo.
ab yo basi mor man mahi. to sam aur triya kahun nahi. (34) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਅਠਾਈਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੨੮ । ੨੫੨੩ । ਅਫਜ਼ੁੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so athayisavo charitar samapatam. Sat Subham sat. (128) (2523) aphjun.,

ਦੋਹਰਾ

ਰਾਵੀ ਨਦਿ ਉਪਰ ਬਸੈ ਨਾਰਿ ਸਾਹਿਬਾ ਨਾਮ ।
ਮਿਰਜਾ ਕੇ ਸੰਗ ਦੋਸਤੀ ਕਰਤ ਆਠਹੂੰ ਜਾਮ । ੧ ।

Dohra

ravi nadi upar base nari sahiba nam.
mirja ke sang dosti karat athun jam. (1)

ਚੌਪਈ

ਤਾ ਕੋ ਦੁਲਹ ਬਯਾਹਨ ਆਯੋ । ਯਹ ਮਿਰਜਾ ਚਿਤ ਚਿਤ ਬਢਾਯੋ ।
ਯਾ ਕੋ ਜਤਨ ਕੌਨ ਸੋ ਕੀਜੈ । ਯਾ ਤੇ ਯਹ ਅਬਲਾ ਹਰਿ ਲੀਜੈ । ੨ ।

Chopaiee

ta ko dulha bayahan ayo. yeh mirja chit badayo.
ya ko jatan kaun so keejai. ya te yeh abla har leejai. (2)

The Raja then said,

Couplet :

“O Queen ! You are really praiseworthy, who had saved me after winning the battle. There had never been a woman like you in the fourteen countries (in the whole universe).” (32)

“O Queen ! You are really praiseworthy, and you had killed the enemy commander after killing the enemy forces. Having picked me up in the battlefield, you had given me a new lease of life (a new birth).” (33)

Chopaiee :

“O Queen ! Listen to me. You have saved my life, so I would now function like your slave. Now you are held with great esteem in my mind, as there is no other woman equal to you in the world.” (34) (1)

Here the one hundred and twenty-eighth episode of the King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (128-2523)(Contd)

Couplet:

On the banks of Ravi there was a woman called Sahiban, who was in love with Mirza throughout day and night (eight pehar). (1)

Chopaiee :

The bridegroom of Sahiban came to wed her, as such Mirza was worried in his mind, so he was thinking of some plan to kidnap (abduct) the woman. (2)

ਤਿਯ ਹੁੰ ਕੇ ਜਿਯ ਮੈ ਯੋ ਆਈ । ਪਯਾਰੋ ਹਿਤੁ ਨ ਛੋਰਿਯੋ ਜਾਈ ।
 ਯਾ ਕੋ ਬਯਾਹਿ ਕਹਾ ਮੈ ਕਰਿਹੈ । ਯਾਹੀ ਸੋ ਜੀਹੈ ਕੈ ਮਰਿਹੈ । ੩ ।
 triye hoon ke jiye mai yo ayo. payaro hitar na choriyo jayi.
 ya ko beyah kaha mai kariyo. yahi se jeeho ke mariho. (3)

ਮੀਤ ਭੋਗ ਤੁਮਰੇ ਮੈ ਰਸੀ । ਪਤਿ ਤਿਯ ਭਾਵ ਜਾਨਿ ਗ੍ਰਿਹ ਬਸੀ ।
 ਮੇਰੇ ਚਿਤ ਚੋਰਿ ਤੈ ਲੀਨੋ । ਤਾ ਤੇ ਜਾਤ ਬਯਾਹ ਨਹਿ ਕੀਨੋ । ੪ ।
 meet bhog tumre mai rasi. pati triye bhav jaan grehh basi.
 mero chit chori te leeno. ta te jat bayah nahi keeno. (4)

ਦੋਹਰਾ

ਸਾਚ ਕਹਤ ਜਿਯ ਕੀ ਤੁਮੈ ਸੁਨਿਹੈ ਮੀਤ ਬਨਾਇ ।
 ਮੁਖ ਮੰਗੇ ਬਰੁ ਦੇਤ ਨਹਿ ਘੋਲ ਘੁਮਾਈ ਮਾਇ । ੫ ।

Dohra

sach kehat jiye ki tumai sunho meet banayi.
 mukhh mange bar det nahi ghol ghumayi mayi. (5)

ਚੌਪਈ

ਅਬ ਮੁਹਿ ਮੀਤ ਕਹੋ ਕਾ ਕਰੋ । ਤੋਹਿ ਛਾਡਿ ਵਾ ਕੋ ਨਹਿ ਬਰੋ
 ਮੋ ਕਹੁ ਬਾਜ ਪ੍ਰਿਸਟਿ ਪਰ ਡਾਰੋ । ਆਪਨ ਲੈਕਰਿ ਸੰਗ ਸਿਧਾਰੋ । ੬ ।

Chopaiee

ab muh meet kaho ka karo. tohi chhad va ko nahi baro.
 mo kahu baj prisat par daro. apan lekar sang padharo. (6)

ਦੋਹਰਾ

ਜਬ ਲੋ ਹਮਰੇ ਧਾਮ ਨਹਿ ਗਏ ਬਰਾਤੀ ਆਇ ।
 ਤਬ ਲੋ ਮੁਹਿ ਤੈ ਬਾਜ ਪੈ ਡਾਰਿ ਲਿਜਾਇ ਤੁ ਜਾਇ । ੭ ।

Dohra

jab lo hamre dham nahi gaye brati ayi.
 tab lo muhi te baj dari lijayi tu jaye. (7)

The woman also thought that she could not forsake her lover, "What shall I gain by marrying this man with whom I am engaged. I would live or die along with Mirza only." (3)

So Sahiban wrote a letter to Mirza. "O beloved ! I am fully involved in your love, though I am staying at home like a wife and husband but you (have stolen my heart) are always in my mind with your love at heart, so I cannot get married to someone else." (4)

Couplet :

"O my friend ! I am telling you my heart's desire, which you must listen carefully. Though I am indebted to my mother (with affection) but she is not willing to give me (marry me) my spouse of my own choice. (5)

Chopaiee :

"O friend ! Tell me, what should I do ? I shall not marry the other person ignoring your love. You come and take me on your horse and gallop away with me." (6)

Couplet :

"Till the time the marriage party arrives here you come and take me away along with you riding on your horse." (7)

ਸਵੈਯਾ

ਤੇਰੇ ਹੀ ਸੰਗ ਬਿਰਾਜ ਹੋ ਮੀਤ ਮੈ ਔਰ ਕਰੋਗੀ ਕਹਾ ਪਤਿ ਕੈ ਕੈ ।
 ਤੋਹੁ ਕੋ ਆਜੁ ਬਰੋ ਨ ਤਰੋ ਮਰਿਹੋ ਨਹਿ ਹਾਲ ਹਲਾਹਲ ਖੈ ਕੈ ।
 ਨੇਹੁ ਬਢਾਇ ਸੁ ਕੇਲ ਕਮਾਇ ਸੁ ਦੇਤ ਤਿਨੈ ਅਪਨੀ ਤਿਯ ਕੈ ਕੈ ।
 ਵੈ ਦਿਨ ਭੂਲਿ ਗਏ ਤੁਮ ਕੋ ਜਿਯ ਹੋ ਕੈਸੋ ਲਾਲਨ ਲਾਜ ਲਜੈ ਕੈ । ੮ ।

Swaiyya

tere hi sang biraj ho meet se aur karogi kaha pat ke ke.
 tohu ko aaj baro na taro marho nahi hal halahal khaye ke
 nehu badhayi so kel kamayi so det tine apni triye ke ke.
 vai din bhool gaye tum ko jiye ho keso lalan laj laje ke. (8)

ਪੀਰੀ ਹੈ ਜਾਤ ਘਨੀ ਪਛੁਤਾਤ ਬਿਯਾਹ ਕੀ ਜੋ ਕੋਊ ਬਾਤ ਸੁਨਾਵੈ ।
 ਪਾਨ ਸੋ ਪਾਨ ਮਰੋਰਤ ਮਾਨਿਨਿ ਦੁਤਨ ਸੋ ਅੰਗੁਰੀਨ ਚਬਾਵੈ ।
 ਨਾਰਿ ਨਵਾਇ ਖਨੈ ਪੁਹਮੀ ਨਖ ਰੇਖ ਲਖੈ ਮਨ ਮੈ ਪਛੁਤਾਵੈ ।
 ਪਯਾਰੀ ਕੋ ਪੀਯ ਰੁਚੈ ਪਰੁ ਬਯਾਹੁ ਕਿਧੋ ਮਨ ਮੈ ਨ ਸੁਹਾਵੈ । ੯ ।

peeri hai jat ghhani pachhtat biyah ki jo koyu bat sunave
 pan so pan marorat manin dantan so angreen chabave.
 nar navayi khane puhmi nakh rekh lakhhe man mai pachhtave.
 payari ko piye ruche par bayah kidho man mai na suhave. (9)

ਦੋਹਰਾ

ਰੁਚਿਰ ਰਮਨ ਤੁਮਰੈ ਰਚੀ ਔਰ ਸੁਹਾਤ ਨ ਮੋਹਿ ।
 ਬਯਾਹਿ ਬਰਾਤੀ ਜਾਈ ਹੈ ਲਾਜ ਨ ਐਹੈ ਤੋਹਿ । ੧੦ ।

Dohra

ruchhar raman tumre rachi aur suhat na mohi.
 bayahi barati jayi hai laj na aehe tohi. (10)

ਸਵੈਯਾ

ਨੈਸਿਕ ਮੋਰਿ ਗਏ ਅਨਤੈ ਨਹਿ ਜਾਨਤ ਪ੍ਰੀਤਮ ਜੀਤ ਰਹੈਗੇ ।
 ਪਯਾਰੀ ਹੀ ਪਯਾਰੀ ਪੁਕਾਰਤ ਆਰਤਿ ਬੀਬਨ ਮੈ ਬਹੁ ਬਾਰ ਕਹੈਗੇ ।
 ਤੋ ਹਮਰੈ ਇਨ ਕੇ ਦੁਹੀ ਬੀਚ ਕਹੈ ਕਿਹ ਭਾਤਿ ਸਨੇਹ ਰਹੈਗੇ ।
 ਕੌਨ ਹੀ ਕਾਜ ਸੁ ਜੀਬੇ ਸਖੀ ਜਬ ਪ੍ਰੀਤਿ ਬਧਯੋ ਨਿਜੁ ਮੀਤ ਦਹੈਗੇ । ੧੧ ।

Swaiyya

naisik mori gaye ante nahi janat pritam jeet rahego.
 payari hi payari pukarat arit bheekhan mai bahu bar kahego.
 to hanre in ke duhun beech kaho keh bhati sneh harego.
 kaun hi kaj so jeebai sakhi jab preetbadhyo nij meet dahego. (11)

Swaiyya :

“O friend ! I shall be glorified after marrying you. What shall I do with another husband ? Either I shall marry you today, without going back on it or I shall consume poison and give up my life. Having developed love for me and after enjoying love-affair with me as your wife, you cannot hand me over to somebody else. How have you forgotten those days ? How shall I live with a shameful background ?” (8)

“If some one talks of my marriage (to somebody else) I become pale and feel penitent (to have loved you). I wriggle my hands in desperation and mince my fingers with teeth. With a downcast neck, I draw lines on the ground with my nails and then getting dejected (with line not perfecting) I feel repentant at heart. Your beloved only loves Mirza, and marrying someone else is not at all liked by my heart.” (9)

Couplet:

“My heart only loves your presence and no one else is liked by me. If the marriage party takes me away in marriage, then will you not feel ashamed of yourself ?” (10)

Swaiyya :

“If few days of mine, married to someone else are gone, then who knows my beloved will remain alive after that. Being in pain, he will be roaming in streets, shouting for his beloved only. Then how the love between him and me will last any longer ? O friend! How could I live any longer in this world, when my beloved writhes in the pain of my separation ?” (11)

ਚੌਪਈ

ਯਹੈ ਮਾਨਨੀ ਮੰਤ੍ਰ ਬਿਚਾਰਿਯੋ । ਬੋਲਿ ਸਖੀ ਪ੍ਰਤਿ ਬਚਨ ਉਚਾਰਿਯੋ ।
ਮਿਰਜਾ ਸਾਥ ਜਾਇ ਤੁਮ ਕਹਿਯਹੁ । ਆਜ ਆਨਿ ਸਾਹਿਬਾ ਕੋ ਗਹਿਯਹੁ । ੧੨ ।

Chopaiee

yahe manani mantrar bichariyo. boli sakhi prati bachan uchariyo.
mirja sath jayi tum kahiyo. aaj aan sahiba ko gahiyahu. (12)

ਜਬ ਵਹ ਆਈ ਬਯਾਹਿ ਕਰਿ ਲੈ ਹੈ । ਤੁਮਰੇ ਡਾਰਿ ਫੂਲ ਸਿਰ ਜੈ ਹੈ ।
ਮੇਰੇ ਗਏ ਕਹੇ ਕਾ ਕਰਿਹੋ । ਉਰ ਮੈ ਮਾਰਿ ਕਟਾਰੀ ਮਾਰਿਹੋ । ੧੩ ।

jab veh ayi bayahi kar lai hai. tumre dar phool je hai.
more gaye kahe ka kariho. aur mai mari katari mariho. (13)

ਦੋਹਰਾ

ਜੋ ਹਮ ਸੈ ਲਾਗੀ ਕਛੁ ਤੁਮਰੀ ਲਗਨਿ ਬਨਾਇ ।
ਤੋ ਮੋ ਕੋ ਲੈ ਜਾਇਯੋ ਆਜ ਨਿਸਾ ਕੋ ਆਇ । ੧੪ ।

Dohra

jo hum so lagi kachu tumri lagan banayi.
to mo ko lai jayio aaj nisa ko ayi. (14)

ਅੜਿਲ

ਰੰਗਵਤੀ ਇਹ ਭਾਤਿ ਜਬੈ ਸੁਨਿ ਪਾਇਯੋ ।
ਸਕਲ ਪੁਰਖ ਕੋ ਤਬ ਆਪੁ ਬਨਾਇਯੋ ।
ਹੈ ਕੈ ਬਾਜ ਅਰੂੜਿ ਤਬੈ ਤਹ ਕੋ ਚਲੀ ।
ਹੋ ਲੀਨੈ ਸਕਲ ਸੁਬੈਸ ਸਖੀ ਬੀਸਕ ਭਲੀ । ੧੫ ।

Aril

rangvati eh bhati jabe suni payio.
sakal purakh ko tab aap baniyo.
haiv ke baj arruri tabe teh ko chali.
ho leene sakal subes sakhi beesak bhali. (15)

ਚੌਪਈ

ਚਲੀ ਸਖੀ ਆਵਤ ਤਹ ਭਈ । ਜਹ ਕਛੁ ਸੁਧਿ ਮਿਰਜਾ ਕੀ ਲਈ ।
ਸਖੀ ਸਹਿਤ ਚਲਿ ਸੀਸ ਝੁਕਾਯੋ । ਤੋਹਿ ਸਾਹਿਬਾ ਬੇਗ ਬੁਲਾਯੋ । ੧੬ ।

Chopaiee

chali sakhi avat teh bhayi. jeh kachu sudhh mirja ki layi.
sakhi sahit chal sees jhukayo. tohi sahiba beg bulayo. (16)

Chopaiee :

Then the proud Sahiban thought to herself and told her friend, "Go and tell Mirza, that he should come to-day and take away Sahiban." (12)

"When they take me away after marrying me, then it will be (like throwing ash in your head) very disheartening and painful to you. What will you do after I am gone ? Will you stab yourself with a dagger to kill yourself ?" (13)

Couplet :

"If you have got any love and affection for me, then you should come to-night and kidnap (abduct) me from here. (14)

Aril :

Rangwati, her girl friend, after hearing all these words, dressed herself like a man, rode on a horse and taking about twenty other girl friends, started for that place.(15)

Chopaiee :

Then the friend came there and reprimanded Mirza slightly. She along with friends bowed to Mirza and told him that Sahiban had called him immediately. (16)

ਮਿਰਜਾ ਸੁਨਤ ਬਾਤ ਚੜਿ ਧਾਯੋ । ਪਲਕ ਨ ਭਈ ਗਾਵ ਤਹ ਆਯੋ ।
ਯਹ ਸੁਧਿ ਜਬ ਸਾਹਿਬਾ ਪਾਈ । ਤੁਰਤੁ ਏਕ ਤਹ ਸਖੀ ਪਠਾਈ । ੧੭ ।
mirja sunat bat char payo. palak na bhayi rav teh ayo.
yeh sudhi jab sahiba payi. turat ek teh sakhi pathayi. (17)

ਦੋਹਰਾ

ਸੁਨੋ ਮਿਤੁ ਬਿਨੁ ਨਿਸਿ ਭਈ ਹਯਾ ਨ ਪਹੁਚਹੁ ਆਇ ।
ਜਿਨ ਕੋਊ ਸੋਧਿ ਪਛਾਨਿ ਕੈ ਤਿਨ ਪ੍ਰਤਿ ਕਹੈ ਨ ਜਾਇ । ੧੮ ।

Dohra

suno mitar bin nisi bhayi haya na pahuchu ayi.
jin koyu sodhi pachan ke tin kaho na jayi. (18)

ਚੌਪਈ

ਬਹੁਰਿ ਸਖੀ ਤਿਹ ਆਨਿ ਜਤਾਯੋ । ਬੈਠਿ ਬਾਗ ਮੈ ਦਿਵਸ ਬਿਤਾਯੋ ।
ਸੂਰਜ ਛਪਿਯੋ ਰੈਨਿ ਜਬ ਭਈ । ਬਾਟ ਗਾਵ ਤਾ ਕੇ ਕੀ ਲਈ । ੧੯ ।

Chopaiee

bahur sakhi teh aan jatayo. baith bag mai divas bitatyo.
suraj chapiyo rain jab bhayi. bat gav ta ke ki layi. (19)

ਰੈਨਿ ਭਈ ਤਾ ਕੇ ਤਬ ਗਯੋ । ਡਾਰਤ ਬਾਜ ਪ੍ਰਿਸਟਿ ਤਿਹ ਭਯੋ ।
ਹਰਿ ਤਾ ਕੋ ਦੇਸੋਰ ਸਿਧਾਰਿਯੋ । ਜੋ ਪਹੁਚਿਯੋ ਤਾ ਕੋ ਸਰ ਮਾਰਿਯੋ । ੨੦ ।
rain bhayi ta ke tab geyo. darat baj prisat teh bheyo.
har ta ko desor sidhariyo. jo pahuchiyo ta ko sar mariyo. (20)

ਰੈਨਿ ਸਕਲ ਤਾ ਕੋ ਲੈ ਗਯੋ । ਉਤਰਤ ਚੜੇ ਦਿਵਸ ਕੇ ਭਯੋ ।
ਥੋ ਸੁ ਕੁਮਾਰ ਅਧਿਕ ਤਨ ਹਾਰਿਯੋ । ਔਰ ਸਾਹਿਬਾ ਸਾਥ ਬਿਹਾਰਿਯੋ । ੨੧ ।
rain sakal ta ko lai geyo. utrat char divas ke bheyo.
tho so kumar adhik tan hariyo. aur sahiba sath bihariyo. (21)

ਸ੍ਰਮਤ ਭਯੋ ਤਹ ਕਛੁ ਸੈ ਰਹਿਯੋ । ਤਬ ਲੋ ਸਬ ਸਮਧਿਨ ਸੁਨਿ ਲਯੋ ।
ਚੜੇ ਤੁਰੈ ਸਭ ਸੂਰ ਰਿਸਾਏ । ਬਾਧੇ ਗੋਲ ਤਹਾ ਕਹ ਧਾਏ । ੨੨ ।
sarmat bheyo teh kachu saiv rahiyo. tab lo sab samdhin sun leyo.
charai ture sabh sur risaye. badhe gol taha keh dhaye. (22)

ਤਬ ਸਾਹਿਬਾ ਦਿਗ ਛੋਰਿ ਨਿਹਾਰਾ । ਹੇਰੈ ਚਹੁ ਓਰ ਅਸਵਾਰਾ ।
ਸੰਗ ਭਾਈ ਦੋਊ ਤਾਹਿ ਨਿਹਾਰੇ । ਕਰੁਣਾ ਬਹੇ ਨੈਨ ਕਜਰਾਰੇ । ੨੩ ।
tab sahiba drig chor nihara. here chahun aur aswara.
sang bhayi doyu tahi nihare. karuna bahe nain kajrare. (23)

Mirza, on hearing these words, started immediately and in no time reached the village of Sahiban. When Sahiban heard this news, she sent another friend to him. (17)

Couplet :

“O friend ! Do not come here before nightfall, lest someone may recognize you and then inform the parents and the marriage party.” (18)

Chopaicee

Then her girl friend went to him (Mirza) and explained the whole thing. He spent the day in a garden, when the sun set down and the night fell, then he proceeded towards Sahiban's village. (19)

With the nightfall, he went to Sahiban, and made her ride at the back of his horse and left for his village, having eloped with her. Whosoever followed him, was shot with an arrow. (20)

He kept her throughout the night on the horse back and with the day dawn, made her get down (from the horse). Though he was young and delicate, his body had got tired and started his love affair with Sahiban. (21)

Then being tired, he went to sleep. By that time, all the relatives of Sahiban had learnt about it, so all the warriors got astride their horses and like an army followed him. (22)

“When Sahiban opened her eyes, she saw riders all around along with her two brothers and due to love her eyes were filled with tears.” (23)

ਜੋ ਹਮਰੇ ਪਾਤਿ ਇਨੇ ਨਿਹਾਰਿ ਹੈ । ਦੁਹੁ ਬਾਨ ਦੁਹੁਅਨ ਕਹ ਹਰਿ ਹੈ ।
ਤਾ ਤੇ ਕਛੁ ਜਤਨ ਅਬ ਕੀਜੈ । ਜਾ ਤੇ ਰਾਖਿ ਭਾਇਯਨ ਲੀਜੈ । ੨੪ ।
jo hamre pati inai nihar ho. duhun baan duhuyan keh har hai.
ta te kachu jatan ab keejai. ja te rakh bhayian leejai. (24)

ਸੋਵਤ ਹੁਤੇ ਮੀਤ ਨ ਜਗਾਯੋ । ਜੰਡ ਭਏ ਤਰਕਸ ਅਟਕਾਯੋ ।
ਔਰ ਸਸਤ੍ਰ ਲੈ ਕਹੁ ਦੁਰਾਏ । ਖੋਜੇ ਹੁਤੇ ਜਾਤ ਨਹਿ ਪਾਏ । ੨੫ ।
sovat hute meet na jagayo. jand bhaye tarkas atkayo.
aur sastar lai kahun duraye. khoje hutai jat nahi paye. (25)

ਤਬ ਲੋ ਆਈ ਸੁਰ ਸਭ ਗਏ । ਮਾਰੋ ਮਾਰ ਪੁਕਾਰਤ ਭਏ ।
ਤਬ ਮਿਰਜਾ ਜੁ ਨੈਨ ਉਘਾਰੇ । ਕਹਾ ਗਏ ਹਥਿਯਾਰ ਹਮਾਰੇ । ੨੬ ।
tab lai ayi sur sabh gaye. maro mar pukarat bhaye.
tab mirja jo nain ughare. kaha gaye hathiyar hamare. (26)

ਭੌਡੀ ਰੰਡ ਕਹਿਯੋ ਕਯਾ ਕਰਿਯੋ । ਤਰਕਸ ਟੰਗਿ ਜੰਡ ਪੈ ਧਰਿਯੋ ।
ਪਹੁਚੇ ਆਨਿ ਪਖਰਿਯਾ ਭਾਰੇ । ਕਹਾ ਧਰੇ ਤੇ ਸਸਤ੍ਰ ਹਮਾਰੇ । ੨੭ ।
bhodi rand kahiyo kaya kariyo. tarkas tang jand pe dhariyo
pahuche aan pakhriya bhare. kaha dhare te sastar hamare. (27)

ਸਸਤ੍ਰਨ ਬਿਨਾ ਕਹੋ ਕਿਹ ਮਾਰੋ । ਕਹੁ ਨਾਰੀ ਕਯਾ ਮੰਤ੍ਰ ਬਿਚਾਰੋ ।
ਸਾਥੀ ਕੋਊ ਸੰਗ ਮੈ ਨਾਹੀ । ਚਿੰਤਾ ਅਧਿਕ ਇਹੈ ਚਿਤ ਮਾਹੀ । ੨੮ ।
sastran bina kaho keh maro. kahu nari kaya mantrar bicharo.
sathi koyu sang mo nahi. chinta adhik ihai chit mahi. (28)

ਹੋਰ ਰਹਿਯੋ ਅਧਿਕ ਨਹਿ ਪਾਏ । ਤਬ ਲਗ ਘੇਰ ਦੁਬਹਿਯਾ ਆਏ ।
ਤਿਯ ਕੇ ਬਾਜ ਪ੍ਰਿਸਟਿ ਪਰ ਡਾਰਿਯੋ । ਨਗਰ ਆਪਨੇ ਓਰ ਸਿਧਾਰਿਯੋ । ੨੯ ।
her rahiyo adhik nahi payo. tab lag gher dubhiya aye.
triye kee baj prisat par dariyo. nagar adhik aur sidhariyo. (29)

ਬਿਨੁ ਆਯੁਧ ਭਜਿ ਚਲਿਯੋ ਨਿਹਾਰਿਯੋ । ਨਿਰਭੈ ਹੈ ਸਭਹੁਨ ਬਿਚਾਰਿਯੋ ।
ਇਨ ਦੁਹੁਅਨ ਕੋ ਜਾਨ ਨ ਦੈਹੈ । ਯਾ ਕੋ ਮਾਰਿ ਆਜੁ ਹੀ ਲੈਹੈ । ੩੦ ।
bin ayudh bhaj cilyo nihariyo. nirbhe haiv sabhran bichariyo.
in duhuan ko jan na deho. ya ko mar aaj hi lehe. (30)

ਕੋਊ ਪਕਰਿ ਸੈਹਥੀ ਧਾਯੋ । ਕਿਨੂੰ ਕਾਢਿ ਕਰ ਖੜਗ ਨਚਾਯੋ ।
ਕਿਨੂੰ ਮਾਰਿ ਬਾਨਨ ਕੀ ਕਰੀ । ਪਾਗ ਉਤਰਿ ਮਿਰਜਾ ਕੀ ਪਰੀ । ੩੧ ।
koyu pakar sehthi payo. kinu kadh kar kharag nachayo.
kinun mari banan ki kari. pag utar mirja ki pari. (31)

"When my beloved will see them, he will kill them by shooting two arrows (my two brothers) so she thought of taking some action, so that the two brothers could be saved." (24)

She did not wake up the sleeping friend and tied his quiver with the tree and hid his other weapons also, which could not be traced even on trying. (25)

By that time all the fighters had reached there and were shouting 'kill him', 'kill him'. Then Mirza opened his eyes and asked for his weapons. (26)

He said, "O mean woman ! What have you done ? You have tied my quiver with the tree. Now mighty warriors had come. Where have you kept my weapons ?" (27)

"O woman ! Tell me, without the weapons, what can I do ? What should I plan? Moreover, there is no comrade with me and that is my greatest worry." (28)

I am tired of looking for my weapons, but they are not traceable. In the meantime, the riders had surrounded him. Her brother threw her on the back of his horse and started moving towards the village. (29)

Without the weapons, Mirza was seen by all running away. All thought about it fearlessly. We will not allow these two to slip away and shall kill both of them. (30)

Someone followed him with the bayonet, someone wielded the sword and someone shot the arrows. Then the Mirza's turban fell down. (31)

ਪਾਗ ਉਤਰਿ ਤਾ ਕੀ ਜਬ ਗਈ । ਮੁੰਡੀ ਹੋਤਿ ਨ"ਗ ਤਿਹ ਭਈ ।
ਸੁੰਦਰ ਅਧਿਕ ਕੇਸ ਤਿਹ ਛੁਟੇ । ਜਬ ਹੀ ਸੂਰ ਜੁਧ ਕਹ ਜੁਟੇ । ੩੨ ।
pag utar ta ki jab gayi. mundi hot nang teh bhayi.
sundar adhik kes teh chute. jab hi soor judh keh jute. (32)

ਕਿਨੀ ਬਿਸਿਖ ਕਸਿ ਤਾਹਿ ਪ੍ਰਹਾਰਿਯੋ । ਕਿਨਹੂੰ ਖੜਗ ਕਾਢਿ ਤਿਹ ਮਾਰਿਯੋ ।
ਕਿਨਹੂੰ ਵਾਰਿ ਗੁਰਜ ਕੋ ਕੀਨੋ । ਖੇਤ ਮਾਰਿ ਮਿਰਜਾ ਕੋ ਲੀਨੋ । ੩੩ ।
kini bisakh kas tahi parhariyo. kinhu kharag kad teh mariyo.
kinhu war guraj ke keeno. khet mar mirja ko leeno. (33)

ਪ੍ਰਿਥਮ ਨਾਮ ਮਿਰਜਾ ਕੋ ਕਰਿਯੋ । ਬਹੁਰੋ ਜਾਇ ਸਾਹਿਬਹਿ ਧਰਿਯੋ ।
ਬੈਠੇ ਤਿਸੀ ਬਿਰਛ ਤਰ ਆਈ । ਜਹ ਤਿਨ ਦੁਹੂੰਅਨ ਰੈਨਿ ਬਿਤਾਈ । ੩੪ ।
pritham nam mirja ko kariyo. bahuro jayi sahibeh dhariyo.
bethe tisi birach tar ayi. jeh tin duhuan raini bitayi. (34)

ਦੋਹਰਾ

ਕਮਰ ਭਰਾਤ ਕੇ ਕੀ ਤੁਰਤੁ ਜਮਧਰ ਲਈ ਨਿਕਾਰਿ ।
ਕਿਯੋ ਪਯਾਨੋ ਮੀਤ ਪਹਿ ਉਦਰ ਕਟਾਰੀ ਮਾਰ । ੩੫ ।

Dohra

kamar bharat ke ki turat jamdhar layi nikar.
kiyo payani meet peh udar katari mar. (35)

ਚੌਪਈ

ਪ੍ਰਥਮ ਮੀਤ ਤਹ ਤੇ ਨਿਕਰਾਯੋ । ਬਹੁਰਿ ਬਿਰਛ ਤਰ ਆਨਿ ਸੁਵਾਯੋ ।
ਭਾਤਨ ਮੋਹ ਬਹੁਰਿ ਲਖਿ ਕਿਯੋ । ਸਸਤਨ ਟ"ਗਿ ਜ"ਡ ਪਰ ਦਿਯੋ । ੩੬ ।

Chopaiee

pratham meet teh te nikrayo. bahur birach tar aan suvayo.
bharatan moh bahur lakh kiyo. sastran tang jand par diyo. (36)

ਪ੍ਰਥਮੇ ਰੂਪ ਹੋਰਿ ਤਿਹ ਬਿਗਸੀ । ਨਿਜੁ ਪਤਿ ਕੈ ਤਾ ਲੈ ਨਿਕਸੀ ।
ਭਾਤਨ ਹੋਰਿ ਮੋਹ ਮਨ ਆਯੋ । ਨਿਜੁ ਪ੍ਰੀਤਮ ਕੋ ਨਾਮ ਕਰਾਯੋ । ੩੭ ।
prathme roop her teh bigsi. nij pati ko ta ta lai niksi.
bhatan her meh man ayo. nij pritam ko nam karayo. (37)

ਵਹ ਤ੍ਰਿਯ ਪੀਰ ਪਿਯਾ ਕੇ ਬਰੀ । ਆਪਹੁ ਮਾਰਿ ਕਟਾਰੀ ਮਰੀ ।
ਜੋ ਤ੍ਰਿਯ ਚਰਿਤ ਚਹੈ ਸੁ ਬਨਾਵੈ । ਦੇਵ ਅਦੇਵ ਭੇਵ ਨਹਿ ਪਾਵੈ । ੩੮ ।
veh triye peer piya ke bari. apahu mar katari mari.
jo triye charit chahe so banave. dev adev bhhev nahi pave. (38)

When his turban was thrown off and his head was seen uncovered. Then the fighters started fighting, Mirza's beautiful hair got scattered. (32)

Someone shot an arrow at him and someone struck him with the sword, while someone else struck him with his mace and Mirza was killed there only (in the battlefield). (33)

First Mirza was killed and then they attacked Sahiban. They sat under the tree where both of them had spent the night. (34)

Couplet

Then she took out the dagger from his brother's waistband and by piercing it through her stomach, she also joined her lover in death. (35)

Chopaiee :

First she arranged for the paramour to come out of that place and then made him sleep under the tree, then seeing her brothers, she got engrossed in their affection and removing friend's weapons, tied them up on the tree branch. (36)

First she saw the beauty of her lover and got enamoured by it and thinking (taking) him to be her spouse, she eloped with him and then got him killed. (37)

First she suffered in the pangs of separation of her beloved and then died by piercing the dagger in her stomach, the woman could enact her deceit as it suits her. Even the gods and demons could not get at their secrets. (38)

ਦੋਹਰਾ

ਪ੍ਰਥਮ ਤਹਾ ਤੇ ਕਾਢਿ ਕੈ ਪੁਨਿ ਨਿਜੁ ਮੀਤ ਹਨਾਇ ।
ਪੁਨਿ ਜਮਧਰ ਉਰ ਹਨਿ ਮਰੀ ਭ੍ਰਾਤ ਮੋਹ ਕੇ ਭਾਇ । ੩੯ ।

Dohra

pratham taha te kad ke pun nij meet hanayi.
pun jamdhar aur han mari bharat moh ke bhayi. (39)

ਭੂਤ ਭਵਿਖ ਭਵਾਨ ਮੈ ਸੁਨਿਯਤ ਸਦਾ ਬਨਾਇ ।
ਚਤੁਰਿ ਚਰਿਤ੍ਰਨ ਕੋ ਸਦਾ ਭੇਵ ਨ ਪਾਯੋ ਜਾਇ । ੪੦ । ੧ ।

Bhoot bhavikh bhavan mai suniyat sada banayi.
chatur charitran ko sada bhev na payo jayi. (40) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੋ ਉਨਤੀਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੨੯ । ੨੫੬੩ । ਅਫਜ਼ੀ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so untisavo charitar samapatam. Sat Subham sat. (129) (2563) aphjun.

ਚੌਪਈ

ਸੁਮਿਤ ਕੁਅਰਿ ਰਾਨੀ ਇਕ ਸੁਨੀ । ਬੇਦ ਪੁਰਾਨ ਬਿਖੇ ਅਤ ਗੁਨੀ
ਸਿਵ ਕੀ ਅਧਿਕ ਉਪਾਸਕ ਰਹੈ । ਹਰ ਹਰ ਸਦਾ ਬਕਤੁ ਤੇ ਕਹੈ । ੧ ।

Chopaiee

sumat kuyar rani ik suni. bed puran bikhe at guni.
Siv ki adhik upasak rahe. har har sada baktar te kahe. (1)

ਬਿਸਨ ਸਿਖਯ ਰਾਜਾ ਜੁ ਰਹਈ । ਹਰਿ ਹਰਿ ਸਦਾ ਬਕਤੁ ਤੇ ਕਹਈ ।
ਸਿਵ ਕੋ ਨੈਕ ਨ ਮਨ ਮੈ ਲਯਾਵੈ । ਸਦਾ ਕ੍ਰਿਸਨ ਦੇ ਗੀਤਨ ਗਾਵੈ । ੨ ।

bisan sikhye raja jo rahayi. har har sada baktar te kahayi.
Siv ko nek na man mai layave. sada krisan de geetan gave. (2)

ਰਾਨੀ ਸੋ ਇਹ ਭਾਤਿ ਉਚਾਰੈ । ਤੈ ਸਿਵ ਸਿਵ ਕਾਹੇ ਕੋ ਬਿਚਾਰੈ ।
ਚਮਤਕਾਰ ਯਾ ਮੈ ਕਛੁ ਨਾਹੀ । ਯੋ ਆਵਤ ਮੋਰੇ ਮਨ ਮਾਹੀ । ੩ ।

rani so eh bhati uchare. te Siv Siv kahe ko bichare.
chamatkar ya mai kachu nahi. yo avat more man mahi. (3)

ਚਮਤਕਾਰ ਸਿਵ ਤੁਮੇ ਬਤਾਉ । ਤੈ ਤੁਮ ਕੋ ਇਹ ਮਾਰਗ ਲਯਾਉ ।
ਤੈ ਸਿਵ ਕੋ ਕਛੁ ਚਰਿਤ ਨ ਜਾਨੋ । ਪਨ ਪਸਾਦ ਤੇ ਭਯੋ ਦਿਵਾਨੋ । ੪ ।

chamtakar Siv tume batayu. to tum ko eh marg layayu.
te Siv ko kachu charit na jano. dhan parsad te bhayo divano. (4)

Couplet :

First she took out her paramour and then got him killed and then due to the affection of the brothers, she struck the dagger in her chest and killed herself. (39)

These stories would be heard during the past, present and future that a clever woman's secrets cannot be gauged by anyone. (40)(1)

Here the hundred and twenty-ninth episode of the King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (129-2563)(Contd)

Chopaiee :

There was a queen, by the name of Somat Koer who was a great exponent of Vedas and Puranas and was a devout follower of Shiva. She was always reciting Lord's Name (Har Har). (1)

The Raja was a follower of Vishnu and was always reciting Lord's Name (Har Har). He would not even think of Shiva in his mind and was singing songs of Krishna (Vishnu) all the time. (2)

He was telling the queen as to why she was meditating on Shiva. "There was no special power in it, this is what I feel." (3)

Once the queen said, "If I were to show a wonder of Shiva, then I shall make you also his follower. In fact, you do not know Shiva's wonders. You are always mad after money and palace." (4)

ਛਪੇ ਛੰਦ

ਪ੍ਰਥਮ ਤ੍ਰਿਪੁਰ ਕੋ ਘਾਇ ਰੁਦ੍ਰ ਤ੍ਰਿਪੁਰਾਰਿ ਕਹਾਯੋ ।
ਰੀਗ ਜਟਨ ਮੈ ਪਾਰਿ ਰੀਗਧਰ ਨਾਮ ਸੁਹਾਯੋ ।
ਜਟਾ ਜੂਟ ਕੋ ਧਾਰਿ ਜਟੀ ਨਾਮਾ ਸਦ ਮੋਹੈ ।
ਖਗ ਮ੍ਰਿਗ ਜਛ ਭੁਜੰਗ ਅਸੁਰ ਸੁਰ ਨਰ ਮੁਨਿ ਮੋਹੈ ।
ਕਰੀ ਪਾਰਬਤੀ ਨਾਰਿ ਪਾਰਬਤੀਸੁਰ ਸਭ ਜਾਨੈ ।
ਕਹਾ ਮੂੜ ਤੈ ਰਾਵ ਭੇਦ ਤਾ ਕੋ ਪਹਿਚਾਨੇ । ੫ ।

Chhapai Chhand

pratham tripur ko bhayi rudar triprari kahayo.
gang jatan mai dhar ganghdhar nam suhayo.
jata jut ko dhar jati nama sad mohe.
khag mrig juch bhujang asur sur nar muni mohe.
kari parbati nari parbatisavar sabh janai.
kaha murhh te rav bhhed ta ko pehhchane. (5)

ਦੋਹਰਾ

ਚਮਤਕਾਰ ਤੋ ਕੋ ਤੁਰਤੁ ਪ੍ਰਥਮੈ ਦੇਉ ਦਿਖਾਈ ।
ਬਹੁਰਿ ਸਿਖਯ ਸਿਵ ਕਰੈ ਯਾ ਮਾਰਗ ਮੈ ਲਯਾਇ । ੬ ।

Dohra

chamatkar to ko tueat pratme deyo dikhayi.
bahur sikhye Siv karo ya marg me layayi. (6)

ਚੌਪਈ

ਸੋਇ ਗਯੋ ਤਬ ਪਤਿਹਿ ਨਿਹਾਰਿਯੋ । ਤੁਰਤੁ ਖਾਟ ਤੇ ਪਕਰਿ ਪਛਾਰਿਯੋ ।
ਸਿਵ ਸਿਵ ਸਿਵ ਆਪਨ ਤਬ ਕੀਨੋ । ਕਛੁ ਰਾਵ ਯਹ ਭੇਦ ਨ ਚੀਨੋ । ੭ ।

Chopaiee

soyi geyo tab patihi nihariyo. turat khat te pakar pachariyo.
Siv Siv Siv apan tab keeno. kachu rav yeh bhed na cheeno. (7)

ਕਿਨ ਧੈ ਕੈ ਮੋ ਕੋ ਪਟਕਾਯੋ । ਰਾਨੀ ਮੈ ਯਹ ਕਛੁ ਨ ਪਾਯੋ ।
ਸਕਲ ਬ੍ਰਿਥਾ ਤੁਮ ਹਮੈ ਸੁਨਾਵੋ । ਹਮਰੇ ਚਿਤ ਕੋ ਤਾਪ ਮਿਟਾਵੋ । ੮ ।

kin dhai ke mo ko patkayo. rani mai yeh kachu na payo.
sakal brikhha tum hamai sunavo. hamre chit ko tap mitavo. (8)

ਕਛੁ ਰੁਦ੍ਰ ਤੁਮ ਬਚਨ ਉਚਾਰੇ । ਤਬ ਉਪਰ ਸਿਵ ਕ੍ਰਪਿਯੋ ਤਿਹਾਰੇ ।
ਚਮਤਕਾਰ ਯਹ ਤੁਮੈ ਦਿਖਾਯੋ । ਪਟਕਿ ਖਾਟ ਤੇ ਭੂਮਿ ਗਿਰਾਯੋ । ੯ ।

kachu rudar tum bachan uchare. tab upar Siv kupiyo tihare.
chamatkar yeh tume dikhayo. patak khat te bhoomi girayo. (9)

Chhapai Chhand :

First he killed (the demon) Tripur and himself was called Tripurar, then he was looking glorious by absorbing Ganga in his tuft of matted hair and was called 'gangdhar'. With a tuft of hair on head he was called 'Jati', he always enamours the hearts of birds, animals, demi-gods, snakes, demons, gods, humans and Munis. Having married Parbati, he was known by the name of Parbatiswar. "O foolish Raja ! How could you know his secrets. ?"

(5)

Couplet :

"I shall show you his wonderful act soon and then bring you on the path of following him.

(6)

Chopaiee :

When she saw her husband sleeping, then she threw him down from the cot by holding him, and she started reciting Shiva, Shiva, but the Raja did not grasp the secret.

(7)

"O Queen ! I could not follow as to who had thrown me down by pushing me. You please tell me all about it, thus alleviating my doubts.

(8)

The queen replied, "You must have uttered some words against Rudra, thus Shiva had got annoyed with you and thus he had shown you this wonderful drama and thrown you down from the cot."

(9)

ਸੁਨਤ ਬਚਨ ਮੁਰਖ ਅਤਿ ਡਰਿਯੋ । ਤਾ ਤਿਯ ਕੋ ਪਾਇਨ ਉਠਿ ਪਰਿਯੋ ।
ਬਿਸਨ ਜਾਪ ਅਬ ਤੇ ਮੈ ਤਯਾਗਿਯੋ । ਸਿਵ ਜੁ ਕੇ ਪਾਇਨ ਸੋ ਲਾਗਿਯੋ । ੧੦ ।

sunat bachan murakh at dariyo. ta triye ko payin uth pariyo.
bisan jap ab te mai tayagiyo. Siv ju ke payin so lagiyo. (10)

ਚਮਤਕਾਰ ਸਿਵ ਮੋਹਿ ਦਿਖਾਰਿਯੋ । ਤਾ ਤੇ ਚਰਨ ਆਪਨੇ ਡਾਰਿਯੋ ।
ਅਬ ਚੇਰੇ ਤਾ ਕੇ ਮੈ ਭਯੋ । ਬਿਸਨ ਜਾਪ ਤਬ ਤੇ ਤਜਿ ਦਯੋ । ੧੧ ।

chamatkar Siv mohi dikhariyo. ta te charan apne dariyo.
ab chere ta ke mai bheyo. bisan jap tab te taj deyo. (11)

ਦੋਹਰਾ

ਪਲਕਾ ਪਰ ਤੇ ਰਾਨਿਯਹਿ ਸੇਤ ਨਿਪਤਿ ਕੇ ਡਾਰਿ ।
ਸਿਖਯ ਤੁਰਤੁ ਸਿਵ ਕੋ ਕਿਯੋ ਐਸੋ ਚਰਿਤ ਸੁਧਾਰਿ । ੧੨ । ੧ ।

Dohra

palka par te raniyehi set nirpat ke dari.
sikhye turat Siv ko kiyo aiso charit sudhar. (12) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੋ ਤੀਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੩੦ । ੨੫੭੫ । ਅਫਜ਼ੀ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so tisavo charitar samapatam. Sat Subham sat. (130) (2575) aphjun.

ਚੌਪਈ

ਪਰਬਤੇਸ ਰਾਜਾ ਇਕ ਭਾਰੇ । ਚੰਦ ਬੰਸ ਚੰਦਤਜਿਯਾਰੋ ।
ਭਾਗਮਤੀ ਤਾ ਕੀ ਬਰਨਾਰੀ । ਚੰਦ ਲਈ ਜਾ ਤੇ ਉਜਿਯਾਰੀ । ੧ ।

Chopaiee

parbtes raja ik bhare. chander bans chandertijyaro.
bhagmati ta ki barnari. chander layi ja te ujayri. (1)

ਦੋਹਰਾ

ਸੁਨਾ ਧਾਮ ਤਾ ਕੋ ਬਡੋ ਧੁਜਾ ਰਹੀ ਫਹਰਾਇ ।
ਸਾਚ ਸੁਰਗ ਸੋ ਜਾਨਿਯੋ ਧੌਲਰ ਲਖਯੋ ਨ ਜਾਇ । ੨ ।

Dohra

sunā dham ta ko bado dhuja rahi phehrayi.
sach sawarg so janiyo dholar lakhyo na jayi. (2)

The fool got frightened by hearing these words and he bowed to the woman (wife) and said, "I have given up worship of Vishnu from to-day and have bowed to Shiva's lotus feet." (10)

"Shiva had shown me a miracle and he had found me at his lotus-feet and now I have become his follower. Since then I have given up worship of Vishnu." (11)

Couplet :

By throwing the sleeping Raja from his cot, the queen had made him Shiva's follower, thus enacting this deceitful act. (12)(1)

Here the one hundred and thirtieth episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well. (130-2575)(Contd)

Chopaiee :

There was a (Chander Bansi) Raja Parabtes, whose glory was greater than the moon even. He had a wife called Bhagmati, who was so beautiful that even moonlight had been borrowed from her (it seemed). (1)

Couplet :

His palace was a grand one, where a flag was always hoisted. It could be truly considered as heaven instead of a palace. (2)

ਚੌਪਈ

ਦੇਬਿਦਤ ਰਾਨਿਯਹਿ ਨਿਹਾਰਿਯੋ । ਜਨੁਕ ਰੂਪ ਕੀ ਰਾਸਿ ਬਿਚਾਰਿਯੋ ।
ਪਠੈ ਸਹਚਰੀ ਬੋਲਿ ਸੁ ਲੀਨੋ । ਕਾਮ ਕੇਲ ਤਾ ਸੋ ਅਤਿ ਕੀਨੋ । ੩ ।

Chopaiee

debidat raniyeh nihariyo. janak roop ki ras bihaariyo.
pathai sehchari boli so leeno. kam kel ta so ati keeno. (3)

ਬੀਰਦੇਵ ਰਾਜਾ ਸੁਨਿ ਪਾਵਾ । ਕੋਊ ਜਾਰ ਹਮਾਰੇ ਆਵਾ ।
ਅਧਿਕ ਕੋਪ ਨਿਪ ਖੜਗ ਉਚਾਰਯੋ । ਪਲਕ ਨ ਬੀਤੀ ਤਹ ਚਲਿ ਆਯੋ । ੪ ।

beerdev raja sun pava. koyu jar hamare ava.
adhik kop nrip kharag uchariyo. palak na beeti teh chal ayo. (4)

ਭਾਗਵਤੀ ਜਬ ਨਿਪ ਲਖਿ ਲੀਨੋ । ਤਾਹਿ ਚੜਾਇ ਮਹਲ ਪਰ ਦੀਨੋ ।
ਟਰਿ ਆਗੇ ਨਿਜ ਪਤਿ ਕੋ ਲਿਯੋ । ਬਹੁਤ ਪ੍ਰਕਾਰ ਸਮਾਗਮ ਕਿਯੋ । ੫ ।

bhagwati jab nrip lakh leeno. tahi charai mehal par deeno.
tar agai nij pat ko liyo. bahut parkar samagam kiyo. (5)

ਦੋਹਰਾ

ਰੁੰਈ ਸੋ ਸਾਰੋ ਸਦਨ ਏਕ ਤੁਰਤੁ ਭਰਿ ਲੀਨ ।
ਆਜ ਚੋਰ ਇਕ ਮੈ ਗਹਿਯੋ ਯੋ ਨਿਪ ਸੋ ਕਹਿ ਦੀਨ । ੬ ।

Dohra

runyi so saro sadan ek turat Bhar leen.
aaj chor ik mai gahiyo yo nrip so keh deen. (6)

ਚੌਪਈ

ਕਹੁ ਤੁ ਤੁਮ ਤਾ ਕੋ ਗਹਿ ਲਯਾਊ । ਆਨਿ ਰਾਵ ਜੁ ਤੁਮੈ ਦਿਖਾਊ ।
ਜੋ ਮੁਹਿ ਕਹੋ ਤਾਹਿ ਸੋਊ ਕੀਜੈ । ਡਾਰਿ ਮਹਲ ਉਪਰ ਤੇ ਦੀਜੈ । ੭ ।

Chopaiee

kahu tu tum ta ko gahi leyau. aan rav jo tume dikhayu.
jo muhi kaho tahi soyu kejai. dar mehal upar te dijai. (7)

ਪ੍ਰਥਮ ਨਿਪਹਿ ਇਹ ਭਾਤਿ ਜਤਾਈ । ਬਹੁਰੋ ਬਾਧਿ ਜਾਰ ਕੋ ਲਯਾਈ ।
ਆਪੁ ਭੋਗ ਜਿਹ ਸਾਥ ਕਮਾਯੋ । ਬਹੁਰਿ ਰਾਵ ਕੋ ਆਨ ਦਿਖਾਯੋ । ੮ ।

pratham nirpeh eh bhati jatayi. bahro badh jar ko leyayi.
aap bhog jeh sath kamayo. bahur rav ko aan dikhayo. (8)

ਰਾਨੀ ਹੋਰਿ ਤਾਹਿ ਰਿਸਿ ਭਰੀ । ਸਖਿਯਨ ਕੋ ਆਗਯਾ ਯੋ ਕਰੀ ।
ਧੋਲਰ ਤੇ ਯਾ ਕੋ ਤੁਮ ਡਾਰੋ । ਆਇਸੁ ਰਾਜਾ ਕੋ ਨ ਨਿਹਾਰੋ । ੯ ।

rani her tahi ris bhari. sakhiyan ko agya yo kari.
dholar te ya te tum daro. ayis raja ko na niharo. (9)

Chopalee :

Once the queen saw Debdant and considered him as a fountain of beauty. He was sent for through a lady attendant and then she enjoyed sensuous pleasure with him. (3)

The Raja Birdev heard about it that a lover had visited his palace. Being greatly agitated, the Raja took up his sword and reached the palace in no time. (4)

When Bhagwati saw the Raja, then she arranged for him to climb up the palace. She went to welcome the husband and had sexual relations with him in many ways. (5)

Couplet :

Bhagwati had got one room filled with cotton immediately and told the Raja that she had caught a thief. (6)

Chopaiee :

"If you say then I will catch hold of him and produce him before you and show him to you, O Rao Ji (Raja) ! If you agree, then I shall throw him down from the top of the palace." (7)

First, she told the Raja like this and then brought the paramour in chains. She showed him to the Raja, with whom she had cohabitation. (8)

The queen looked at (glanced) him with ruthlessness and then ordered the lady attendants to throw him down from the top of the palace and do not wait for the Raja's orders (9)

ਵੈ ਸਖਿਆ ਤਾ ਕੋ ਲੈ ਗਈ । ਚੀਨਤ ਸਦਨ ਸੁ ਆਦੇ ਭਈ ।
ਸਕਲ ਰਾਵ ਕੋ ਸੋਕ ਨਿਵਾਰਿਯੋ । ਰੁੰਈ ਪੈ ਤਾ ਕੋ ਗਹਿ ਡਾਰਿਯੋ । ੧੦ ।

vai sakhiya ta ko lai gayi. chinat sadan so ade bhayi.
sakal rav ko sok nivariyo. runyi pe ta ko gahi dariyo. (10)

ਰਾਜੈ ਲਖੀ ਦੁਸਟ ਇਹ ਘਾਯੋ । ਤਿਨ ਤਨਿ ਤਨਿਕ ਖੇਦ ਨਹਿ ਪਾਯੋ ।
ਉਠਿ ਤਹ ਤੇ ਨਿਜ ਧਾਮ ਸਿਧਾਯੋ । ਇਹ ਚਰਿਤ੍ਰ ਨਿਜ ਜਾਰ ਲੰਘਾਯੋ । ੧੧ ।

raje lakhi dusat eh ghayo. tin tan tanik khed nahi payo.
uthi teh te nij dham sidhayo. eh charitar nij jar langhayo. (11)

ਪੁਨਿ ਰਾਜੇ ਇਹ ਭਾਤਿ ਉਚਾਰਿਯੋ । ਇਹ ਜੋ ਚੋਰ ਧਾਮ ਤੇ ਡਾਰਿਯੋ ।
ਮੋਹਿ ਆਨ ਵਹੁ ਮਿਤਕ ਦਿਖੈਯੋ । ਆਗਯਾ ਮੋਹਿ ਮਾਨਿ ਯਹ ਲੈਯੋ । ੧੨ ।

puni raje eh bhati uchariyo. eh jo chor te dariyo.
mihi aan vahu mirtak dikhaye. agya mohi man yeh leye. (12)

ਜੋ ਨਰ ਹਯਾ ਤੇ ਮਿਲੈ ਬਗਾਈ । ਟੂਕ ਟੂਕ ਹੈ ਕੈ ਸੋ ਜਾਈ ।
ਤਿਲ ਤਿਲ ਭਯੋ ਦ੍ਰਿਸਟਿ ਨਹਿ ਆਵੈ । ਤਾ ਕੋ ਕੋਨ ਖੋਜ ਲਯਾਵੈ । ੧੩ ।

jo nar haya te mile bagayi. took took haiv ke so jayi.
til til bheyo drisat nahi ave. ta ko kaun khoj leyave. (13)

ਤਿਲ ਤਿਲ ਪਾਇ ਅੰਗ ਤਿਹ ਭਏ । ਗੀਧ ਕਾਕ ਆਮਿਖ ਭਖਿ ਗਏ ।
ਤਾ ਕੋ ਅੰਗ ਦ੍ਰਿਸਟਿ ਨਹਿ ਆਵੈ । ਕੋਨ ਬਿਯੋ ਤਾ ਕੋ ਲੈ ਆਵੈ । ੧੪ ।

til til payi ang teh bhaye. geedh kak amikh bhakh gaye.
ta ke and drisat nahi ave. kaun biyo ta ko lai ave. (14)

ਭੁਜੰਗ ਛੰਦ

ਦਿਯੋ ਡਾਰਿ ਜਾ ਕੋ ਮਹਾਰਾਜ ਐਸੇ । ਲਹਿਯੋ ਜਾਇ ਤਾ ਕੋ ਕਛੁ ਅੰਗ ਕੈਸੇ ।
ਕਈ ਟੂਕ ਹੈ ਕੈ ਪਰਿਯੋ ਕਹੂੰ ਜਾਈ । ਗਏ ਗੀਧ ਐ ਕਾਕ ਤਾ ਕੋ ਚਬਾਈ । ੧੫ ।

Bhujang Chhand

diyo dar ja ko maharaj aise. lahiyo jayi ta ko kachu ang kaise.
kyi took haiv ke pariyo kahu jayi. gaye geedh ayo kak ta ko chabayi. (15)

ਚੌਪਈ

ਯੋ ਸੁਨਿ ਮੋਨਿ ਨਿਪਤਿ ਮੁਖ ਧਰੀ । ਦ੍ਰਿਸਟਿ ਰਾਜ ਕਾਰਜ ਪਰ ਕਰੀ ।
ਰਾਨੀ ਅਪਨੋ ਮੀਤ ਬਚਾਯੋ । ਵਾ ਪਸੁ ਕੋ ਯੋ ਚਰਿਤ੍ਰ ਦਿਖਾਯੋ । ੧੬ । ੧ ।

Chopaiee

yo suni mon nirpat mukh dhari. drisat raj karaj par kari.
rani apnoo meet bachayo. va pasu ko yo charitar dikhayo. (16) (1)

The attendants took him there and they had known about the room filled with cotton. They thus alleviated Raja's painful anguish and holding him up, threw him on the cotton. (10)

The Raja thought, she had killed the vagabond, but the man did not suffer any body injuries. He got up from there and went away home. Thus, she saved her lover through a deceitful action. (11)

Then the Raja said, "That they should show me the corpse of the thief, who was thrown from top of the palace. My order should be obeyed." (12)

The queen said, "The person, who was thrown from here, must have been broken (cut) into pieces and reduced to bits and pieces and could not be seen. Who will bring him to show?" (13)

His limbs would have been broken to pieces and the vultures and crows would have eaten away his flesh. No limbs were visible there. So, who will bring his body? (14)

Bhujang Chhand :

"O Raja ! If a person was thrown from top like this, how any limbs could be seen ? He must have been reduced to pieces and scattered all over and vultures or crows would have eaten him away." (15)

Chopaiee :

Hearing these words, the Raja kept quiet and got busy in his royal functions. Thus the queen had saved her paramour by showing to the foolish Raja this deceitful action. (16)(1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਇਕਤੀਹ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੩੧ । ੨੫੯੧ । ਅਫਜ਼ੁ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so iktih charitar samapatam. Sat Subham sat. (131) (2591) aphjun.

ਚੌਪਈ

ਏਕ ਪਲਾਊ ਦੇਸ ਸੁਨੀਜੈ । ਮੰਗਲ ਦੇਵ ਸੁ ਰਾਵ ਭਨੀਜੈ ।
ਸੁਘਰਿ ਕੁਅਰਿ ਤਾ ਕੀ ਬਰ ਨਾਰੀ । ਜਨੁਕ ਜਗਤ ਕੀ ਜੋਤਿ ਸਵਾਰੀ । ੧ ।

Chopaiee

ek palayu des sunije. mangal dev so rav bhanije.
sughar kuyar ta ki bar nari. janak jagat ki jot savari. (1)

ਗਰਬੀ ਰਾਇ ਕੁਅਰਿ ਤਿਹ ਲਹਿਯੋ । ਤਾ ਕੀ ਮੈਨ ਦੇਹ ਕੋ ਦਹਿਯੋ ।
ਅਮਿਤ ਰੂਪ ਤਾ ਕੋ ਲਖਿ ਅਟਕੀ । ਬਿਸਰਿ ਗਈ ਸਭ ਹੀ ਸੁਧਿ ਘਟ ਕੀ । ੨ ।

garbi rayi kuyar teh lahiyo. ta ki main deh ko dahiyo.
amit roop ta ko lakh atki. bisar gayi sabh hi sudh ghat ki. (2)

ਸੋਰਠਾ

ਪਠੈ ਸਹਚਰੀ ਤਾਹਿ ਲੀਨੋ ਸਦਨ ਬੁਲਾਇ ਕੈ ।
ਅਧਿਕ ਹਿਦੈ ਹਰਖਾਇ ਕਾਮ ਕੇਲ ਤਾ ਸੋ ਕਿਯੋ । ੩ ।

Sortha

pathe sehchari tahi leeno sadan bulayi ke.
adhik hirdaye harkhayi kan kel ta so kiyo. (3)

ਦੋਹਰਾ

ਭਾਤਿ ਭਾਤਿ ਆਸਨ ਕਰੇ ਚੁੰਬਨ ਕਰੇ ਬਨਾਇ ।
ਚਿਮਟਿ ਚਿਮਟਿ ਤਾ ਸੋ ਰਮੈ ਛਿਨਿਕ ਨ ਛੋਰਿਯੋ ਜਾਇ । ੪ ।

Dohra

bhati bhati asan kare chumban kare banayi.
chimat chimat ta so ramaye chinak na choriyo jayi. (4)

ਚੌਪਈ

ਮੀਤ ਅਧਿਕ ਚਿਤ ਭੀਤਰ ਭਾਯੋ । ਰਾਜਾ ਕੋ ਮਨ ਤੇ ਬਿਸਰਾਯੋ ।
ਮਨ ਬਚ ਕ੍ਰਮ ਤਾਹੀ ਕੀ ਭਈ । ਪਰ ਤਿਯ ਤੇ ਨਿਜੁ ਤਿਯ ਹੈ ਗਈ । ੫ ।

Chopaiee

meet adhik chit bhetar bhayo. raja ko man te bisrayo.
man bach karam tahi ki bhayi. par triye te nij triye haiv gayi. (5)

Here the hundred and thirty-one episode of the King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well.

(131-2591)(Contd)

Chopaiee :

There was a place called Palaou, whose king was called Mangal Dev. He had a noble queen by the name of Sughar Koer and it appeared as if the world's glory was rampant in her beauty. (1)

That queen once saw Garbi Rai and she was in passionate love with him. She got enamoured by him on seeing his charming beauty. She lost all her body senses (being madly in love). (2)

Sortha :

She sent her lady attendant and called him at home and with great joy enjoyed sensuous pleasure with him. (3)

Couplet :

She had cohabitation with him in many styles, while embracing him nicely. She had love affair while kissing him closely. She was having relations with him without leaving him at all. (4)

Chopaiee :

She liked her paramour much and completely forgot about the Raja. She belonged to him through body, mind (speech) and action. Instead of being a stranger, she became like his wife. (5)

ਨਿਸੁ ਦਿਨ ਰਹਤ ਧਾਮ ਤਿਹ ਪਰੀ । ਜਨੁ ਤਿਹ ਜੀਤਿ ਸੁਯੰਬਰ ਬਰੀ ।
ਰਾਜਾ ਕੇ ਤਿਯ ਨਿਕਟ ਨ ਆਵੈ । ਤਾ ਕੇ ਸੰਗ ਅਤਿ ਕੇਲ ਕਮਾਵੈ । ੬ ।

nis din rehat dham teh pari. janu teh jeet suyambar bari.
raja ke triye nikat na ave. ta ke sung ati kel kamave. (6)

ਚੁੰਬਨ ਔਰ ਅਲਿੰਗਨ ਦੇਈ । ਭਾਤਿ ਭਾਤਿ ਕੈ ਆਸਨ ਲੇਈ ।
ਹਰਖ ਠਾਨਿ ਤਿਯ ਕੇਲ ਕਮਾਵੈ । ਕਾਮ ਰੀਤਿ ਕੀ ਪ੍ਰੀਤਿ ਜਤਾਵੈ । ੭ ।

chumban or alingan deyi. bhat bhat ke asan leyi.
harakh than triye kel kamave. kam reet ki preet jatave. (7)

ਕਿਨੀ ਰਾਵ ਸੋ ਭੇਦ ਜਤਾਵਾ । ਕੋਊ ਜਾਰ ਤਿਹਾਰੇ ਆਵਾ ।
ਰਾਜਾ ਤਵ ਤਿਯ ਦਯੋ ਭੁਲਾਈ । ਜਾਰ ਸਾਥ ਅਤਿ ਪ੍ਰੀਤਿ ਲਗਾਈ । ੮ ।

kini rav so bhed jatava. koyu jar tihare ava.
raja tav triye deyo bulayi. jar sath ati preet lagayi. (8)

ਦੋਹਰਾ

ਤੈ ਮੰਤ੍ਰਨ ਕੇ ਬਸਿ ਭਏ ਛੋਰੀ ਸਕਲ ਸਿਯਾਨ ।
ਉਤ ਰਾਨੀ ਇਕ ਜਾਰ ਸੋ ਰਸਤ ਰਹੈ ਰੁਚਿ ਮਾਨ । ੯ ।

Dohra

tai mantran ke bas bheye chhori sakal siyan.
ut rani ik jar so rasat rahe ruchi man. (9)

ਚੌਪਈ

ਸਕਲ ਕਥਾ ਸ੍ਰਵਨਨ ਨਿਪ ਕਰੀ । ਕਾਢਿ ਕ੍ਰਿਪਾਨ ਹਾਥ ਮੈ ਧਰੀ ।
ਰਾਜਾ ਗ੍ਰਿਹ ਰਾਨੀ ਕੋ ਆਏ । ਰਖਵਾਰੇ ਚਹੂੰ ਓਰ ਬੈਠਾਏ । ੧੦ ।

Chopaiee

sakal katha sarvnan nrip kari. kad kirpan hath mai dhari.
raja greh rani ko aye. rakhvare chahun aur bithaye. (10)

ਸਖੀ ਏਕ ਲਖਿ ਭੇਦ ਸੁ ਪਾਯੋ । ਸੁਘਾਰਿ ਕੁਅਰਿ ਸੋ ਜਾਇ ਜਤਾਯੋ ।
ਪੌਢੀ ਕਹਾ ਮੀਤ ਸੋ ਪਯਾਰੀ । ਤੋ ਪਰ ਕਰੀ ਰਾਵ ਰਖਵਾਰੀ । ੧੧ ।

sakhi ek lakh bhed so payo. sughar kuyar so jayi jatayo.
podhi kahha meet so payari. to par kari rav rakhvari. (11)

ਤਾ ਤੇ ਜਤਨ ਅਬੈ ਕਛੁ ਕੀਜੈ । ਪਾਨ ਰਾਖਿ ਪ੍ਰੀਤਮ ਕੋ ਲੀਜੈ ।
ਜੋ ਯਹ ਹਾਥ ਰਾਵ ਕੇ ਐ ਹੈ । ਤੋਹਿ ਸਹਿਤ ਜਮ ਧਾਮ ਪਠੈ ਹੈ । ੧੨ ।

ta te jatan ab kuch keejai. pran rakh pritam ko leejai.
jo yeh hath rav ko aye hai. tohi sahit jum dham pathe hai. (12)

She was staying with him day and night, as if he had married her through a Swambar. That woman was not going anywhere near the Raja, as she was enjoying sensuous pleasure with the paramour all the time. (6)

She was having sexual affair with lot of kisses and cohabitation enjoying various poses. She was having sexual relations with great joy and would show her love through sexual relationship. (7)

Someone informed the Raja about this secret, that some paramour was visiting his palace. "O Raja ! Your wife had totally forgotten you, as she was having great love affair with the paramour." (8)

Couplet :

"O Raja ! Being under the magic-spell, you had lost your wisdom even, while your queen was having a great love affair with her paramour." (9)

Chopaiee :

The Raja heard the details with his ears and unsheathed his sword. The Raja came to the queen's palace and placed his guards on all four sides. (10)

The queen's attendant got the clue of this and informed Sughar Koer. "O dear ! Why are you lying with your paramour ? The Raja had placed a guard (watch) on your activities." (11)

"So O queen ! You must think of some means and save the life of your lover. If he were caught by the Raja then both of you will be sent to the valley of death. (12)

ਦੋਹਰਾ

ਬਹੁਤ ਦੇਗ ਅਰੁ ਦੇਗਚੇ ਰਾਨੀ ਲਏ ਮੰਗਾਇ ।
ਦੁਗਧ ਡਾਰਿ ਪਾਵਕ ਬਿਖੈ ਸਭ ਹੀ ਦਏ ਚੜਾਇ । ੧੩ ।

Dohra

bahut deg aru degche rani laye mangaye.
dugadh dar pavak bikhe sabh hi daye charaye. (13)

ਏਕ ਦੇਗ ਮੈ ਤਿਹ ਬੈਠਾਰਿਯੋ । ਤਾ ਪਰ ਏਕ ਤਵ ਰੋ ਡਾਰਿਯੋ ।
ਮਖਨੀ ਲੈ ਘੋਇਯਾ ਤਿਹ ਕਰਿਯੋ । ਤਵਨ ਮਿਟਾਇ ਤਵਨ ਪਰ ਧਰਿਯੋ । ੧੪ ।

ek deg mai the bethariyo. ta par ek tav ko dariyo.
makhni lai gheiyi teh kariyo. tavan mitayi tavan par dhariyo. (14)

ਦੋਹਰਾ

ਤਵਾ ਸੁ ਜਰਿ ਕੈ ਤਾਸੁ ਪੈ ਘੋਇਯਾ ਧਰਿਯੋ ਬਨਾਇ ।
ਲੀਪਿ ਮ੍ਰਿਤਕਾ ਸੈ ਲਿਯੋ ਦੀਨੀ ਆਗਿ ਜਰਾਇ । ੧੫ ।

Chopaiee

tava so jar ke tas pe gheiya dhariyo banayi.
leep mritaka se leyo deeni aag jaraye. (15)

ਖੀਰ ਭਰੀ ਜਹ ਦੇਗ ਥੀ ਤਹੀ ਧਰੀ ਲੈ ਜਾਇ ।
ਦੁਗਧ ਫੇਨ ਸੇ ਜਾਨਿਯੈ ਜਾਰ ਨ ਚੀਨੈ ਕੋਇ । ੧੬ ।

kheer bhari jeh deg thi tahi dhari lai jayi.
dugadh phhen se janiyo jar na cheeai koyi. (16)

ਚੌਪਈ

ਟਰਿ ਆਵਤ ਰਾਜ ਗੈ ਲੀਨੋ । ਭਾਤਿ ਭਾਤਿ ਸੋ ਆਦਰੁ ਕੀਨੋ ।
ਨਏ ਮਹਲ ਜੋ ਹਮੈ ਸਵਾਰੇ । ਤੇ ਤੁਮ ਰਾਇ ਦ੍ਰਿਸਟਿ ਨਹਿ ਡਾਰੇ । ੧੭ ।

Chopaiee

tar avat raj gai leeno. bhat bhat so adar keeno.
naye mehal jo hame savare. te tum raye drisat nahi dare. (17)

ਦੋਹਰਾ

ਟਰਿ ਆਗੇ ਪਤਿ ਕੋ ਲਿਯੋ ਰਹੀ ਚਰਨ ਸੋ ਲਾਗਿ ।
ਬਹੁਤ ਦਿਨਨ ਆਏ ਨ੍ਰਿਪਤਿ ਧੰਨਯ ਹਮਾਰੇ ਭਾਗ । ੧੮ ।

Dohra

tar agye pati ko liyo rahi charan so lag.
bahut dinan aye nirpat dhanye hamare bhag. (18)

Couplet :

The queen sent for many utensils including huge kettles. By pouring milk in these utensils, they were placed on fire. (13)

In one huge kettle, the paramour was placed (kept) with a lid (of iron plate) with a round mass of butter, it was closed and with reduced heat, it was kept on top. (14)

Couplet :

With the iron plate covered with ghee, it was pasted on top. By putting a paste of mud on sides, fire was lit underneath. (15)

Another kettle full of rice and milk pudding was kept nearby and this kettle was also kept there. All were thinking it to be the foam over milk and no one thought it to be the paramour (itself) inside. (16)

Chopaiee :

She went forward to welcome the Raja and honoured him by all means. "O Raja ! I have got erected some new palaces, which you have not seen." (17)

Couplet :

She advanced forward to welcome the Raja and embraced his feet, saying "O Raja ! We are greatly honoured by your visit after so many days." (18)

ਚੌਪਈ

ਜੋ ਚਿਤ ਚਿੰਤ ਰਾਵ ਜੁ ਆਯੋ । ਸੋ ਆਗੇ ਤਿਯ ਭਾਖਿ ਸੁਨਾਯੋ ।
ਮੈ ਸਭ ਸਦਨ ਦ੍ਰਿਸਟਿ ਮੈ ਕੈ ਹੋ । ਜਾਰਿ ਪਕਰਿ ਜਮ ਧਾਮ ਪਠੈ ਹੋ । ੧੯ ।

Chopaiee

jo chit chint rav jo ayo. so agye triye bhakh sunayo.
mai sabh sadan drisat mai ke ho. jar pakar jum dham pathaye ho. (19)

ਸਕਲ ਸਦਨ ਫਿਰਿ ਨਿਪਹਿ ਦਿਖਾਏ । ਰਹਿਯੋ ਬਿਲੋਕਿ ਚੋਰ ਨਹਿ ਪਾਏ ।
ਜਹਾ ਦੇਗ ਮੈ ਜਾਰਹਿ ਡਾਰਿਯੋ । ਤਹੀ ਆਨਿ ਪਤਿ ਕੋ ਬੈਠਾਰਿਯੋ । ੨੦ ।

sakal sadan phir nirpeh dikhaye. rahiyo bilok chor nahi paye.
jaha deg mai jarhi dariyo. tahi aan pati ko bethariyo. (20)

ਜਬ ਰਾਜਾ ਆਵਤ ਸੁਨਿ ਪਾਏ । ਮੇਦ ਭਯੋ ਮਨ ਸੋਕ ਮਿਟਾਏ ।
ਯਹ ਸਭ ਖਾਨ ਪਕਾਏ ਤਬ ਹੀ । ਭੇਟਤ ਸੁਨੇ ਪਿਯਾਰੇ ਜਬ ਹੀ । ੨੧ ।

jab raja avat suni payo. mod bhheyo man sok mitaye.
yeh sabh khan pakvaye tab hi. bhotat sune piyare jab hi. (21)

ਤਵਨ ਦੇਗ ਕੋ ਦਾਪਨੁ ਤਾਰਿਯੋ । ਪ੍ਰਥਮ ਦੂਧ ਪਯਾਰੇ ਕੋ ਪਯਾਰਿਯੋ ।
ਬਹੁਰਿ ਬਾਟਿ ਲੋਗਨ ਕੋ ਦੀਨੋ । ਮੁਰਖ ਰਾਵ ਭੇਦ ਨਹਿ ਚੀਨੋ । ੨੨ ।
tawan deg ko dhapan tariyo. pratham doodh payare ko payariyo.
bahur batt logan ko deeno. murakh rav bhed nahi cheeno. (22)

ਏਕ ਦੇਗ ਅਤਿਥਾਨ ਪਠਾਈ । ਦੂਜੀ ਬੈਰਾਗਿਨ ਕੇ ਦਯਾਈ ।
ਤੀਜੀ ਦੇਗ ਸੰਨਯਾਸਨ ਦਈ । ਚੌਥੀ ਬ੍ਰਹਮਚਾਰਿਯਨ ਲਈ । ੨੩ ।

ek deg athithan pathayi. dooji baeragin ke dayayi.
teeji deg sanyasan deyi. chothi brahamcharan layi. (23)

ਪੰਚਈ ਦੇਗ ਚਾਕਰਨ ਦੀਨੀ । ਛੁਟਈ ਦੇਗ ਪਿਯਾਦਨ ਲੀਨੀ ।
ਦੇਗ ਸਪਤਈ ਤਾਹਿ ਡਰਾਯੋ । ਸਖੀ ਸੰਗ ਦੈ ਘਰੁ ਪਹੁਚਾਯੋ । ੨੪ ।

panchhayi deg chakran deeni. chatayi deg piyadin leeni.
deg saptayi tahi dariyo. sakhi sang de ghar pahuchayo. (24)

ਦੇਖਤ ਨਿਪ ਕੇ ਜਾਰ ਨਿਕਾਰਿਯੋ । ਮੁੜ ਰਾਵ ਕਛੁ ਸੋ ਨ ਬਿਚਾਰਿਯੋ ।
ਅਧਿਕ ਚਿਤ ਰਾਨੀ ਮੈ ਦੀਨੋ । ਮੋਹੈ ਹਿਤਨ ਬਧਾਵੈ ਕੀਨੋ । ੨੫ ।

dekhat nrip ke jar nikariyo. murh rav kachu na bichariyo.
adhik chit rani mai deeno. mohe hitan badhave keeno. (25)

Chopaicee :

The Raja had come with a certain doubt (worry), which he told the queen. "I will see the whole palace and catching hold of the paramour, I shall kill him." (19)

She showed the Raja around the whole palace. After going through the palace, the thief was not seen. Where the paramour was kept in the kettle, she brought him there and seated him (spouse) there. (20)

She said, "When I heard about the Raja's visit, then I got elated and my suffering ended. Then I got this food prepared, when I heard about your coming here." (21)

She removed the cover and gave milk to drink to the dear Raja and then distributed to others but the foolish Raja could not gauge the secret. (22)

One kettle was sent for Yogis and another for Bairagis (ascetics), third to Sanyasis and fourth for celibates. (23)

Fifth kettle was given to attendants and sixth to infantrymen. In the seventh was the paramour and it was sent away home along with a lady attendant. (24)

The queen sent away the paramour from there in no time (before the watching eyes) but the foolish Raja could not know the secret behind it. He was taking more interest in the queen then, thinking that she had done something useful for him (and he felt happy). (25)

ਦੋਹਰਾ

ਮੁਖੁ ਦਿਸਿ ਜੜ ਦੇਖਤ ਰਹਿਯੋ । ਤਿਯ ਸੋ ਨੇਹਪਜਾਇ ।
ਦੋਗ ਡਾਰਿ ਰਾਨੀ ਤੁਰਤ ਜਾਰਹਿ ਦਯੋ ਲੰਘਾਇ । ੨੬ ।

Dohra

mukh disi jarh dekhat rahiyo. triye so neh-pajayi.
deg dar rani turat jarehi deyo langhayi. (26)

ਚੌਪਈ

ਮੁਰਖ ਰਾਵ ਬਾਇ ਮੁਖ ਰਹਿਯੋ । ਦੇਖਤ ਰਹਿਯੋ ਜਾਰ ਨਹਿ ਗਹਿਯੋ ।
ਪਾਹਰੁਨ ਜੋ ਖੀਰ ਪਠਾਈ । ਖਾਨ ਲਗੇ ਗੀਵਾ ਨਿਹੁਰਾਈ । ੨੭ ।

Chopaiee

murakh rav bayi mukh rahiyo. dekhhat rahiyo jar nahin gahiyo.
paharun jo kheer pathayi. khan lagai greeva nehurayi. (27)

ਜਿਵਤ ਜਾਰ ਤਿਯ ਘਰ ਪਹੁਚਾਯੋ । ਪਾਹਰੁ ਨ ਰਾਜਾ ਲਖ ਪਾਯੋ ।
ਤਿਹ ਪਹੁਚਾਇ ਸਖੀ ਜਬ ਆਈ । ਤਬ ਰਾਨੀ ਅਤਿ ਹੀ ਹਰਖਾਈ । ੨੮ ।
jivat jar triye ghar pahuchayo. pahhru na raja lakh payo.
teh pahuchayi sakhi jab ayi. tab rani ati hi harkhayi.

ਬਹੁਰਿ ਰਾਵ ਰਾਨੀ ਰਤਿ ਕੀਨੀ । ਚਿਤ ਕੀ ਬਾਤ ਤਾਹਿ ਕਹਿ ਦੀਨੀ ।
ਕਿਨਹੂੰ ਭ੍ਰਮ ਮੋਰੇ ਚਹਤਿ ਪਾਯੋ । ਤਾ ਤੇ ਮੈ ਦੇਖਿਨ ਗ੍ਰਿਹ ਆਯੋ । ੨੯ ।
bahur rav rani rat kini. chhit ki bat tahi keh deeni.
kinhun bharam morai चाहit payo. ta te mai dekhan greh ayo. (29)

ਪੁਨਿ ਰਾਨੀ ਯਹ ਭਾਤਿ ਉਚਾਰੋ । ਸੁਨੋ ਨਿਪਤਿ ਤੁਮ ਬਚਨ ਹਮਾਰੋ ।
ਜਿਨ ਤੁਹਿ ਕਹਿਯੋ ਸੁ ਮੁਹਿ ਕਹਿ ਦੀਜੈ । ਨਾਤਰ ਆਸ ਨ ਹਮਰੀ ਕੀਜੈ । ੩੦ ।
pun rani yeh bhati ucharo. suno nirpat tum bachan hamaro.
jin tuhi kahiyo so muhi keh deeje. natar aas na hamri kejai.

ਜਬ ਰਾਨੀ ਇਹ ਭਾਤਿ ਸੁਨਾਈ । ਤਬ ਰਾਜੇ ਸੋ ਸਖੀ ਬਤਾਈ ।
ਜੋ ਤੁਮ ਕਹਿਯੋ ਸਾਚੀ ਪਹੁਚਾਵੈ । ਨਾਤਰ ਧਾਮ ਮ੍ਰਿਤੁ ਕੋ ਜਾਵੈ । ੩੧ ।
jab rani eh bhati sunayi. tab raje so sakhi batayi.
jo tum kahiyo sachi pahuchavo. natar dham mritu ko javo. (31)

ਰਾਨਿਨ ਕੋ ਕੋਊ ਦੇਸ ਲਗਾਵੈ । ਜਿਨ ਕੋ ਜਗਤ ਸੀਸ ਨਿਹੁਰਾਵੈ ।
ਝੁਠੀ ਸਖੀ ਜਾਨਿ ਬਧ ਕੀਨੋ । ਮੁਰਖ ਰਾਵ ਭੇਦ ਨਹਿ ਚੀਨੋ । ੩੨ ।
ranin ko koyu des lagave. jin ko jagat sees nihurave.
jhuthi sakhi jan badh keeno. murakh rav bhed nahi cheeno. (32)

Couplet :

That foolish Raja, with increased love and affection, was watching the face of the queen. In the meantime, the queen managed to send away her paramour by placing him in big kettle. (26)

Chopaiee :

The foolish Raja was kept gazing with open mouth but the paramour was not caught. The guards with downcast eyes started eating the milk-rice pudding, which was sent to them. (27)

That woman had arranged to send the beloved alive to his house, whom neither the Raja nor the guards could see. When the friend (attendant) came back after safely leaving him at home, the queen got greatly delighted. (28)

Then the Raja enjoyed sensuous pleasure with the queen and told her his own thought (mind's secret) that someone had created a doubt in his mind that is why he had come home to see for himself. (29)

Then the queen said, "O Rajan ! You listen to me. You tell me about the person, who had given this news to you or else you should leave any hope of my love (I shall die)." (30)

When the queen said like this, then the Raja gave the name of the attendant. Then calling the attendant, the queen said, "Whatever you had told the Raja, either prove it right or face death." (31)

"Does anybody blame the queens, whom the whole world bows in reverence ?" The queen thus got the attendant, considering her a liar, killed. The foolish Raja could not get at the secret. (32)

ਦੋਹਰਾ

ਰਾਜਾ ਕੋ ਕਰਿ ਬਸਿ ਲਿਯੋ ਦੀਨੋ ਜਾਰ ਨਿਕਾਰਿ ।
ਸਖਿਯਨ ਮੈ ਸਾਚੀ ਭਈ ਤੋਨੈ ਸਖੀ ਸੰਘਾਰਿ । ੩੩ । ੧ ।

Dohra

raja ko kar bas liyo deeno jar nikar.
sakhiyan mai sachi bhayi sakhi sanghar. (33) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੋ ਬਤੀਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੩੨ । ੨੬੨੪ । ਅਫਜ਼ੁ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so batisavo charitar samapatam. Sat Subham sat. (132) (2624) aphjun.

ਦੋਹਰਾ

ਹੁਗਲੀ ਬੰਦਰ ਕੋ ਹੁਤੋ ਹਿੰਮਤ ਸਿੰਘ ਨ੍ਰਿਪ ਏਕ ।
ਤਹਾ ਜਹਾਜ ਜਹਾਨ ਕੋ ਲਾਗਹਿ ਆਨਿ ਅਨਧਕ । ੧ ।

Dohra

hugli bandar ko huto hinmat singhh nrip ek.
taha jahaj jahan ke laghi aan andhak. (1)

ਚੌਪਈ

ਸੁਜਨਿ ਕੁਆਰਿ ਤਾ ਕੀ ਬਰ ਨਾਰੀ । ਜਨੁਕ ਚੰਦ ਮੋ ਚੀਰਿ ਨਿਕਾਰੀ ।
ਜੋਬਨ ਜੋਬ ਅਧਿਕ ਤਿਹ ਸੋਹੈ । ਸੁਰ ਨਰ ਨਾਗ ਅਸੁਰ ਮਨ ਮੋਹੈ । ੨ ।

Chopaiee

sujin kuyar ta ki bar nari. janak chander mo cheer nikari.
joban job adhik teh sohe. sur nar nag asur man mohe. (2)

ਪਰਮ ਸਿੰਘ ਰਾਜਾ ਅਤਿ ਭਾਰੋ । ਪਰਮ ਪੁਰਖ ਜਗ ਮਹਿ ਉਜਿਯਾਰੋ ।
ਤਾ ਕੀ ਦੇਹ ਰੂਪ ਅਤਿ ਝਮਕੈ । ਮਾਨਹੁ ਦਿਯਤ ਦਾਮਨੀ ਦਮਕੈ । ੩ ।

param singh raja ati bharo. param purakh jag mahi ujjiyaro.
ta ki deh roop ati jhamke. manhu diyat damni damke. (3)

ਦੋਹਰਾ

ਸੁਜਨਿ ਕੁਆਰਿ ਤਾ ਕੋ ਮਹਾ ਰੀਝੀ ਰੂਪ ਨਿਹਾਰਿ ।
ਗਿਰੀ ਮੂਰਛਨਾ ਹੈ ਧਰਨਿ ਮਾਰ ਕਰੀ ਬਿਸੰਭਾਰਿ । ੪ ।

Dohra

sujan kuyar ta ko maha reejhi roop nihari.
giri moorchana haiv dharan mar kari bisambhar. (4)

Couplet

She made the Raja under her spell (control) and turned out the paramour. By killing the attendant, she proved her truthfulness to other attendants. (33)(1)

Here the hundred thirty second episode of the King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well.

(132-2624)(Contd)

Couplet :

There was a Raja Himat Singh of the port of Hugli, where ships from all over the world would anchor. (1)

Chopaicee :

He had a beautiful wife, named Sujan Koer. It appears she had come out of the moon by piercing it (moon like beauty). She was looking glamorous in her youthful charm and embellishments. All the gods, human beings, snakes and demons were being enamoured on seeing her. (2)

There was another mighty Raja Param Singh, who was famous in the whole world as a grand man and his (body) beauty was shining all over (glittering personality). It appeared as if lightning was flashing. (3)

Couplet :

One day Sujan Koer, on seeing his beauty, got allured by him. She fell down unconscious on the ground and was madly in love with him (under the control of god of love). (4)

ਅੰਤਿਮ

ਪਠੇ ਸਹਚਾਰੀ ਲੀਨੋ ਤਾਹਿ ਬੁਲਾਇ ਕੈ ।
ਰਤਿ ਮਾਨੀ ਤਿਹ ਸੰਗ ਸੁ ਮੋਦ ਬਢਾਇ ਕੈ ।
ਬਹੁਰਿ ਬਿਦਾ ਕਰਿ ਦਿਯੋ ਅਧਿਕ ਸੁਖ ਪਾਇਯੋ ।
ਹੋ ਕਾਲ ਕ੍ਰਿਪਾ ਕਰਿ ਧਾਮ ਹਮਾਰੇ ਆਇਯੋ । ੫ ।

Aril

pathe sehchari leeno tahi bulayi ke.
rati mani teh sang su mod badhayi ke.
bahur bida kar diyo adhik sukh payo.
ho kal kripa kar dham hamare aiyo. (5)

ਭੋਗ ਮਾਨਿ ਨਿਪ ਗਯੋ ਪ੍ਰਾਤ ਆਇਯੋ ।
ਕਾਮ ਕੇਲ ਤਿਯ ਸਾਥ ਬਹੁਰਿ ਉਪਜਾਯੋ ।
ਪੁਨਿ ਰਾਨੀ ਜੁ ਬਚਨ ਮੀਤ ਸੋ ਯੋ ਕਿਯੋ ।
ਹੋ ਹਮਰੈ ਚਿਤ ਚੁਰਾਇ ਲਲਾ ਜੁ ਤੁਮ ਲਿਯੋ । ੬ ।

bhog maan nrip geyo prat aiyo.
kam kel triye sath bahur upjayo.
puni rani jo bachan meet so yo kiyo.
ho hamre chit churayi lala jo tum liyo. (6)

ਜਾ ਤੇ ਤੁਮ ਕੋ ਮੀਤ ਸੁ ਪਤਿ ਕਰਿ ਪਾਇਯੋ ।
ਤਾ ਤੇ ਸੋਊ ਆਜੁ ਚਰਿਤੁ ਬਨਾਇਯੋ ।
ਜੋ ਮੈ ਕਹੈ ਸੁ ਕਰਿਯਹੁ ਸਾਜਨ ਆਇ ਕੈ ।
ਹੋ ਮੈ ਕਹ ਹਰ ਲੈ ਜੈਯਹੁ ਹਰਖ ਬਢਾਇ ਕੈ । ੭ ।

ja te tum ko meet so pati kar payai.
ta te soyu aaj charitar banaiye.
jo mai kahe so kariyehu sajan ayi ke.
hho mo keh lai jeyhu harakh badayi ke. (7)

ਏਕ ਬਾਸ ਸੋ ਕੁਪਿਯਾ ਕਸੀ ਸੁਧਾਰਿ ਕੈ ।
ਗਾੜੀ ਰੇਤੀ ਮਾਝ ਸੁ ਸਭਨ ਦਿਖਾਰਿ ਕੈ ।
ਆਖੈ ਦੋਊ ਬੰਧਾਇ ਨਿਸਾ ਕੋ ਆਇ ਕੈ ।
ਹੋ ਮਾਰੈ ਯਾ ਕੋ ਬਾਨ ਤੁਰੰਗ ਧਵਾਇ ਕੈ । ੮ ।

ek bas jo kupiya kasi sudhar ke.
garhi reti majh su sabhan dikhar ke.
akhe doyu bandhayi nisa ko ghayi ke.
ho mare ya ko ban turang dhhavayi ke. (8)

Aril :

By sending a girl attendant she called him and she enjoyed sensuous pleasure with him, being over-excited and then after enjoying his company, bade him farewell and said, "Please come to-morrow also to my place." (5)

After cohabitation, the Raja went away and came again next day. He enjoyed sexual relationship with the woman and the queen told the paramour, "O my dear beloved ! You have stolen my heart." (you have conquered my heart). (6)

O friend ! To-day I will enact a witch-craft so that I could attain you as my spouse. O beloved ! Whatever I Would say, you do accordingly and take me out (kidnap) with great joy. (7)

She tied a cup with a bamboo tightly and showing it to all, she (fixed) buried it in the sand. "With eyes closed (blind-folded) and racing his horse, the person who would shoot an arrow at it (cup) at night will enjoy the queens company." (8)

ਚੌਪਈ

ਪ੍ਰਥਮ ਜੁ ਨਰ ਦੋਊ ਆਖਿ ਮੁੰਦਾਵੈ । ਰਾਤਿ ਅੰਧੇਰੀ ਤੁਰੈ ਧਵਾਵੈ ।
ਬਾਦਗਸਤਿਯਾ ਇਹ ਸਰ ਮਾਰੈ । ਸੋ ਰਾਨੀ ਕੈ ਸਾਥ ਬਿਹਾਰੈ । ੯ ।

Chopaiee

pratham ju nar doyu akh mundave. rat andher ture dhavave.
badgastiya eh sar mare. so rani ke sath bihare. (9)

ਯਹ ਸੁਨਿ ਬਾਤ ਸਭਨ ਹੂੰ ਪਾਯੋ । ਬਿਸਿਖ ਚਲਾਤ ਤੁਰੰਗ ਧਵਾਯੋ ।
ਰਾਤਿ ਅੰਧੇਰੀ ਆਖਿ ਮੁੰਦਾਵੈ । ਚੋਟ ਚਲਾਤ ਕਹੂੰ ਕਹੂੰ ਜਾਵੈ । ੧੦ ।
yehh sun bat sabhan hoon payo. bisikh chalat turang dhavayo.
ratei adher akh mundave. chot chalat kahun kahun jave. (10)

ਦੇਸ ਦੇਸਏਸਰ ਚਲਿ ਆਵੈ । ਆਖਿ ਮੁੰਦ ਦੋਊ ਤੀਰ ਚਲਾਵੈ ।
ਅਰਧ ਰਾਤਿ ਕਛੁ ਦ੍ਰਿਸਟਿ ਨ ਆਵੈ । ਛੋਟੈ ਚੋਟ ਕਹੂੰ ਕਹੂੰ ਜਾਵੈ । ੧੧ ।
des desesvar chal avai. akh mund doyu teer chalave.
ardh ratri kachu dristi na ave. chore chot kahun kahun jave (11)

ਦੋਹਰਾ

ਅਰਧ ਰਾਤਿ ਮੁੰਦੇ ਦ੍ਰਿਗਨ ਸਭ ਕੋਊ ਤੀਰ ਚਲਾਇ ।
ਜੀਤਿ ਨ ਰਾਨੀ ਕੋ ਸਕੈ ਨਿਜੁ ਰਾਨਿਨ ਦੇ ਜਾਇ । ੧੨ ।

Dohra

ardh ratri munde drigan sabh koyu teer chalayi.
jeet na rani ko sakai niju ranin de jayi. (12)

ਚੌਪਈ

ਰਾਜਾ ਜੁ ਹਰਖਿਤ ਅਤਿ ਭਯੋ । ਰਾਨੀ ਭਲੋ ਭੇਦ ਕਹਿ ਦਯੋ ।
ਸੁਜਨਿ ਕੁਆਰਿ ਜੁ ਕੋ ਕੋ ਪੈ ਹੈ । ਨਿਜੁ ਰਾਨਿਨ ਮੋ ਕੋ ਦੇ ਜੈ ਹਰੈ । ੧੩ ।

Choiupaiee

raja jo harkhat ati bheyo. rani bhalo bhed kahi deyo.
sujan kuyari jo ko pai hai. nij ranin mo ko de je rahe. (13)

ਤਬ ਲੋ ਪਰਮ ਸਿੰਘ ਜੁ ਆਏ । ਜਿਹ ਰਾਨੀ ਸੋ ਕੋਲ ਕਮਾਏ ।
ਭਲੀ ਭਾਤਿ ਡੇਰਾ ਤਿਹ ਦੀਨੋ । ਭਾਤਿ ਭਾਤਿ ਸੋ ਆਦਰੁ ਕੀਨੋ । ੧੪ ।
tab lo dharam singh jo ayo. jeh rani so kel kamaye.
bhali bhati dera teh deeno. bhat bhat so adar keeno. (14)

ਰੈਨਿ ਭਈ ਰਾਨੀਯਹਿ ਬੁਲਾਯੋ । ਬਹਰਿ ਤਵਨ ਸੋ ਕੋਲ ਕਮਾਯੋ ।
ਅੰਧਕਾਰ ਭਏ ਬਾਸ ਉਤਾਰਿਯੋ । ਕੁਪਿਯਾ ਕੈ ਭੂ ਪਰ ਧਰਿ ਪਾਰਿਯੋ । ੧੫ ।
rain bhayi raniehi bulayo. bahar tawan so kol kamayo.
andhkar bhaye bas utariyo. kupiya ke bhu par dhari paryo. (15)

Chopaiee:

First, the person will get his eyes bandaged (blind-folded) during the dark night will race his horse, then shoot his arrow on the sound of a word that person will enjoy the company of the queen, after that. (9)

All heard this news. With racing their horses, they shot arrows, but in the dark night with closed eyes, they were aiming at one side and the arrow would fall on the other side. (10)

The Rajas from various lands would come there and would shoot arrows with closed eyes and nothing was visible during mid-night, so they would shoot the arrows in some other direction, but the arrows would fall somewhere else. (11)

Couplet :

During midnight, with closed eyes, they would shoot arrows but no one could win over the queen, rather they would hand over their queens. (12)

Chopaiee :

Raja Himat Singh was much delighted to see that the queen had told him the secret of this move. No one could gain the hand of Sujana Koer but they were handing over their queens to him. (13)

Then Param Singh came along, who had enjoyed cohabitation with the queen. He was received properly and given a proper place to stay with great honour. (14)

In the night, the queen called him and had sexual companionship with him. As the night approached with darkness, the bamboo was removed and the cup kept on the ground. (15)

ਦੋਹਰਾ

ਕੁਪਿਯਹਿ ਬਾਨ ਪ੍ਰਹਾਰ ਕਰਿ ਵੈਸਹਿ ਧਰੀ ਬਨਾਇ ।
ਬਿਦਾ ਕਿਯੋ ਰਤਿ ਮਾਨਿ ਕੈ ਐਸੇ ਮੰਤ੍ਰ ਸਿਖਾਇ । ੧੬ ।

Dohra

kupyehi ban parhar kar vaishi dhari banayi.
bida kiyo rat mani ke aiso mantar sikhayi. (16)

ਚੌਪਈ

ਤੁਮ ਅਬ ਹੀ ਰਾਜਾ ਪੈ ਜੈਯੋ । ਐਸੇ ਬਚਨ ਉਚਾਰਤ ਹੈਯੋ ।
ਹੋਹੁ ਬਿਸਿਖ ਬਗਾਵਨ ਆਯੋ । ਚਾਹਤ ਤੁਮੈ ਚਰਿਤ੍ਰ ਦਿਖਾਯੋ । ੧੭ ।

Chopaiee

tum ab hi raja pe jeyo. aese bachan ucharat hevyo.
hohun bisikh bagawan ayo. chahat tume charitar dikhayo. (17)

ਰਾਜਾ ਕੋ ਮਨ ਬਯੋ ਅਨੰਦੰ । ਬੋਲਤ ਬਚਨ ਕਹਾ ਮਤਿ ਮੰਦੰ ।
ਆਖਿ ਮੋਦਿ ਦੋਊ ਬਾਨ ਚਲੈਹੋ । ਯਾ ਕੀ ਦੋਊ ਤ੍ਰਿਯਾ ਗਹਿ ਲੈ ਹੋ । ੧੮ ।

raja ko man beyo anand. bolat bachan kaha mat mand.
akhi modi doyu ban chaleho. ya ki doyu triya gahi le ho. (18)

ਤਾ ਕੀ ਆਖਿ ਬਾਧਿ ਦੋਊ ਲਈ । ਤੀਰ ਕਮਾਨ ਹਾਥ ਮੈ ਦਈ ।
ਚਾਬੁਕ ਹੈ ਹਨਿ ਬਿਸਿਖ ਬਗਾਯੋ । ਉਹਾ ਠਾਢਿ ਤ੍ਰਿਯ ਤਾਲ ਬਜਾਯੋ । ੧੯ ।

ta ki akh badh doyu layi. teer kaman hath mai deyi.
chabuk hai hani bisikh bagayo. uha thadi triye tal bajayo. (19)

ਸਭਣ ਤਰਾਕ ਸਬਦ ਸੁਨਿ ਪਾਯੋ । ਜਾਨੁਕਿ ਇਨ ਤਿਹ ਤੀਰ ਲਗਾਯੋ ।
ਬਾਸ ਉਤਾਰਿ ਬਿਲੋਕਹਿ ਕਹਾ । ਬਾਕੋ ਬਾਨ ਬਿਰਾਜਤ ਉਹਾ । ੨੦ ।

sabhan tarak sabad suni payo. januk in teh teer lagayo.
bas utari biloku kaha. bako ban birajat uha. (20)

ਭੁਜੰਗ ਛੰਦ

ਭਯੋ ਫੁਕ ਰਾਜਾ ਤਿਯੋ ਪਿੰਡ ਹਾਰੀ । ਮਨੋ ਆਨਿ ਕੈ ਲਾਤ ਸੈਤਾਨ ਮਾਰੀ ।
ਰਹਿਯੋ ਮੁੰਡ ਕੋ ਨਯਾਇ ਬੈਨੇ ਨ ਬੋਲੈ । ਗਿਰਿਯੋ ਝੁੰਮਿ ਕੈ ਭੁੰਮਿ ਆਖੇ ਨ ਖੋਲੈ । ੨੧ ।

Bhujang Chhand

bheyo phook raja triyo pind hari. mano aan ke lat saetan mari.
rahiyo mund ko nayayi bene na bole. diriyo jhumi ke bhumi akhe na khole. (21)

ਘਰੀ ਚਾਰਿ ਬੀਤੇ ਪ੍ਰਭਾ ਨੈਕ ਪਾਈ । ਗਿਰਿਯੋ ਫੇਰਿ ਭੁਮੇ ਕਹੁ ਰਾਵ ਜਾਈ ।
ਜਹੁ ਪਾਗ ਛੁਟੀ ਕਹੁ ਹਾਰ ਟੁਟੇ । ਗਿਰੈ ਬੀਰ ਜਯੋ ਘੁੰਮਿ ਪਾਨ ਨਿਖੁਟੇ । ੨੨ ।
ghari char beetai prabha nek payi. giriyo pher bhume kahun rav jayi.
juhun pag chhuti kahun har tute. girai beer jeyo ghumi prane nikhute. (22)

Couplet :

With the arrow stuck in the cup, the queen had sensuous pleasure with him and then the whole secret was explained to him. (16)

Chopaiee :

He was told to go to the Raja now itself and tell him, that "I have also come for shooting the arrow and want to show my art of archery." (17)

On hearing the talk of Raja Param Singh, the Raja (Himmat Singh) was greatly pleased and thought to himself what this fool was saying, that "he would shoot arrows with eyes closed and on his failure to succeed. I will gain both of his queens." (18)

Both of his eyes were bandaged and the bow and arrow placed in his hand. Racing his horse by hitting him with the whip, he shot the arrow and the queen watching from the loft clapped (made a sound). (19)

All heard the sound of the clap, It appeared as if he had shot the arrow and hit the cup with the arrow. Then the bamboo was taken down to verify it and a beautiful arrow was found stuck there. (20)

Bhujang Chhand :

The Raja, having lost his beautiful queen, was disheartened; it appeared as if the devil had hit him with his leg. So he sat down with downcast eyes (with bent head) but did not utter a word. He fell on the ground reeling down and did not open his eyes. (21)

He regained consciousness after the lapse of four hours, but then fell down again at a distance, with his turban falling at one place and the necklaces scattered at another place. He was falling down like a warrior, who was about to die. (22)

ਸਭੈ ਲੋਕ ਧਾਏ ਲਯੋ ਠਾਇ ਤਾ ਕੋ । ਘਨੋ ਸੀਚਿ ਕੈ ਬਾਰਿ ਗੁਲਾਬ ਵਾ ਕੋ ।
ਘਰੀ ਪਾਚ ਪਾਛੈ ਨਿਪਤਿ ਸੁਧਿ ਪਾਈ । ਕਰੀ ਭਾਤਿ ਭਿਤੰ ਅਨੇਕੈ ਬਦਾਈ । ੨੩ ।
sabhe lok dhaye leyo thayi ta ko. ghano seencho ke bar gulab va ko.
ghari pach pache nirpat sudhi payi. kari bhati bhati aneke badayi. (23)

ਡਰੇ ਕਾਜ ਕਾਹੇ ਮਹਾਰਾਜ ਮੇਰੇ । ਲਏ ਸੁਰ ਠਾਢੇ ਸਭੈ ਸਸਤੁ ਤੇਰੇ ।
ਕਹੋ ਮਾਰਿ ਡਾਰੈ ਕਹੋ ਬਾਧਿ ਲਯਾਵੈ । ਕਹੋ ਕਾਟਿ ਕੇ ਨਾਕ ਲੀਕੈ ਲਗਾਵੈ । ੨੪ ।
dare kaj kahe maharaj mere. laye sur thade sabha sastar tere.
kaho mar dare kahobadh leyave. kaho kat ke nak leeke lagave. (24)

ਸਵੈਯਾ

ਹਿੰਸਤ ਸਿੰਘ ਕਹੀ ਹਸਿ ਕੈ ਚਿਤ ਮੈ ਅਤਿ ਰੋਸ ਕੋ ਮਾਰਿ ਮਰੂਰੋ ।
ਏਕ ਧਨੀ ਨਵ ਜੋਬਨ ਦੁਸਰ ਤੀਸਰੇ ਹੋ ਪੁਰਸੋਤਮ ਪੂਰੋ ।
ਅਖਿਨ ਮੁੰਦਿ ਹਨਯੋ ਕੁਪਿਯਾ ਕਹ ਯਾ ਪਰ ਕੋਪ ਕਿਯੋ ਸਭ ਕੂਰੋ ।
ਕੈਸੇ ਕੈ ਆਜੁ ਹਨੋ ਇਹ ਕੋ ਜੁ ਹੈ ਰਾਵ ਬਡੋ ਅਰੁ ਸੁੰਦਰ ਸੂਰੋ । ੨੫ ।

Swaiyya

hinsat singh kahi has ke chit mai chit ros ko mar maruro.
ek dhani nav joban joban dusar teesre ho pursotam puro.
akhin mundi hanyo kupiya keh ya par kop kiyo sabh kuro.
kese ke aaj hano eh ko ju hai rav bado ar sunder suro. (25)

ਚੌਪਈ

ਕਹਿ ਐਸੀ ਨਿਪ ਸੀਸ ਦੁਰਾਯੋ । ਤਾ ਸੁੰਦਰਿ ਕਛੁ ਨ ਬਸਾਯੋ ।
ਗਿਹ ਤੇ ਕਾਢਿ ਤਿਯਹਿ ਪੁਨਿ ਦੀਨੀ । ਇਹ ਚਰਿਤ੍ਰ ਸੇਤੀ ਹਰਿ ਲੀਨੀ । ੨੬ ।

Chopaiee

keh aisi nríp sees dhurayo. ta sundri kachu na basayo.
greh te kadi triyeh pun deeni. eh charitar seti har leeni. (26)

ਦੋਹਰਾ

ਤਿਹ ਰਾਨੀ ਪਾਵਤ ਭਈ ਐਸੋ ਚਰਿਤ੍ਰ ਬਨਾਇ ।
ਲੈ ਤਾ ਕੋ ਗਿਹ ਕੋ ਗਯੋ ਅਧਿਕ ਹਿੰਦੈ ਸੁਖ ਪਾਇ । ੨੭ ।

Dohra

teh rani pawat bhayi aiso charitar banayi.
le ta ko greh ko geyo adhik hirdye sukh payi. (27)

All the people rushed to hold him and lot of rosewater was sprinkled on him. After five hours the Raja regained consciousness. The attendants praised him in many ways. (23)

“O my dear Raja ! What are you afraid of ? All your warriors are waiting here with their weapons. If you give orders, then either we shall kill him or bring him (tied) in chains. If you order, we shall cut off his nose and ask him to seek pardon (or to spite his nose to dishonour him). (24)

Swaiyya :

Himmat Singh, feeling enraged at heart, smiled and said, “This Raja Param Singh was wealthy and very young and thirdly he was a noble person in all respects and he had pierced the cup with eyes closed (bandaged) so it is futile to be angry/enraged with him. How could I kill him ; moreover he was very charming and a warrior prince ? (25)

Chopaiee :

Thus the Raja, saying this, shook his head. He had no control over that Raja. So he handed over his wife to him from his palace. Thus with this deceitful action, Param Singh had won over the queen. (26)

Couplet

The queen had played such a deceitful (action) game and gained his hand. He took her home with great joy and satisfaction. (27)

ਸੋਰਠਾ

ਸਕਿਯੋ ਨ ਭੇਦ ਪਛਾਨਿ ਇਹ ਛਲ ਸੋ ਛੈਲੀ ਛਲਯੋ ।
ਰਹਿਯੋ ਮੋਨਿ ਮੁਖਿ ਠਾਨਿ ਰਹਿਯੋ ਨਿਹੁਰਾਇ ਕੈ । ੨੮ । ੧ ।

Sortha

sakiyo na bhed pachan eh chhal so chhali chhalyo.
rahiyo mon mukh thani rahiyo nihurayi ke. (28) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੋ ਤੇਤੀਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੩੩ । ੨੬੫੨ । ਅਫਜੁੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so tetisavo charitar samapatam. Sat Subham sat. (133) (2652) aphjun.

ਚੌਪਈ

ਸਬਕ ਸਿੰਘ ਰਾਜਾ ਇਕ ਭਾਰੀ । ਬਾਜ ਮਤੀ ਤਾ ਕੀ ਬਰ ਨਾਰੀ ।
ਕਾਹੂ ਸੋ ਨਹਿ ਰਾਵ ਲਜਾਵੈ । ਸਭ ਇਸਤ੍ਰਿਨ ਸੋ ਕੇਲ ਕਮਾਵੈ । ੧ ।

Chopaiee

sabak singh raja ik bhari. baj mati ta ki bar nari.
kahu so nahi rav lajave. sabh istrin so kel kamave. (1)

ਜੋ ਇਸਤ੍ਰੀ ਤਿਹਹ ਕਹੋ ਨ ਆਵੈ । ਤਾ ਕੀ ਖਾਟ ਉਠਾਇ ਮੰਗਾਵੈ ।
ਅਧਿਕ ਭੋਗ ਤਾ ਸੋ ਨਿਪ ਕਰਈ । ਰਾਨੀ ਤੇ ਜਿਯ ਨ ਡਰਈ । ੨ ।
jo istri teh kaho na avai. ta ki khat uthayi mangave.
adhik bhog ta so nrip karyi. rani te jiye na darayi. (2)

ਬਾਜ ਮਤੀ ਜਿਯ ਅਧਿਕ ਰਿਸਾਵੈ । ਸਬਕ ਸਿੰਘ ਪਰ ਕਛੁ ਨ ਬਸਾਵੈ ।
ਤਬ ਤ੍ਰਿਯ ਏਕ ਚਰਿਤ੍ਰ ਬਿਚਾਰਿਯੋ । ਰਾਜਾ ਕੋ ਦੁਰਮਤਿ ਤੇ ਟਾਰਿਯੋ । ੩ ।
baj mati jiye adhik risave. sabak singh par kachu na basave.
tab triye ek charitar bichariyo. raja ko durmit te takiyo. (3)

ਰੂਪਵਤੀ ਜੋ ਤ੍ਰਿਯ ਲਖਿ ਪਾਵੈ । ਸਬਕ ਸਿੰਘ ਸੋ ਜਾਇ ਸੁਨਾਵੈ ।
ਤੁਮ ਰਾਜਾ ਤਿਹ ਤ੍ਰਿਯਾ ਬੁਲਾਵੈ । ਕਾਮ ਕੇਲ ਤਿਹ ਸਾਥ ਕਮਾਵੈ । ੪ ।
roopvati jo triye lakh pave. sabak singh so jayi sunave.
tum raja teh triya bulave. kam kel teh sath kamave. (4)

ਜਬ ਯੋ ਬਚਨ ਰਾਵ ਸੁਨਿ ਪਾਵੈ । ਤੋਨ ਤ੍ਰਿਯਾ ਕੋ ਬੋਲਿ ਪਠਾਵੈ ।
ਜਾ ਕੀ ਰਾਨੀ ਪ੍ਰਭਾ ਉਚਾਰੈ । ਤਾ ਕੇ ਰਾਜਾ ਸੰਗ ਬਿਹਾਰੈ । ੫ ।
jab yo bachan rav sun pave. toun triya ko bol pathave.
ja ki rani prabha uchare. ta ke raja sang sang bihare. (5)

Sortha :

The Raja could not get at the secret of all this witchcraft and the woman thus deceived him with her tricks. He then, having lost his wife, with downcast eyes (head) kept quiet and accepted his fate (quietly). (28)(1)

Here the hundred and thirty-third episode of King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.

(133-2652)(Contd)

Chopaiee :

There was a grand Raja by the name of Sabak Singh and he had a charming wife by the name Baj Mati. The Raja never felt shy of any woman and would have sexual relationships with all of them. (1)

If some woman was not willing to agree, then he would forcibly get her cot lifted and brought to his place. Then he would have cohabitation with her and was not bothered about the queen (not afraid of her). (2)

Baj Mati would feel annoyed and enraged at heart, but she had no control over Sabak Singh. Then the queen played a trick, and dissuaded the King from his evil designs (wrong path). (3)

If the queen would happen to see a beautiful woman, she would inform Sabak Singh about it. "O Rajan ! You send for that woman and enjoy sensuous pleasure with her." (4)

When the Raja would hear about it, he would send for that woman and the Raja would enjoy love affair with that woman, about whose beauty the queen would tell. (5)

ਯਾ ਮੈ ਕਹੇ ਕਹਾ ਘਟ ਗਈ । ਜਾਨੁਕ ਹੋਹੁ ਭਿਟੋਅਨਿ ਭਈ ।
ਜਾ ਤੇ ਸੋਰ ਰਾਵ ਸੁਖ ਪਾਵੈ । ਵਹੈ ਬਾਤ ਹਮਰੇ ਜਿਯ ਭਾਵੈ । ੬ ।
ya mai kahe kaha ghat gayi. januk hohun bhitoan bhhayi.
ja te sor rav sukh pave. vahe bat hamre jiye bhave. (6)

ਬਲੀ ਏਕ ਸੁੰਦਰ ਲਖਿ ਪਾਯੋ । ਪ੍ਰਥਮ ਤਵਨ ਕੀ ਤ੍ਰਿਯਹਿ ਭਿਟਾਯੋ ।
ਜਬ ਵਹੁ ਪੁਰਖ ਅਧਿਕ ਰਿਸਿ ਭਰਿਯੋ । ਤਬ ਤਾ ਸੋ ਬਚਨ ਉਚਰਿਯੋ । ੭ ।
bali ek sunder lakh payo. pratham tawan ki triyehi bhitayo
jab vahu purakh adhik ris bhhariyo. tab ta so bachan uchriyo. (7)

ਦੋਹਰਾ

ਕਾਮ ਕੇਲ ਤਾ ਸੋ ਕਰਿਯੋ ਰਾਨੀ ਅਤਿ ਸੁਖ ਪਾਇ ।
ਬਹਰਿ ਬਚਨ ਤਿਹ ਪੁਰਖ ਸੋ ਐਸੋ ਕਹਿਯੋ ਸੁਨਾਇ । ੮ ।

Dohra

kam kel ta so kariyo rani ati sukh payi.
bahir bachan teh purakh so aiso kahiyo sunayi. (8)

ਚੌਪਈ

ਤੁਮਰੀ ਪ੍ਰਭਾ ਕਹੋ ਕਾ ਰਹੀ । ਨਿਜ ਨਾਰੀ ਰਾਜੈ ਜੋ ਚਹੀ ।
ਜਾ ਕੀ ਤ੍ਰਿਯ ਸੋ ਐਰ ਬਿਹਾਰੈ । ਧ੍ਰਿਗ ਤਾ ਕੋ ਸਭ ਜਗਤ ਉਚਾਰੈ । ੯ ।

Chopaiee

tumri prabha kaho ka rahi. nij nari raje jo chahi.
ja ki triye so aur bihare. dhrig ta ko sabh jagat uchare. (9)

ਦੋਹਰਾ

ਪ੍ਰਥਮ ਭੋਗ ਮਨ ਭਾਵਤੋ ਰਾਨੀ ਕਿਯੋ ਬਨਾਇ ।
ਬਹਰਿ ਬਚਨ ਤਾ ਸੋ ਕਹਿਯੋ ਐਸੇ ਰਿਸ ਉਪਜਾਇ । ੧੦ ।

Dohra

pratham bhog man bhavto rani kiyo banayi.
bahur bachan ta so kahiyo aise ris upjayi. (10)

ਚੌਪਈ

ਤੁਮਰੀ ਤ੍ਰਿਯ ਕੋ ਰਾਵ ਬੁਲਾਵੈ । ਕਾਮ ਭੋਗ ਤਿਹ ਸਾਥ ਕਮਾਵੈ ।
ਤੂ ਨਹਿ ਮਰਿਯੋ ਲਾਜ ਕੋ ਮਰਈ । ਪਾਵਕ ਬਿਖੈ ਜਾਇ ਨਹਿ ਜਰਈ । ੧੧ ।

Chopaiee

tumri triye ko rav bulave. kam bhog teh sath kamave.
tu nahi mariyo laj ko maryi. pawak bikhe jayi nahi jarayi. (11)

The queen would think, what was her loss in this thing, but it appeared to her that she was instrumental in these evil designs. "But my heart was satisfied (happy) with whatever the Raja was interested in doing." (She would pay). (6)

Then the queen saw a sturdy and hafty person and in the first place she arranged a meeting of the Raja with that woman (his wife). When the person was fully enraged, then the queen talked to him like this. (7)

Couplet :

The queen had a sexual relationship with him and felt greatly elated. Then she told him like this. (8)

Chopaiee :

"O friend ! Tell me. What is your worth (honour) when the Raja was enamoured (intérested in) by your wife ? The person, whose wife had relationship with another man, was looked down upon by the whole world." (9)

Couplet :

At first the queen had cohabitation with that man and then made him furious with rage. (10)

Chopaiee :

And said, "The Raja was calling your wife (at his place) and then had sexual relationship with her. Why do you not feel ashamed of yourself or bum yourself in a fire pit?" (11)

ਦੋਹਰਾ

ਕੈ ਯਹ ਮੁਰਖ ਰਾਵ ਤੇ ਬਦਲੋ ਲੇਹਿ ਬਨਾਇ ।
ਨਾਤਰ ਬਦਿਕਾਸਮ ਬਿਖੈ ਗਰੋ ਹਿਮਾਚਲ ਜਾਇ । ੧੨ ।

Dohra

ke yeh murakh rav te badlo lehi banayi.
natar badrikasam bikhe garo himachal jayi. (12)

ਚੌਪਈ

ਜੋ ਤ੍ਰਿਯ ਕਹੋ ਮੋਹਿ ਸੋ ਕਰੈ । ਸਬਕ ਸਿੰਘ ਤੇ ਨੈਕ ਨ ਡਰੈ ।
ਇਨ ਕੀਨੋ ਗ੍ਰਿਹ ਖਾਰ ਹਮਾਰੈ । ਮੈਹੂ ਤਿਹ ਤ੍ਰਿਯ ਸੰਗ ਬਿਹਾਰੈ । ੧੩ ।

Chopaiee

jo triye kaho mohi so kare. sabak singh te nek na daro.
in keeno greh khavar hamaro. mehu teh triye sang bihare. (13)

ਰੋਮ"ਤਕ ਤੁਮ ਪ੍ਰਥਮ ਲਗਾਵੈ । ਸਕਲ ਤ੍ਰਿਯਾ ਕੋ ਭੇਸ ਛਕਾਵੈ ।
ਜਬ ਤੁਮ ਕੋ ਰਾਜਾ ਲਖਿ ਪੈਹੈ । ਤੁਰਤੁ ਮਦਨ ਕੇ ਬਸਿ ਹੈ ਜੈਹੈ । ੧੪ ।
romantak tum pratham lagavo. sakal triya ko bhes chakavo.
jab tum ko raja lakhi pehe. turat madan ke bas haiv jehe. (14)

ਜਾਰ ਕੇਸ ਸਭ ਦੂਰਿ ਕਰਾਏ । ਭੁਖਨ ਅੰਗ ਅਨੂਪ ਸੁਹਾਏ ।
ਜਾਇ ਦਰਸ ਰਾਜਾ ਕੋ ਦਿਯੋ । ਨਿਪ ਕੋ ਮੋਹਿ ਆਤਮਾ ਲਿਯੋ । ੧੫ ।
jar kes sabhh door karaye. bhukhan ang anoop suhaye.
jayi daras raja ko diyo. nrip ko mohi atma liyo. (15)

ਜਬ ਰਾਜੈ ਤਾ ਕੋ ਲਖਿ ਪਾਯੋ । ਦੌਰਿ ਸਦਨ ਰਾਨੀ ਕੇ ਆਯੋ ।
ਹੇ ਸੁੰਦਰਿ ਮੈ ਤ੍ਰਿਯਿਕ ਨਿਹਾਰੀ । ਜਾਨੁਕ ਮਹਾ ਰੁਦ੍ਰ ਕੀ ਪਯਾਰੀ । ੧੬ ।
jab raje ta ko lakh payo. dori sadan rani ke ayo.
hai sundari mai triyak nihari. januk maha rudar ki payari. (16)

ਜੋ ਮੁਹਿ ਤਿਹ ਤੂ ਆਜ ਮਿਲਾਵੈ । ਜੋ ਮਾਗੇ ਮੁਖ ਤੇ ਸੋ ਪਾਵੈ ।
ਰਾਨੀ ਫੂਲਿ ਬਚਨ ਸੁਨਿ ਗਈ । ਜੋ ਮੈ ਚਾਹਤ ਥੀ ਸੋਊ ਭਈ । ੧੭ ।
jo muhi te tu aaj milave. jo mage mukh te so pave.
rani phooli bachan suni gayi. jo mai chahat thi soyu bhayi. (17)

ਸੁਨਤ ਬਚਨ ਰਾਨੀ ਗ੍ਰਿਹ ਆਈ । ਤੌਨ ਜਾਰ ਕੋ ਦਯੋ ਭਿਟਾਈ ।
ਜਬ ਤਾ ਕੋ ਨਿਪ ਹਾਥ ਚਲਾਯੋ । ਪਕਰਿ ਰਾਵ ਕੋ ਤਰੇ ਦਬਾਯੋ । ੧੮ ।
sunat bachan rani greh ayi. taun jar ko deyo bhitayi.
jab ta ko nrip hath chalayo. pakar rav ko tare dabayo. (18)

Couplet :

“Either you should take full revenge from this foolish Raja or go to Badrinath and melt yourself in the snows of Himalayas.” (12)

Chopaicee :

That man said, “O queen ! Whatever you will say, I will do accordingly. I am not afraid of Sabak Singh at all. He had spoiled and destroyed my family life. I will also have cohabitation with his wife.” (13)

The queen told him, “You should use first hair remover and assume the form of a woman. When the Raja would see you in a woman’s form, then he would be under the spell of passionate love soon.” (14)

The paramour then got his hair removed and embellished the body with ornaments and gave a glance to the Raja and enamoured the Raja to himself (allured the Raja to her love). (15)

When the Raja saw her, then he rushed to the queen’s palace and said, “O beauty ! I have seen a woman here and it seems she was looking like Mahadev’s wife, Parbati.” (16)

“If you could arrange her meeting with me, then I will grant you whatever you would ask for.” The queen was greatly delighted, as whatever she had wished for, was happening now. (17)

On hearing these words, the queen came home and arranged her paramour’s meeting with him (Raja). When the Raja made some advances towards her, she caught hold of him and crushed him. (18)

ਨਿਪ ਕੋ ਪਕਰਿ ਭੁਜਨ ਤੇ ਲਿਯੋ । ਗੁਦਾ ਭੋਗ ਤਾ ਕੋ ਦਿੜ ਕਿਯੋ ।
 ਤੌਰਿ ਤਾਰਿ ਤਨ ਰੁਪਿਰ ਚਲਾਯੋ । ਅਧਿਕ ਰਾਵ ਮਨ ਮਾਝ ਲਜਾਯੋ । ੧੯ ।
 nrip ko pakar bhujan te liyo. guda bhog ta ko drrir kiyo.
 tori tari tan rudhir chalayo. adhik rav man majh lajayo. (19)

ਦੋਹਰਾ

ਗੁਦਾ ਭੋਗ ਭੇ ਤੇ ਨਿਪਤਿ ਮਨ ਮਹਿ ਰਹਿਯੋ ਲਜਾਇ ।
 ਤਾ ਦਿਨ ਤੇ ਕਾਹੂੰ ਤਿਯਹਿ ਲਯੋ ਨ ਨਿਕਟਿ ਬੁਲਾਇ । ੨੦ । ੧ ।

Dohra

guda bhog bhe te nirpat man mahi rahiyo lajayi.
 ta din te khau triyehi leyo na nikat bulayi. (20) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਇਕ ਸੌ ਚੌਤੀਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੩੪ । ੨੬੭੨ । ਅਫਜ਼ੁ ।
 iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
 ik so chotisavo charitar samapatam. Sat Subham sat. (134) (2672) aphjun.

ਦੋਹਰਾ

ਦੁਹਿਤਾ ਸਾਹੁ ਫਿਰੰਗ ਕੀ ਜਾ ਕੋ ਰੂਪ ਅਪਾਰ ।
 ਤੀਨਿ ਭਵਨ ਭੀਤਰ ਕਹੂੰ ਤਾ ਸਮ ਐਰ ਨ ਨਾਰਿ । ੧ ।

Dohra

duhit sahu phirang ki ja ko roop apar.
 teen bhavan bhetar kahun ta sam aur na nari. (1)

ਚੌਪਈ

ਅਬਦੁਲ ਨਾਮ ਮੁਲਾਨਾ ਭਾਰੋ । ਸਹਿਰ ਜਹਾਨਾਬਾਦਿ ਉਜਿਯਾਰੋ ।
 ਹਾਜਰਤਿ ਜਬ ਬੈਠਿ ਮੰਗਾਵੈ । ਦੇਵ ਭੂਤ ਜਿਨਾਨ ਬੁਲਾਵੈ । ੨ ।

Chopaiee

abdul nam mulana bharo. sehar jahhanabad ujjiyaro.
 hajrat jab beth mangave. dev bhoot jinan bulave. (2)

ਦੋਹਰਾ

ਦੇਵ ਭੂਤ ਜਿਨਾਤ ਕਹ ਲੇਵੈ ਨਿਕਟ ਬੁਲਾਇ ।
 ਜੌਨ ਬਾਤ ਚਿਤ ਮੈ ਰੁਚੈ ਤਿਨ ਤੇ ਲੇਤ ਮੰਗਾਇ । ੩ ।

Dohra

dev bhoot jinat keh leve nikat bulayi.
 joun baat chhit mai ruche tin te let mangayi. (3)

He caught hold of the Raja from his arms and had a cohabitation through his anus and blood started oozing out of his bo'y (Raja's). The Raja felt greatly ashamed in his heart. (19)

Couplet :

With his anus-cohabitation, the Raja felt greatly distressed. From that day onwards, the Raja never called another woman to his side. (20)(1)

Here the hundred thirty-fourth episode of Kings & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.

(134-2672)(Contd)

Couplet :

Firang Shah had one daughter, who was very beautiful, as there was no other woman as beautiful in all the three worlds. (1)

Chopaiie :

There was a great Mulana named Abdul, who was famous in the town of Jahanabad. When he used to perform the act he would call devils, ghosts and evil-spirits. (who were at his beck and call). (2)

Couplet :

He would call the devils (giants) ghosts and evil-spirits near him, and whatever he liked, he would send for that thing, through them. (3)

ਚੋਪਈ

ਤਾ ਪੈ ਪਰੀ ਬਹੁਤ ਚਲਿ ਆਵੈ । ਕੋਉ ਨਾਚਿ ਉਠ ਕੋਉ ਗਾਵੈ ।
ਭਾਤਿ ਭਾਤਿ ਕੇ ਭਾਵ ਦਿਖਾਵਹਿ । ਦੇਖਨਹਾਰ ਸਭੇ ਬਲਿ ਜਾਵਹਿ । ੪ ।

Chopaiee

ta pai pari bahut chal ave. koyu nach uth koyu gave.
bhati bhati ke bhav dlkhavah. dekhanhar sabhe bal javhi. (4)

ਲਾਲ ਪਰੀ ਇਕ ਬਚਨ ਉਚਾਰੈ । ਸਾਹ ਪਰੀ ਸੁਨ ਬੈਨ ਹਮਾਰੈ ।
ਸੁੰਦਰਿ ਕਲਾ ਕੁਆਰਿ ਇਕ ਭਾਰੀ । ਜਨੁਕ ਰੂਪ ਕੀ ਰਾਸਿ ਸਵਾਰੀ । ੫ ।

lal pari ik bachan ucharo. sah pari sunu bain hamaro.
sunder kala kuyar ik bhhari. januk roop ki rasi sawari. (5)

ਦੋਹਰਾ

ਤਾਹੀ ਤੇ ਬਿਧਿ ਰੂਪ ਲੈ ਕੀਨੇ ਰੂਪ ਅਨੇਕ ।
ਰੀਝਿ ਰਹੀ ਮੈ ਨਿਰਖਿ ਛਾਬਿ ਮਨ ਕ੍ਰਮ ਸਹਿਤ ਬਿਬੇਕ । ੬ ।

Dohra

tahi te bidhi roop lai keene roop anek.
rrejhi rahi mai nirikh chabi man karam sahit bibek. (6)

ਚੋਪਈ

ਤਾ ਕੀ ਪ੍ਰਭਾ ਜਾਤ ਨਹਿ ਕਹੀ । ਜਾਨੁਕ ਫੂਲਿ ਮਾਲਿਤੀ ਰਹੀ ।
ਕਵਨ ਸੁ ਕਵਿ ਤਿਹ ਪ੍ਰਭਾ ਉਚਾਰੈ । ਕੋਟਿ ਸੂਰ ਜਨੁ ਚੜੇ ਸਵਾਰੈ । ੭ ।

Chopaiee

ta ki prabha jat nahi kahi. januk phooli malti rahi.
kawan su kavi teh prabha uchare. koti sur jan chare savare. (7)

ਮੁਲਾ ਬਾਤ ਸੁਵਨ ਯਹ ਸੁਨੀ । ਬਿਹਰ ਬਿਕਲ ਹੈ ਮੁੰਡੀ ਧੁਨੀ ।
ਏਕ ਦੇਵ ਭੇਜਾ ਤਹ ਜਾਈ । ਤਾ ਕੀ ਖਾਟ ਉਠਾਇ ਮੰਗਾਈ । ੮ ।

mula bat sarvan yah suni. behar bikal haiv mundi dhuni.
ek dev bhoja teh jayi. ta ki khat uthayi mangayi. (8)

ਵਾ ਸਦ੍ਰਿਸਿ ਕੋ ਕਛੁ ਨ ਬਸਾਯੋ । ਮੁਲਾ ਕੇ ਸੰਗ ਭੋਗ ਕਮਾਯੋ ।
ਬੀਤੀ ਰੈਨਿ ਭੋਰ ਜਬ ਭਯੋ । ਤਿਹ ਪਹੁਚਾਇ ਤਹੀ ਤਿਨ ਦਯੋ । ੯ ।

va sudri ko kachu na basayo. mula ke sung bhog kamayo.
beeti rain bhor jab bheyo. teh pahuchayi tahi tin deyo. (9)

ਐਸੀ ਬਿਧਿ ਤਿਹ ਰੋਜ ਬੁਲਾਵੈ । ਹੋਤ ਓਦੋਤ ਫਿਰੰਗ ਪਠਾਵੈ ।
ਮਨ ਮਾਨਤ ਕੇ ਕੇਲਨ ਕਰੈ । ਭਾਤਿ ਭਾਤਿ ਕੇ ਭੋਗਨ ਭਰੈ । ੧੦ ।

aisi bidhi teh roj bulave. hot udot phirang pathave.
man manat ke kelan kare. bhati bhati ke bhogan bhare. (10)

Chopaiee :

Many fairies would thus come near to him, someone would dance, and someone would sing, and they would display many types of fun and frolic. All the viewers were delighted by it. (4)

Lal pari told Shah pari (fairies), "You listen to me. There is a charming beauty named Kala Koer, who was a fountain of beauty." (5)

Couplet :

From her beautiful form, the Creator had created many other forms (of beauty). I am fully allured with her by my mind, action and thoughts." (6)

Chopaiee :

Her beauty was beyond description, as if it was the flower of malti. Which poet could describe the glory of her beauty ? It appears as if millions of suns had risen with full brilliance. (7)

When the Mulla heard this with his own ears, then he was mad with separation and shook his head. Then he sent a demon to her and brought her by lifting her cot. (8)

The beautiful woman could not do anything and had cohabitation with the Mulla. When the night was over and the day dawned, then she was sent back to her house. (9)

Thus, the Mulla would call her daily and with the dawn of day she was sent back to the Shah (Firang). He would enjoy sensuous pleasure with her to his satisfaction and would satiate himself with cohabitation with her. (10)

ਦੋਹਰਾ

ਦੇਵ ਦੇਖਿ ਕਾਜੀ ਨਿਰਖਿ ਸੁੰਦਰਿ ਅਧਿਕ ਡਰਾਇ ।
ਨਾਕ ਚੜਾਏ ਰਤਿ ਕਰੈ ਤਾ ਪੈ ਕਛੁ ਨ ਬਸਾਇ । ੧੧ ।

Dohra

dev dekh kaji nirikh sudri adhik darayi.
nak charraye rat kare ta pai kachu na basayi. (11)

ਚੌਪਈ

ਤਬ ਤਿਨ ਏਕ ਉਪਾਇ ਬਿਚਾਰਿਯੋ । ਕਰ ਮੈ ਏਕ ਪਤ੍ਰ ਲਿਖਿ ਡਾਰਿਯੋ ।
ਕਾਜੀ ਸਾਖ ਬਾਤ ਯੋ ਕਹੀ । ਮੇਰੇ ਹੋਸ ਚਿਤ ਇਕ ਰਹੀ । ੧੨ ।

Chopaiee

tab tin ek upaye bichariyo. kar mai ek patar likh dariyo.
kaji sath bat yo kahi. mere hom chit ik rahi. (12)

ਦੋਹਰਾ

ਅਬ ਲੋ ਸਦਨ ਦਿਲੀਸ ਕੋ ਦ੍ਰਿਗਨ ਬਿਲੋਕੇ ਨਾਹਿ ।
ਯਹੈ ਹੋਸ ਮਨ ਮੈ ਚੁਭੀ ਸੁਨੁ ਕਾਜਿਨ ਕੇ ਨਾਹਿ । ੧੩ ।

Dohra

ab lo sadan dilis ko drigan biloke nahi.
yahe hos man mai chubhi sunu keejan ke nahi. (13)

ਦੇਵ ਸਾਬ ਕਾਜੀ ਕਹਿਯੋ ਯਾ ਕੋ ਭਵਨ ਦਿਖਾਇ ।
ਬਹੁਰੋ ਖਾਟ ਉਠਾਇ ਕੈ ਦੀਜਹੁ ਹਯਾ ਪਹੁਚਾਇ । ੧੪ ।

dev sath kaji kahiyo ya ko bhawan dikhayi.
bahuro khat uthayi ke deejhu haya pahuchayi. (14)

ਚੌਪਈ

ਤਾ ਕੋ ਦੇਵ ਤਹਾ ਲੈ ਗਯੋ । ਸਭ ਹੀ ਧਾਮ ਦਿਖਾਵਤ ਭਯੋ ।
ਸਾਹ ਸਾਹ ਕੋ ਪੂਤ ਦਿਖਾਰਿਯੋ । ਹਰ ਅਰਿ ਸਰ ਤਾ ਤਿਯ ਕੋ ਮਾਰਿਯੋ । ੧੫ ।

Chopaiee

ta ko dev taha lai geyo. sabh hi dham dikhavat bheyo.
sah sah ko poot dikhhariyo. har ari sar ta triye ko mariyo. (15)

ਚਿਤ੍ਰ ਦੇਵ ਕੋ ਹੇਰਤ ਭਈ । ਪਤਿਯਾ ਡਾਰਿ ਹਾਥ ਤੇ ਦਈ ।
ਆਪੁ ਬਹੁਰਿ ਕਾਜੀ ਕੈ ਆਈ । ਉਤਿ ਪਤਿਯਾ ਤਿਨ ਛੋਰਿ ਬਚਾਈ । ੧੬ ।

chitar dev ko heart bhayi. patiya dari hath te deyi.
aap bahur kaji ke ko ayi. uti patiya tin chhor bachayi. (16)

Couplet :

The beautiful woman was frightened having seen the devil and Kazi. She was having sexual relationship with great disdain as it was beyond her control. (11)

Chopaiee :

Then she thought of a plan and wrote a letter in her own hand (writing). She told the Kazi that she had developed a desire in her heart. (12)

Couplet :

O leader (Master) of the Kazis! Listen. "I have not seen so far the palace of the King of Delhi. This desire has been pestering my mind (for sometime)." (13)

So the Kazi told the devil, "Go and show the palace of the King to her and then bring her back on the cot." (14)

Chopaiee :

The fairy was taken there by the devil and the whole palace was shown to her. The King and his son were shown to her. On seeing him the Kamdev (god of love) had hit her with an arrow (she developed love for him). (15)

She was watching Chitar Deo (King's son) and threw a letter in his hand and came back to the Kazi. On the other side, he got the letter opened and read. (16)

ਦੋਹਰਾ

ਫਿਰੰਗ ਰਾਵ ਕੀ ਮੈ ਸੁਤਾ ਲਯਾਵਤ ਦੇਵ ਉਠਾਇ ।
ਸੋ ਮੋ ਕਾਜੀ ਮਾਨਿ ਰਤਿ ਦੇਹ ਤਹਾ ਪਹੁਚਾਇ । ੧੭ ।

Dohra

phirang rav ki mai suta liyavat dev uthayi.
so so kaji mani rati deh taha pahuchayi. (17)

ਮੈ ਤੁਮ ਪਰ ਅਟਕਤਿ ਭਈ ਤਾ ਤੇ ਲਿਖਿਯੋ ਬਨਾਇ ।
ਨਿਜ ਨਾਰੀ ਮੁਹਿ ਕੀਜੀਯੈ ਦੇਵ ਕਾਜਿਯਹਿ ਘਾਇ । ੧੮ ।

mai tum par atkat bhayi ta te likhiyo banayi.
nij nari muhi keejiyo dev kajiye hi ghhayi. (18)

ਚੌਪਈ

ਤਬ ਤਿਨ ਜੰਤ੍ਰ ਮੰਤ੍ਰ ਬਹੁ ਕਰੇ । ਜਾ ਤੇ ਦੇਵ ਰਾਜ ਜੂ ਜਰੇ ।
ਬਹੁਰਿ ਕਾਜਿਯਹਿ ਪਕਰਿ ਮੰਗਾਯੋ । ਮੁਸਕ ਬਾਧਿ ਦਰਿਯਾਏ ਡੁਬਾਯੋ । ੧੯ ।

Chopaiee

tab tin jantar mantr bahu kare. ja te dev raj jo jare.
bahur kahiyehi pakar mangayo. musak badh dariyae dubayo. (19)

ਬਹੁਰੋ ਤੈਨ ਤ੍ਰਿਯਾ ਕੋ ਬਰਿਯੋ । ਭਾਤਿ ਭਾਤਿ ਕੇ ਭੋਗਨ ਕਰਿਯੋ ।
ਦੇਵਰਾਜ ਮੰਤ੍ਰਨ ਸੋ ਜਾਰਿਯੋ । ਤਾ ਪਾਛੇ ਕਾਜੀ ਕੋ ਮਾਰਿਯੋ । ੨੦ ।

bahure taun triya ko bariyo. bhati bhati ke bhogan kariyo.
devraj mantran so jariyo. ta pacche kaji ko mariyo. (20)

ਜੁ ਚਤੁਰਾ ਚਿਤ ਚਰਿਤ ਬਨਾਯੋ । ਮਨ ਮੋ ਚਹਿਯੋ ਵਹੈ ਪਾਤਿ ਪਾਯੋ ।
ਦੇਵ ਰਾਜ ਕੋ ਆਦਿ ਜਰਾਇਸ । ਤਾ ਪਾਛੈ ਕਾਜੀ ਕਹ ਘਾਇਸ । ੨੧ ।

jo chatura chit charit banayo. man mo chahiyo vahe pati payo.
dev raj ko adi jarais. ta pachhe kaji keh ghayis. (21)

ਦੋਹਰਾ

ਨ੍ਰਿਪ ਸੁਤ ਕੋ ਭਰਤਾ ਕਿਯੋ ਚਤੁਰਾ ਚਰਿਤ ਸੁ ਧਾਰਿ ।
ਮਨ ਮਾਨਤ ਕੋ ਬਰੁ ਬਰਿਯੋ ਦੇਵ ਕਾਜਿਯਹਿ ਮਾਰਿ । ੨੨ । ੧ ।

Dohra

nrip sut ko bharta kiyo chatura charit so dhari.
man manat ko baru bariyo dev kajiye hi mari. (22) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਪੈਤੀਸਵੈ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੩੫ । ੨੬੯੪ । ਅਫਜ਼ੁੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so paetisavo charitar samapatam. Sat Subham sat. (135) (2694) aphjun.

Couplet :

It was written therein, "I am the daughter of Raja Firang but the demon picks me up (to hand over to Kazi). The Kazi then undergoes cohabitation with me and then sends me back." (17)

"On seeing you, I am enamoured by you, so I have written this letter to you. So make me your wife by killing the Kazi and the devil." (18)

Chopaice :

Then the King's son performed many magic spells, which resulted in burning the devil. Then the Kazi was brought in chains and he was tied and thrown in the river. (19)

Then he married that woman and enjoyed various types of sensuous pleasures with her. First he burnt the devil with magic spells (witchcraft) and then killed the Kazi. (20)

That clever woman finally adopted a (magic) trick or deceitful action and got a spouse of her choice. First she got the devil burnt (in fire) and then got the Kazi killed. (21)

Couplet :

Thus with this witchcraft the clever woman got the King's son as her spouse and having obtained a husband of her choice, she got both the devil and Kazi killed. (22)(1)

Here the hundred thirty-fifth episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.

(135-2694)(Contd)

ਦੋਹਰਾ

ਧਰਮ ਛੇਤ੍ਰ ਕੁਰਛੇਤ੍ਰ ਕੋ ਰਥ ਬਚਿਤ੍ਰ ਨ੍ਰਿਪ ਏਕ ।
ਬਾਜ ਰਾਜ ਸੰਪਤਿ ਸਹਿਤ ਜੀਤੇ ਜੁਧ ਅਨੇਕ । ੧ ।

Dohra

dharam chetar kurchetar ko rath bachitar nrip ek.
baj raj sampati sahit jeetai judh anek. (1)

ਚੌਪਈ

ਭ੍ਰਮਰ ਮਤੀ ਤਾ ਕੀ ਬਰ ਨਾਰੀ । ਜਨੁਕ ਚੰਦ੍ਰ ਕੋ ਚੀਰਿ ਨਿਕਾਰੀ ।
ਜੋਬਨ ਜੇਬ ਅਧਿਕ ਤਿਹ ਸੋਹੈ । ਸੁਰ ਨਰ ਨਾਗਿ ਭੁਜੰਗਨ ਮੋਹੈ । ੨ ।

Chopaiee

bharamar mati ta ki bar nari. januk chander ko cheer nikari.
joban jeb adhik teh mohe. sur nar nag bhujangan mohe. (2)

ਭਦ੍ਰ ਭਵਾਨੀ ਇਕ ਸੰਨਯਾਸੀ । ਜਾਨੁਕ ਆਪੁ ਗੜਿਯੋ ਅਬਿਨਾਸੀ ।
ਰਾਨੀ ਲਖਿਯੋ ਜਬੈ ਅਭਿਮਾਨੀ । ਨਿਰਖਿ ਰੂਪ ਹੈ ਗਈ ਦਿਵਾਨੀ । ੩ ।

bhadar bhawani ik sanyasi. januk aap gadiyo abhinasi.
rani lakhiyo jabe abhimani. nirikh roop haiv gayi divani. (3)

ਦੋਹਰਾ

ਭਦ੍ਰ ਭਵਾਨੀ ਕੇ ਭਵਨ ਦੀਨੀ ਸਖੀ ਪਠਾਇ ।
ਭਵਨ ਬੁਲਾਯੋ ਭਦ੍ਰ ਕਰ ਭ੍ਰਮਰ ਕਲਾ ਸੁਖ ਪਾਇ । ੪ ।

Dohra

bhadar bhavani ke bhavan dini sakhi pathayi.
bhawan bulayo bhadar kar bharamar sukh payi. (4)

ਅੜਿਲ

ਸੁਨਤ ਭਵਾਨੀ ਭਦ੍ਰ ਬਚਨ ਤਹ ਅਇਯੋ । ਭ੍ਰਮਰ ਕਲਾ ਕੋ ਰੂਪ ਨਿਰਖਿ ਸੁਖ ਪਾਇਯੋ ।
ਨਾਥ ਭਲੀ ਬਿਧਿ ਰਹੈ ਸਦਾ ਸੁਖ ਮੰਗਹੀ । ਹੋ ਆਜੁ ਅਭੈ ਦੁਖ ਬਿਸਰੇ ਨਿਰਖਤ ਅੰਗ ਹੀ । ੫ ।

Aril

sunat bhavani bhadar bachan teh aiyo. bharamar kala ko roop nirikh sukh payio.
nath bhali bidhi raho sada sukh manghi. ho aan abhe dukh bisre nirkhat ang hi. (5)

ਦੋਹਰਾ

ਭ੍ਰਮਰ ਕਲਾ ਤਾ ਕੋ ਨਿਰਖਿ ਬਿਸਰੈ ਸੋਕ ਅਪਾਰ ।
ਮੋਦ ਬਢਿਯੋ ਤਨ ਮੈ ਘਨੋ ਸੁਖੀ ਕਰੇ ਕਰਤਾਰ । ੬ ।

Dohra

bharamar kala ta ko nirikh bisre sok apar.
mod badiyo tan mai ghano sukhi kare kartar. (6)

Couplet :

There was a Raja by the name of Bachittar Rath in the holy city of Kurukshetra. He had won great battles along with horses, Rajas and wealth. (1)

Chopaiee :

He had a beautiful queen by the name of Bharmar Mati, as if she had been brought out from the moon by piercing through it (moon-like beauty). Her youthful exuberance and glamour was known all over, which had enamoured all the gods, human beings, snakes and bhujangs (serpents). (2)

There was an ascetic called Bhadar Bhavani. It appeared that the Lord (indestructible) had created him (moulded) with his own hands. When the queen saw him (proud man) then she was mad after him seeing his charm. (3)

Couplet :

Bharmar Mati then sent her girl attendant (friend) to Bhadar Bhavani's house and called him at her house resulting in great delight and satisfaction to Bharmar Mati. (4)

Aril :

Bhadar Bhavani, on hearing her message, came there and was very happy to see the charm of Bharmar Kala. The woman said, "O Master ! I am always interested in your welfare, so that you lead a happy life. Having seen your body all my sufferings have been alleviated (removed). (5)

Couplet :

Having glanced at him, all the afflictions of Bharmar Kala were gone. The Lord gave her greater bliss and she felt very satisfied. (6)

ਡਾਰੇ ਸਾਰੀ ਨੀਲ ਕੀ ਓਟ ਅਚੁਕ ਚੁਕੈਨ ।
 ਲਗੇ ਅਟਿਕ ਠਾਢੇ ਰਹੈ ਬਡੇ ਬਿਰਹਿਯਾ ਨੈਨ । ੭ ।
 dare sari neel ki aut ahook chuken.
 lagai atik thade rahe bade birhiya nain. (7)

ਛੰਦ

ਪ੍ਰਥਮ ਬਿਰਹ ਹਮ ਬਰੇ ਮੁੰਡ ਮੁੰਡ ਅਪਨੋ ਮੁੰਡਾਯੋ ।
 ਬਹੁਰਿ ਬਿਰਹਿ ਕੇ ਬਰੇ ਜਟਨ ਕੋ ਸੀਸ ਰਖਾਯੋ ।
 ਧੁਰਿ ਸੀਸ ਮੈ ਡਾਰਿ ਅਧਿਕ ਜੋਗੀਸ ਕਹਾਏ ।
 ਜਬ ਤੇ ਬਨ ਕੋ ਗਏ ਬਹੁਰਿ ਪੁਰ ਮਾਝ ਨ ਆਏ । ੮ ।

Chhand

pratham birh hum bare mund mund apno mundayo.
 bahuri birha ke bare jattan ko sees rakhayo.
 dhuri sees mai dari adhik jogis kahaye.
 jab te ban ko gaye bahur pur majh na aye. (8)

ਪ੍ਰਥਮ ਅਤ੍ਰ ਰਿਖਿ ਭਏ ਬਰੀ ਅਨਸੁਆ ਜਿਨਹੂੰ ।
 ਬਹੁਰਿ ਰਾਮ ਜੁ ਭਏ ਕਰਿ ਸੀਤਾ ਤ੍ਰਿਯ ਤਿਨਹੂੰ ।
 ਕ੍ਰਿਸਨ ਬਿਸਨ ਅਵਤਾਰ ਕਰੀ ਸੋਲਹ ਸੈ ਨਾਰੀ ।
 ਤ੍ਰਿਯਾ ਪੁਰਖ ਕੀ ਰੀਤਿ ਜਗਤ ਜਗਤੇਸ ਬਿਖਾਰੀ । ੯ ।
 pratham atar rikhi bhaye bari ansuya jinhun.
 bahri ram ju bhaye kar seeta triye tinhun.
 krisan bisan avtar kari solha so nari.
 triya purakh ki reet jagat jagtes bikhari. (9)

ਸੁਨਤ ਚਤੁਰਿ ਕੇ ਬਚਨ ਚਤੁਰ ਰੀਝਯੋ ਸੰਨਯਾਸੀ ।
 ਹਾਵ ਭਾਵ ਕਰਿ ਬਹੁਤ ਬਿਹਸਿ ਇਕ ਗਾਥ ਪ੍ਰਕਾਸੀ ।
 ਸੁਨੁ ਸੁੰਦਰਿ ਤਵ ਰੂਪ ਅਧਿਕ ਬਿਧਿ ਆਪੁ ਬਨਾਯੋ ।
 ਹੋ ਤਾ ਤੇ ਹਮਰੋ ਚਿਤ ਤੁਮੈ ਲਖਿ ਅਧਿਕ ਲੁਭਾਯੋ । ੧੦ ।
 sunat chatur ke bachan chatur rijhiyo sanyasi.
 rav bhav kar bahut bihis ik gath parkasi.
 sunu sudri bhav roop adhik bidhi aap banayo.
 ho ta te hamro chit tume lakh adhik lubhayo. (10)

ਦੋਹਰਾ

ਭ੍ਰਮਰ ਕਲਾ ਏ ਬਚਨ ਕਹਿ ਤਾ ਕੇ ਸਤਹਿ ਟਰਾਇ ।
 ਬਹੁਰਿ ਭੋਗਿ ਤਾ ਸੈ ਕਰਿਯੋ ਅਧਿਕ ਹਿਦੈ ਸੁਖ ਪਾਇ । ੧੧ ।

Dohra

bharamar kala aye bachan kahi ta ke sathi tarayi.
 bahur bhogi ta so kariyo adhik hirdai sukh payi. (11)

Wearing a blue colour Sari (curtain), her eyes were waiting for his arrival without even a wink. Being allured in his love, the eyes were fixed in his wait, as the eyes were showing her distress of separation. (7)

Chhand :

The Sanyasi said, "First we got wedded to separation (from world) and got the head shaved off ; then getting wedded to love-sickness and kept a tuft of matted hair and putting ash in the head became great Jogisar (Yogi). Since I went to the jungle, I never came to the town." (8)

"First there was Attre Rishi, who got married to Ansua; then came Ram Chander who got married to Sita; then the Vishnu's incarnation, Krishna got married to 1600 women. Thus the system of man and woman had been spread out in the world by the Lord-Creator. (9)

The smart Sanyasi, on hearing the words of the clever woman, was delighted and with great fun, he related this episode. "O beautiful woman ! Your charming beauty had been created by the Lord Himself. So on seeing you my mind is allured by your charm." (10)

Couplet :

By saying these words, Bharmar Kala had destroyed his celibacy. Then she had cohabitation with him and felt greatly relieved at heart. (11)

ਭਾਤਿ ਭਾਤਿ ਚੁੰਬਨ ਕਰੇ ਆਸਨ ਕਰੇ ਅਨੇਕ ।
 ਰਤਿ ਮਾਨੀ ਰੁਚਿ ਮਾਨਿ ਕੈ ਸੋਕਿ ਨ ਰਹਿਯੋ ਏਕ । ੧੨ ।
 bhati bhhati chumban kare asan kare anek.
 rat mani ruchhi mani ke soki na rahiyo ek. (12)

ਰਥ ਬਚਿਤ੍ਰ ਰਾਜਾ ਤਹਾ ਤੁਰਤ ਪਹੁੰਚਯੋ ਆਇ ।
 ਭੇਦ ਸੁਨਤ ਰਾਨੀ ਡਰੀ ਚਿਤ ਮੈ ਅਧਿਕ ਲਜਾਇ । ੧੩ ।
 rath bachitar raja taha turat pahunchyo ayi.
 bhed sunat rani dari chit mai adhik lajayi. (13)

Chopaiee

ਦੇਗ ਬਿਖੈ ਤਾ ਕੇ ਬੈਠਾਰਿਯੋ । ਸਭ ਹੀ ਮੂੰਦਿ ਰੋਜਨਹਿ ਡਾਰਿਯੋ ।
 ਪੈਠਨ ਪਵਨ ਨ ਤਾ ਮੈ ਪਾਵੈ । ਬੁੰਦ ਬਾਰਿ ਤਿਹ ਬੀਚ ਨ ਜਾਵੈ । ੧੪ ।

Chopaiee

adeg bikhe ta ke bethariyo. sabh hi mundi rojnehi dariyo.
 paithan khavan na ta mai pave. boond bari teh beech na jave. (14)

ਜਿਵਤਨ ਸੋ ਤਿਹ ਦ੍ਰਿੜ ਗਹਿ ਲਯੋ । ਬਹੁਰੋ ਰਾਖਿ ਨਦੀ ਮੈ ਦਯੋ ।
 ਬਾਧਿ ਤੂੰਬਰੀ ਤਾ ਪਰ ਲੀਨੀ । ਜਾ ਤੇ ਜਾਇ ਦੇਗ ਸੋ ਚੀਨੀ । ੧੫ ।
 jivtan so teh drirr gahi leyo. bahuro rakhi nadi mai deyo.
 badhi tumbri ta par leeni. ja te jayi deg so cheeni. (15)

ਤਬ ਲੋ ਰਾਵ ਤਹਾ ਗਯੋ ਆਈ । ਉਠਿ ਰਾਨੀ ਅਤਿ ਕਰੀ ਬਡਾਈ ।
 ਜੋ ਤੁਮ ਭੂਪ ਅਚੂਕ ਕਹਾਯੋ । ਯਾ ਤੁਮਰੀ ਕਹ ਬਿਸਿਖ ਲਗਾਵੈ । ੧੬ ।
 tab lo rav taha geyo ayi. uthi rani ati kari badayi.
 jo tum bhoop achuk kahayo. ya tumri keh bisikh lagave. (16)

ਤਬ ਰਾਜਾ ਤਿਹ ਤੀਰ ਲਗਾਯੋ । ਭਦਰ ਭਵਾਨੀ ਅਤਿ ਡਰ ਪਾਯੋ ।
 ਮੋ ਕਹ ਆਜ ਰਾਵ ਯਹ ਲੈਹਿ ਹੈ । ਜਾਨੋ ਕਹਾ ਕੋਪ ਕਰਿ ਕਹਿਹੈ । ੧੭ ।
 tab raja teh teer lagayo. bhadar bhavani ati dar payo.
 mo keh aaj rav yeh lehi hai. jano kaha kop kar kahihai. (17)

ਦੋਹਰਾ

ਤਬ ਰਾਜਾ ਹਰਖਤ ਭਯੋ ਤੁਮਰੀ ਤੀਰ ਲਗਾਇ ।
 ਧੰਨਯ ਧੰਨਯ ਰਾਨੀ ਕਹਿਯੋ ਮੁਖ ਤੇ ਮੋਦ ਬਦਾਇ । ੧੮ ।

Dohra

tab raja harkhat bheyo tumri teer lagayi.
 dhanye dhanye rani kahiyo mukh te mod badayi. (18)

Then she kissed him in many ways and enjoyed sensuous pleasure in various styles. With great joy she had sexual companionship with him and all her sufferings (of separation) were gone. (12)

In the meantime, Raja Bachittar Rath reached there soon. On hearing this news, the queen was frightened and was feeling ashamed of herself. (13)

Chopaicee :

She made him sit in a big kettle (pot) closing all the holes therein; so that neither air nor water drop could enter it. (14)

Then it was tied with ropes and placed (it) in a river. A flake or hollowed gourd was tied on top, so that the pot could be identified. (15)

In the meantime, the Raja had arrived there. The queen got up and sang his praises. "O Raja ! If you call yourself a good shot, then you shoot an arrow at this flake." (16)

Then the Raja shot an arrow at it. Bhadar Bhavani was frightened. (She said), "To-day the Raja would see me and god knows being enraged, what will he do ?" (17)

Couplet :

The Raja became overjoyed by shooting an arrow at the hollowed gourd. The queen praised the Raja with increased delight. (18)

ਤਬ ਰਾਜਾ ਗ੍ਰਿਹ ਕੋ ਗਯੋ ਸਕਿਯੋ ਭੇਦ ਨਹਿ ਚੀਨ ।
 ਇਹ ਛਲੈ ਸੋ ਛਲੀ ਛਲਯੋ ਰਾਨੀ ਅਧਿਕ ਪ੍ਰਬੀਨ । ੧੯ ।
 tab raja greh ko geyo sakiyo bhed nahi cheen.
 eh chhale so chheli chhalyo rani adhik parbeen. (19)

ਪ੍ਰਥਮ ਭੋਗ ਤਾ ਸੋ ਕਰਿਯੋ ਬਹੁਰਿ ਦੇਗ ਮੈ ਡਾਰਿ ।
 ਪੁਨਿ ਬਚਿਤ੍ਰ ਰਥ ਕੋ ਛਰਿਯੋ ਐਸੋ ਚਰਿਤ ਸੁ ਧਾਰਿ । ੨੦ ।
 pratham bhog ta so kariyo bahri deg mai dari.
 puni bachitar rath ko chariyo aiso charit su dhari. (20)

ਚੌਪਈ

ਪ੍ਰਥਮ ਤੀਰ ਤੁਮਰਹਿ ਲਦਵਾਯੋ । ਬਹੁਰਿ ਭਵਾਨੀ ਭਦ੍ਰ ਡਰਾਇਯੋ ।
 ਬਹੁਰਿ ਦੇਗ ਤੇ ਕਾਢਿ ਮੰਗਾਯੋ । ਪੁਨਿ ਤ੍ਰਿਯ ਤਾ ਸੋ ਕੇਲ ਕਮਾਯੋ । ੨੧ ।
 pratham teer tumrahi ladvayo. bahur bhawani bhadar daraiyo.
 bahur deg te kadi mangayo. pun triye ta so kel kamayo. (21)

ਦੋਹਰਾ

ਇਹ ਛਲ ਸੋ ਛਲਿ ਰਾਵ ਕੋ ਤਾ ਸੋ ਕੇਲ ਕਮਾਇ ।
 ਬਹੁਰਿ ਭਵਾਨੀ ਭਦ੍ਰ ਕੋ ਦੀਨੋ ਧਾਮ ਪਠਾਇ । ੨੨ । ੧ ।

Dohra

eh chhal so chhali rav ko ta so kel kamayi.
 bahur bhavani bhadar ko deeno dham pathayi. (22) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਇਕ ਸੋ ਛਤੀਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੩੬ । ੨੭੧੬ । ਅਫਜ਼ੁ ।
 iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
 ik so chatisavo charitar samapatam. Sat Subham sat. (136) (2716) aphjun.

ਦੋਹਰਾ

ਮਛਲੀ ਬੰਦਰ ਕੋ ਰਹੇ ਦ੍ਰਪਦ ਦੇਵ ਬਡਭਾਗ ।
 ਸੂਰਬੀਰ ਜਾ ਕੇ ਸਦਾ ਰਹੈ ਚਰਨ ਸੋ ਲਾਗ । ੧ ।

Dohra

Machli Bandar ko rahe drapad dev badbhag.
 soorbeer ja ke sada rahai charan so lag. (1)

ਚੌਪਈ

ਤਿਨਿਕ ਜਗਯ ਕੋ ਬਯੋਤ ਬਨਾਯੋ । ਸਭ ਬਿਪ੍ਰਨ ਕੋ ਧਾਮ ਬੁਲਾਯੋ ।
 ਖਾਨ ਪਾਨ ਤਿਨ ਕੋ ਬਹੁ ਦੀਨੋ । ਤਿਨ ਕੋ ਮੋਹਿ ਚਿਤ ਕੋ ਲੀਨੋ । ੨ ।

Chopaiee

tinak bipran ko beyot banayo. sabhh bipran ko dham bulayo.
 khan pan tin ko bahu deeno. tin ko mohi chit ko leeno. (2)

Then the Raja went back to the palace and did not know the secret. Thus, the clever Rani had deceived the Raja with her clever trick. (19)

First she had cohabitation with him (Sanyasi) and then put him in a kettle (huge), and then deceived Bachittar Rath with her witchcraft. (20)

Chopaiee :

First, she made him shoot an arrow at the flake, then frightened Bhadar Bhavani. Then she got him out of the kettle and then she had sexual relationship with him. (21)

Couplet :

First she deceived the Raja with her deceit, then had sensuous pleasure with Bhadar Bhavani, and then sent him back home. (22)(1)

Here the one hundred and thirty-sixth episode of the King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (136-2716)(Contd)

Couplet :

There was a noble Raja called Drupad Dev at the port of Machhli. All the warriors were at his feet. (at his service). (1)

Chopaiee :

He planned to have a Yagna and called all the Brahmins at home. He served them with good foodstuff and thus won their hearts. (2)

ਦੋਹਰਾ

ਤੈਨ ਅਨਲ ਕੀ ਅਚ ਤੇ ਨਿਕਸੀ ਸੁਤਾ ਅਪਾਰ ।
ਨਾਮ ਦੁਪਤੀ ਤਵਨ ਕੋ ਬਿਪ੍ਰਨ ਧਰਿਯੋ ਬਿਚਾਰ । ੩ ।

Dohra

ton anal ki anch te niksi suta apar.
nam daropati tawan ko bipran dhariyo bichhar. (3)

ਤਾ ਪਾਛੇ ਬਿਧਨੈ ਦਯੋ ਧਿਰਸਟਦੁਮਨ ਸੁਤ ਏਕ ।
ਦੁਣਚਾਰਜ ਕੇ ਛੈ ਨਿਮਿਤ ਜੀਤਨ ਜੁਧ ਅਨੇਕ । ੪ ।

ta pache bighne deyo dhrisatduman sut ek.
dronacharaj ke chaye nikit jitan judh anak. (4)

ਚੌਪਈ

ਜੋਬਨ ਜਬੈ ਦੁਪਤੀ ਭਯੋ । ਨਿਜ ਜਿਯ ਮੈ ਅਸ ਠਾਟ ਠਟਯੋ ।
ਐਸੋ ਕਛੁ ਸੁਯੰਬਰ ਕਰੋ । ਜਾ ਤੇ ਸੂਰਬੀਰ ਪਤਿ ਬਰੋ । ੫ ।

Chopaiee

joban jabai daropati bheyo. nij jiye mai as that thatyo.
aiso kachu suyambar karo. ja te soorbeer pati baro. (5)

ਅੜਿਲ

ਏਕ ਮਛ ਕੋ ਉਪਰ ਬਧਯੋ ਬਨਾਇ ਕੈ ।
ਤੇਲ ਡਾਰਿ ਤਰ ਦਿਯੋ ਕਰਾਹ ਚੜਾਇ ਕੈ ।
ਛਾਹ ਹੇਰ ਜੋ ਇਹ ਚਖ ਦਛਿਨ ਮਾਰਿ ਹੈ ।
ਹੋ ਸੋ ਨਰ ਹਮਰੇ ਸਾਥ ਸੁ ਆਇ ਬਿਹਾਰਿ ਹੈ । ੬ ।

Aril

ek machh ko upar badhyo banayi ke.
tel dar tar diyo karah chadayi ke.
chhah her jo eh chakh dachin mar hai.
ho so nar hamre sath so ayi bihar hai. (6)

ਦੇਸ ਦੇਸ ਕੇ ਏਸਨ ਲਯੋ ਬੁਲਾਇ ਕੈ ।
ਮਛ ਅਛ ਸਰ ਮਾਰੋ ਧਨੁਖ ਚੜਾਇ ਕੈ ।
ਡੀਮ ਡਾਮ ਕਰਿ ਤਾ ਕੋ ਬਿਸਿਖ ਬਗਾਵਹੀ ।
ਹੋ ਲਗੈ ਨ ਤਾ ਕੋ ਚੋਟ ਬਹੁਰਿ ਫਿਰਿ ਆਵਹੀ । ੭ ।

des des ke easan leyo bulayi ke.
machh machh sar maro dhanukh chadayi ke.
deem daam kari ta ko bisikh bagavahi.
ho lagai na ta ko chot bahur phir avahi. (7)

Couplet

From that Yagna, a beautiful girl child appeared and the Brahmins with due deliberations named her Dropadi. (3)

After that, the Lord gave him (Raja) a son, named Drisht Daman for killing Dronacharya and winning many battles. (4)

Chopaiee :

When Dropadi became young of age, she thought to herself of a plan, that she should organize a Swambar (marriage ceremony) in such a manner as to attain a great warrior as her spouse. (5)

Aril :

One big fish was tied on top (of a pole) and down below a pot of oil was kept boiling and the condition (of marriage) was that anyone, who would shoot an arrow at the right eye of the fish, while seeing (looking) through the shade in the oil, would be her spouse (to marry her). (6)

All Kings from various lands were invited there and they were told to stretch the bow thoroughly and shoot an arrow in the eye of the fish. Many (Rajas) looking glamorous tried to shoot their arrows, which did not strike the fish and would fall down. (7)

ਭੁਜੰਗ ਛੰਦ

ਕਰੈ ਡੀਮ ਡਾਮੈ ਬਡੇ ਸੁਰ ਧਾਵੈ । ਲਗੈ ਬਾਨ ਤਾ ਕੋ ਨ ਰਾਜਾ ਲਜਾਵੈ ।
ਚਲੈ ਨੀਚ ਨਾਰੀਨ ਕੈ ਭਾਤਿ ਐਸੀ । ਮਨੋ ਸੀਲਵੰਤੀ ਸੁ ਨਾਰੀ ਨ ਵੈਸੀ । ੮ ।

Bhujang Chhand

karai deem damme bade sur pave. lagai baan ta ko na raja lajave.
chalai neech narin ko bhati aisi. mano seelvanti so nari na vaisi. (8)

ਦੋਹਰਾ

ਐ'ਡੇ ਬੈ'ਡੇ ਹੈ ਨਿਪਤਿ ਚੋਟ ਚਲਾਵੈ ਜਾਇ ।
ਤਾਹਿ ਬਿਸਿਖ ਲਾਗੇ ਨਹੀ ਸੀਸ ਰਹੈ ਨਿਹੁਰਾਇ । ੯ ।

Dohra

ainde bainde haiv nirpat chot chalave jayi.
tahi bisikh lage nahi sees rahe nihurayi. (9)

ਬਿਸਿਖ ਬਗਾਵੈ ਕੋਪ ਕਰਿ ਤਾਹਿ ਨ ਲਾਗੇ ਘਾਇ ।
ਖਿਸਲਿ ਕਰਾਹਾ ਤੇ ਪਰੈ ਜਰੇ ਤੇਲ ਮੈ ਜਾਇ । ੧੦ ।

bisikh lagave kop kar tahi na lage ghayi.
khisal karaha te paraye jare tel me jayi. (10)

ਭੁਜੰਗ ਛੰਦ

ਪਰੇ ਤੇਲ ਮੈ ਭੁਜਿ ਕੈ ਭਾਤਿ ਐਸੀ । ਬਰੇ ਜਯੋ ਪਕਾਵੈ ਮਹਾ ਨਾਰਿ ਜੈਸੀ ।
ਕੋਊ ਬਾਨ ਤਾ ਕੋ ਨਹੀ ਬੀਰ ਮਾਰੈ । ਮਰੇ ਲਾਜ ਤੇ ਰਾਜ ਧਾਮੈ ਸਿਧਾਰੈ । ੧੧ ।

Bhujang Chhand

parai tel mai bhuj ke bhat aisi. bare jeyo pakave maha nari jaisi.
koyu baan ta ko nahi beer marai. mare laj te raj dhame sidhare. (11)

ਦੋਹਰਾ

ਅਧਿਕ ਲਜਤ ਭੁਪਤਿ ਭਏ ਤਾ ਕੋ ਬਾਨ ਚਲਾਇ ।
ਚੋਟ ਨ ਕਾਹੂੰ ਕੀ ਲਗੀ ਸੀਸ ਰਹੇ ਨਿਹੁਰਾਇ । ੧੨ ।

Dohra

adhik lajat bhoopat bhaye ta ko baann chalayi.
chot na kahu ki lagi sees rahe nihurayi. (12)

ਪਰੀ ਨ ਪਯਾਰੀ ਹਾਥ ਮੈ ਮਛਹਿ ਲਗਿਯੋ ਨ ਬਾਨ ।
ਲਜਤਨ ਗ੍ਰਿਹ ਅਪਨੇ ਗਏ ਬਨ ਕੋ ਕਿਯੋ ਪਯਾਨ । ੧੩ ।

pari na payari hath mai machhi lagiyo na baan.
lajtan greh apne gaye bun ko kiyo payan. (13)

Bhujang Chhand :

Many mighty Rajas came with great glamour and tried with great ego but would feel dejected and ashamed after the arrow did not strike the fish. They would walk back with downcast eyes like the women, just as a modest woman even would not look down with shyness. (8)

Couplet :

Many Rajas were going with tilted movements to shoot arrows, but the arrow would not hit the fish and they were left dejected (with downcast eyes). (9)

Many were shooting arrows with great arrogance (getting enraged) but could not aim at the fish to hit it; they would slip into the oil and get charred. (10)

Bhujang Chhand :

They would get charred in the oil just as the old women cook dal cakes (round cake of ground pulse). No warrior could hit the fish. Thus, they went back to their capitals, feeling ashamed. (11)

Couplet :

Many Rajas by shooting arrows (unsuccessfully) felt greatly belittled (ashamed) and would sit back dejected. (12)

The arrow would not hit the fish, so they could not gain the hand of dear (Daropati). Many would go back to their homes, while some others had gone to the jungle. (13)

ਚੌਪਈ

ਐਸੀ ਭਾਤਿ ਕਥਾ ਤਹ ਭਈ । ਉਤੈ ਕਥਾ ਪੰਡਨ ਪਰ ਗਈ ।
ਜਹਾ ਦੁਖਿਤ ਵੈ ਬਨਹਿ ਬਿਹਾਰੈ । ਕੈਦ ਮੂਲ ਭਛੈ ਮਿਗ ਮਾਰੈ । ੧੪ ।

Chopaiee

aisi bhati katha teh bhayi. utai katha pandvan par gayi.
jaha dukhit vai banhi bihare. kand mool bhache mrig mare. (14)

ਦੋਹਰਾ

ਕੁੰਤੀ ਪੁਤ੍ਰ ਬਿਲੋਕਿ ਕੈ ਐਸੇ ਕਹਿਯੋ ਸੁਨਾਇ ।
ਮਤਸ ਦੇਸ ਮੈ ਬਨ ਘਨੋ ਤਹੀ ਬਿਹਾਰੈ ਜਾਇ । ੧੫ ।

Dohra

kunti putar bilok ke aiso kahiyo sunayi.
matas des mai ban ghano tahhi bihare jayi. (15)

ਚੌਪਈ

ਪਡਵ ਬਚਨ ਸੁਨਤ ਜਬ ਭਏ । ਮਤਸ ਦੇਸ ਕੀ ਓਰ ਸਿਧਏ ।
ਜਹਾ ਸੁਯੰਬਰ ਦੁਪਦ ਰਚਾਯੋ । ਸਭ ਭੂਪਨ ਕੋ ਬੋਲਿ ਪਠਾਯੋ । ੧੬ ।

Chopaiee

padav bachhan sunat jab bhaye. matas des ki aur sidhaye.
jaha sayambar darupad rachayo. dabh bhoopan ko bol pathayo. (16)

ਦੋਹਰਾ

ਜਹਾ ਸੁਯੰਬਰ ਦੁਪਦੀ ਰਚਿਯੋ ਕਰਾਹ ਤਪਾਇ ।
ਤਹੀ ਜਾਇ ਠਾਢੇ ਭਯੋ ਧਨੀ ਧਨੰਜੈ ਰਾਇ । ੧੭ ।

Dohra

jaha sayambar daropdi rachiyo. karah tapayi.
tahi jayi thade bheyo dhani dhananjai rai. (17)

ਦੋਊ ਪਾਵ ਕਰਾਹ ਪਰ ਰਾਖਤ ਭਯੋ ਬਨਾਇ ।
ਬਹਰਿ ਮਛ ਕੀ ਛਾਹ ਕਹ ਹੋਰਿਯੋ ਧਨੁਖ ਚੜਾਇ । ੧੮ ।

doyu pavkarah par rakhat bheyo banayi.
bahar machh ki chhah kar hariyo dhanukh charrayi. (18)

Chopaiee :

This episode was narrated there and the news reached Pandvas, who were roaming around the jungles in great distress, who were passing time by eating fruit and leaves or by killing deer. (14)

Couplet :

The sons of Kunti, on hearing this news said that they would go to the land of Matas, where there were great forests. (15)

Chopaiee :

When Pandvas heard this news, they left for the Matas land and reached the place where Daropad had organized this Swambar and the Rajas were invited. (16)

Couplet :

Where Daropati had arranged the Swambar with the oil boiling in the pot and there Raja Arjun, an expert in archery, stood up there. (17)

He stood alert with both feet on top of the pot (with burning oil) and seeing the shade of the fish therein, he stretched his bow. (18)

ਸਵੈਯਾ

ਕੋਪਿ ਕੁਵੰਡ ਚੜਾਇ ਕੈ ਪਾਰਥ ਮਛ ਕੋ ਦਛਿਨ ਪਛ ਨਿਹਾਰਿਯੋ ।
ਕਾਨ ਪ੍ਰਮਾਨ ਪ੍ਰਤੰਚਹਿ ਆਨ ਮਹਾ ਕਰਿ ਕੈ ਅਭਿਮਾਨ ਹਕਾਰਿਯੋ ।
ਖੰਡਨ ਕੈ ਰਨ ਮੰਡਨ ਜੇ ਬਲਵੰਡਨ ਕੋ ਸਭ ਪੋਰਖ ਹਾਰਿਯੋ ।
ਯੋ ਕਹਿ ਬਾਨ ਤਜਯੋ ਤਜਿ ਕਾਨਿ ਘਨੀ ਰਿਸਿ ਠਾਨਿ ਤਕਿਯੋ ਤਿਹ ਮਾਰਿਯੋ । ੧੯ ।

Swaiyya

.kop kuwand charayi ke parakh machh ko dachin pachh nihariyo.
kan parman partanch aan maha kari ke abhiman hakariyo.
khandasn ke ran mandan je balwandan ko sabh porakh hariyo.
yo keh ban tajiyo taj kan ghani risi thaani takiyo teh mariyo. (19)

ਦੋਹਰਾ

ਪਾਰਥ ਧਨੁ ਕਰਖਤ ਭਏ ਬਰਖੇ ਫੂਲ ਅਨੇਕ ।
ਦੇਵ ਸਭੈ ਹਰਖਤ ਭਏ ਹਰਖਿਯੋ ਹਠੀ ਨ ਏਕ । ੨੦ ।

Dohra

parakh dhanu karkhat bhaye barkhe phool anek..
dev sabhe harkhat bhaye harkhiyo hathi na ek. (20)

ਚੌਪਈ

ਯਹ ਗਤਿ ਦੇਖਿ ਬੀਰ ਰਿਸ ਭਰੇ । ਲੈ ਲੈ ਹਥਿ ਹਥਿਯਾਰਨ ਪਰੇ ।
ਯਾ ਜੁਗਿਯਹਿ ਜਮ ਲੋਕ ਪਠੈਹੈ । ਐਚਿ ਦੋਪਦੀ ਨਿਜੁ ਤਿਯ ਕੈਹੈ । ੨੧ ।

Chopaiee

yeh gat dekh beer ris bhare. le le hath hathiyanan pare.
ya jugyehi jam lok pathehe. aichi daropdi nij triye kehe. (21)

ਦੋਹਰਾ

ਤਬ ਪਾਰਥ ਕੇਤੇ ਕਟਕ ਕਾਟੇ ਕੋਪ ਬਢਾਇ ।
ਕੇਤੇ ਕਟਿ ਡਾਰੇ ਕਟਿਨ ਕਾਟੇ ਕਰੀ ਬਨਾਇ । ੨੨ ।

Dohra

tab parth kete katak kate kop badayi.
kete kat dare katin kate kari banayi. (22)

ਭੁਜੰਗ ਛੰਦ

ਕਿਤੇ ਛਤਿ ਛੇਕੇ ਕਿਤੇ ਛੈਲ ਛੈਰੇ । ਕਿਤੇ ਛਤੁ ਧਾਰਿਨ ਕੇ ਛਤੁ ਤੋਰੇ ।
ਕਿਤੇ ਹਾਕਿ ਮਾਰੇ ਕਿਤੇ ਮਾਰਿ ਡਾਰੈ । ਚੁਹੁ ਓਰ ਬਾਜੇ ਸੁ ਮਾਰੁ ਨਗਾਰੇ । ੨੩ ।

Bhujang Chhand

kite chhatar chheke kite chhel chhore. kite chhatar dharin ke chhatar tore.
kite haki mare kite mari dare. chuhun aur baje so maru nagare. (23)

Swaiyya :

With great fury, stretching his bow, he looked at the right eye of the fish and shouted a challenge loudly with egoism saying where the Rajas, winners of unconquerable battles, had failed with their prowess. Saying this with increased fury and stretching the bow to his ears, Arjun shot an arrow at the aim (of the fish). (19)

Couplet :

When Arjun stretched his bow, there was a shower of flowers and all the gods were pleased, but none of the other proud and obstinate Rajas felt delighted. (20)

Chopaiee :

On seeing this position, all the warriors were furious with rage and came (advanced) with their weapons, thinking that this Yogi should be dispatched to hell and make Daropati their queen (by pulling her aside). (21)

Couplet :

Then Arjun getting furious, killed many warriors, cutting many elephants along with them. (22)

Bhujang Chhand :

Many canopies overhead were pierced with holes and somewhere young warriors were let off and many canopies of the kings were cut into pieces. Some were killed by challenging them while some were killed otherwise. The Maru drums (drums of death) were sounded on all four sides. (23)

ਦੋਹਰਾ

ਅਨ ਵਰਤਯਨ ਨਿਰਵਰਤ ਕੈ ਅਬਲਾ ਲਈ ਉਠਾਇ ।
ਡਾਰਿ ਕਾਪਿ ਧਜ ਰਥ ਲਈ ਬਹੁ ਬੀਰਨ ਕੋ ਘਾਇ । ੨੪ ।

Dohra

an vartyan nirvarat ko abla layi uthayi.
dari kapi dhavaj rakh layi bahu beeran ko ghayi. (24)

ਭੁਜੰਗ ਛੰਦ

ਕਿਤੀ ਬਾਹ ਕਾਟੇ ਕਿਤੇ ਪਾਵ ਤੋਰੇ । ਮਹਾ ਜੁਧ ਸੋਡੀਨ ਕੇ ਛਤ੍ਰ ਛੋਰੇ ।
ਕਿਤੇ ਪੇਟ ਫਾਟੇ ਕਿਤੇ ਠੌਰ ਮਾਰੇ । ਗਿਰੇ ਭਾਤਿ ਐਸੀ ਸੁ ਮਾਨੋ ਮੁਨਾਰੇ । ੨੫ ।

Bhujang Chhand

kiti bah kate kite pav tore. maha judhh sodin ke chhatar chhore.
kite pet phate kite thor mare. gire bhati aisi so mano munare. (25)

ਚੌਪਈ

ਦਸ ਹਜਾਰ ਹੈਵਰ ਹਨਿ ਡਾਰਿਯੋ । ਬੀਸ ਹਜਾਰ ਹਾਥਯਹਿ ਮਾਰਿਯੋ ।
ਏਕ ਲਛ ਰਾਜਾ ਰਥ ਘਾਯੋ । ਬਹੁ ਪੈਦਲ ਜਮ ਧਾਮ ਪਠਾਯੋ । ੨੬ ।

Chopaiee

das hazar haivar ran dariyo. bees hazar hathyehi mariyo.
ek lachh raja rath ghayo. bahu paidal jam dham pathayo. (26)

ਦੋਣਜ ਦੋਣ ਕ੍ਰਿਪਾ ਕਰਨ ਭੂਰਸੁਵਾ ਕੁਰਰਾਇ ।
ਅਮਿਤ ਸੰਗ ਸੈਨਾ ਲਏ ਸਭੈ ਪਹੁੰਚੈ ਆਇ । ੨੭ ।
daronaj dron hirpa karan bhusarva kurrayi.
amit sang saini laye sabhe pahuncho ayi. (27)

ਸਵੈਯਾ

ਯਾ ਦੁਪਦਾ ਤੁਮਤੇ ਸੁਨੁ ਰੇ ਸਠ ਜੀਤਿ ਸੁਯੰਬਰ ਮੈ ਹਮ ਲੈਹੈ ।
ਸੰਗਨ ਸੁਲਨ ਸੈਥਿਨ ਸੋ ਹਨਿ ਕੈ ਤੁਹਿ ਕੋ ਜਮ ਧਾਮ ਪਠੈਹੈ ।
ਡਾਰਿ ਰਥੋਤਮ ਮੈ ਤ੍ਰਿਯ ਕੋ ਕਤ ਭਾਜਤ ਹੈ ਜੜ ਜਾਨ ਨ ਦੇਹੈ ।
ਏਕ ਨਿਦਾਨ ਕਰੈ ਰਨ ਮੈ ਕਿਧੋ ਪਾਰਥ ਹੀ ਕਿ ਦੁਜੋਧਨ ਹੈਹੈ । ੨੮ ।

Swaiyya

ya darupda tumte sunu re math suyambar mai ham lehe.
sangan sulan saithin sohani ke tuhi ko jam dham pathehe.
dari rakhotam mai triye ko kat bhajat hai jarh jan na dehe.
ek nidan karo ran mai kidho parakh hi ki durjodhan haivhe. (28)

Couplet :

By eliminating the most unconquerable ones, Arjun lifted the woman and killing many more warriors, made her sit in his chariot. (24)

Bhujang Chhand :

Many had their arms cut off, many lost their feet, and the canopies of many mighty warriors were blown off. Many got their stomach opened up, while some died there itself. They had fallen down as if they were pillars. (25)

Chopaiee :

Ten thousand horses were killed alongwith twenty thousand elephants. About one lakh Rajas and chariots were destroyed, sending many infantry troops to hell. (26)

Then Daronacharya, with his son (Astho-thama) and Kirpacharya, Bhurshava and Darjodhan reached there along with huge armies. (27)

Swaiyya :

They said, "O despot ! We will win over this Daropati in the Swambar and send you to heel by killing you with spears, tridents and bayonets. "Where are you running away with the woman in that beautiful chariot ? O fool ! We will not allow you to escape. We will decide this issue right now; either Arjun or Daryodhan will be left alive." (28)

ਚੌਪਈ

ਤੇ ਕਹ ਜੀਤਿ ਜਾਨ ਨਹਿ ਦੈਹੈ । ਸੋਨ ਸੁਹਾਨੇ ਬਾਗਨ ਹੈਹੈ ।
ਏਕ ਨਿਦਾਨ ਕਰੈ ਰਨ ਮਾਹੀ । ਕੈ ਪਾਡਵ ਕੈ ਕੈਰਵ ਨਾਹੀ । ੨੯ ।

Chopaiee

te keh jeet jan nahi dehe. saron suhane bagan haivhe.
ek nidan karai ran mahi. ke padav ke kairav nahi. (29)

ਅੜਿਲ

ਪ੍ਰਥਮ ਪਾਰਖ ਭਾਨੁਜ ਕੈ ਬਿਸਿਖ ਪ੍ਰਹਾਰਿਯੋ ।
ਤਾ ਪਾਛੇ ਕੁਰਰਾਵਿ ਕੁੰਡ ਭੇ ਮਾਰਿਯੋ ।
ਭੀਮ ਭੀਖਮਹਿ ਸਾਇਕ ਹਨੇ ਰਿਸਾਇ ਕੈ ।
ਹੋ ਦੋਣ ਦੋਣਜਾਨੁਜ ਕੇ ਘੋਰਨ ਘਾਇ ਕੈ । ੩੦ ।

Aril

pratham parakh bhanuj ko bisakh parhariyo.
ta pachhe kurravi kand bhe mariyo.
bheem bheekh meh sayik hane risayi ke.
ho dron dronjanuj ko ghoran ghayi ke. (30)

ਭੂਰਸ੍ਵਾ ਕੈ ਬਹੁਰਿ ਬਾਣ ਸੋ ਬਸਿ ਕਿਯੋ ।
ਕ੍ਰਿਪਾਚਾਰਜਹਿ ਬਹੁਰਿ ਮੁਰਛਨਾ ਕਰਿ ਲਿਯੋ ।
ਹਠੀ ਕਰਣ ਤਬ ਧਾਯੋ ਕੋਪ ਬਢਾਇ ਕੈ ।
ਹੋ ਤੁਮਲ ਜੁਧ ਰਣ ਕਿਯੋ ਸਨਮੁਖ ਆਇ ਕੈ । ੩੧ ।

bhoorsarva ko batur ban so bas kiyo.
kirpacharajhi batur murchana kar liyo.
hathi karan tab dhayo kop badayi ke.
ho tumal judh rann kiyo sanmukh ayi ke. (31)

ਏਕ ਬਿਸਿਖ ਅਰਜੁਨ ਕੇ ਉਰ ਮੈ ਮਾਰਿਯੋ ।
ਗਿਰਿਯੋ ਮੁਰਛਨਾ ਧਰਨਿ ਨ ਨੈਕ ਸੰਭਾਰਿਯੋ ।
ਤਬੈ ਦੁੱਪਤੀ ਸਾਇਕ ਧਨੁਖ ਸੰਭਾਰਿ ਕੈ ।
ਹੋ ਬਹੁ ਬੀਰਨ ਕੋ ਦਿਯੋ ਛਿਨਿਕ ਮੈ ਮਾਰਿ ਕੈ । ੩੨ ।

ek bisikh arjun ke aur mai mariyo.
giriyo murchana dharan na nek sambhariyo.
tabe daropti sayik dhanukh sambhar ke.
ho bahu beeran ko diyo chinik mai mar ke. (32)



Chopaiee :

We will not let you go alive. Your white robes will look beautiful with blood stains. To-day this will be decided in the battle, (whether) Pandavas or Koravas will remain alive. (29)

Aril :

Arjun first shot an arrow at Karan and then stretching the bow with an arrow fixed therein, shot at Daryodhana. Bhim also became furious and shot an arrow at Bhisham (Pitama), which killed the horses of Daronacharya and his son (Ashthothama). (30)

Then by shooting an arrow at Bhursharva, brought him under control; and then Kirpacharya was rendered unconscious. Then stubborn Karan, getting furious with rage, advanced forward and fought a fierce battle from the front. (31)

Then he shot an arrow in Arjuna's chest. He could not balance himself and fell down unconscious on the ground. Then Dharopati took the bow and arrow and in no time killed many warriors. (32)

ਏਕ ਬਿਸਿਖ ਭਾਨੁਜ ਕੇ ਉਰ ਮੈ ਮਾਰਿਯੋ ।
ਦੁਤਿਯ ਬਾਨ ਸੋ ਦੁਰਜੋਧਨਹਿ ਪ੍ਰਹਾਰਿਯੋ ।
ਭੀਖਮ ਭੂਰਸਵਾਹਿ ਦੋਣ ਘਾਇਲ ਕਰਿਯੋ ।
ਹੋ ਦੋਣਜ ਕਿਪਾ ਦੁਸਾਸਨ ਕੋ ਸਯੰਦਨ ਹਰਿਯੋ । ੩੩ ।

ek bisikh bhanuj ke ur me mariyo.
dutiye ban so durjhodanhi parhariyo.
bheekham bhursarvahi dron ghayal kariyo.
ho dharonaj kirpa dusasan ko sayandan hariyo. (33)

ਦੋਹਰਾ

ਸਭੈ ਸੁਰ ਹਰਖਤ ਭਏ ਕਾਯਰ ਭਯੋ ਨ ਏਕ ।
ਮਾਚਿਯੋ ਪ੍ਰਬਲ ਪ੍ਰਚੰਡ ਰਣ ਨਾਚੇ ਸੁਭਟ ਅਨੇਕ । ੩੪ ।

Dohra

sabhai sur harkhat bhaye kayar bhaye na ek.
machiyo prabal parchand ran nache subhat anek. (34)

ਅੜਿਲ

ਰਾਜ ਬਾਜ ਤਾਜਿਯਨ ਸੁ ਦਯੋ ਗਿਰਾਇ ਕੈ । ਸਾਜ ਬਾਜ ਸਾਜਿਯਨ ਸੁ ਗੈਨ ਫਿਰਾਇ ਕੈ ।
ਹੈ ਪਾਖਰੇ ਸੰਘਾਰੇ ਸਸਤ੍ਰ ਸੰਭਾਰਿ ਕੈ । ਹੋ ਪੈਦਲ ਰਖੀ ਬਿਦਾਰੇ ਬਾਨ ਪ੍ਰਹਾਰਿ ਕੈ । ੩੫ ।

Aril

raj baj tajiyan so deyo girayi ke.saj baj sajiyan so reengaen phirayi ke.
he pakhre sanghare sastar sambhar ke.ho paidal rakhi bidare ban parhar ke. (35)

ਚੌਪਈ

ਪਹਰ ਏਕ ਰਾਖੇ ਅਟਕਾਈ । ਭਾਤਿ ਸੋ ਕਰੀ ਲਰਾਈ ।
ਗਹਿ ਧਨੁ ਪਾਨ ਧਨੰਜੈ ਗਾਜਿਯੋ । ਤਬ ਹੀ ਸੈਨ ਕੈਰਵਨ ਭਾਜਿਯੋ । ੩੬ ।

Chopaiee

pehar ek rakhe atkayi. bhat so kari larayi.
geh dhanu dhan dhananje gajiyo. tab hi sain kervan bhajiyo. (36)

ਦੋਹਰਾ

ਤਿਯ ਕੋ ਜੁਧ ਬਿਲੌਕਿ ਕੈ ਪਾਰਥ ਭਯੋ ਪ੍ਰਸੰਨਯ ।
ਕਹਿਯੋ ਆਜੁ ਤੈ ਦੋਪਤੀ ਧਰਨੀ ਤਲ ਮੈ ਧੰਨਯ । ੩੭ ।

Dohra

triye ko judh bilok ke parath bheyo parsanye.
kahiyo aaj te daropti dharni tal mai dhanye. (37)

She shot an arrow at Karan's chest and the second one at Daryodhana and then wounded Bhisham, Bhursharva and Daronacharya and then destroyed the chariots of Ashthothama, Kirpacharya and Dusasan. (33)

Couplet :

Having fought the battle, all the warriors were very happy and there was no coward among them. It was a fierce battle raging there and many warriors got engrossed in warfare. (34)

Aril :

Many royal horses or Arabic horses were killed and fallen down. The horses along with their ornamental belongings were thrown into the sky. (were killed and thrown on the ground). By taking hold of weapons, the horses with saddles were done away with. With the shooting of arrows, the infantrymen and those on chariots were destroyed. (35)

Chopaicee :

They were held on for three hours (one pehar) and the battle was fought in many ways. Taking the bow in hand, then Arjuna roared, and the Koravas army fled away. (36)

Couplet :

Arjun was delighted to see the way; the woman had fought and said, "O Daropati! You deserve all the praises and salutations on this Earth." (37)

ਚੌਪਈ

ਮੇ ਅਬ ਬਿਕਿ ਦਾਮਨ ਬਿਨੁ ਗਯੋ । ਜਨੁ ਤੈ ਦਾਸ ਮੋਲ ਕੋ ਲਯੋ ।
ਜੋ ਕਛੁ ਕਹੈ ਕਾਰਜ ਤਵ ਕਰਿਹੋ । ਪਾਨ ਜਾਨ ਤੇ ਨੇਕੁ ਨ ਡਰਿਹੋ । ੩੮ ।

Chopaiee

mai ab biki daman bin geyo. janu te das mol ko leyo.
jo kachu kaho karaj tav kariho. pran jan te nek na dariho. (38)

ਦੋਹਰਾ

ਤਰੁਨ ਬਿਧਾਤੈ ਤੁ ਕਰਿਯੋ ਤਰਨੀ ਕੀਨੋ ਮੋਹਿ ।
ਕੇਲ ਕਰੇ ਬਿਨੁ ਜਾਤ ਲੈ ਲਾਜ ਲਾਗਤ ਤੋਹਿ । ੩੯ ।

Dohra

tarun bidhate tav kariyo tarni keeno mohi.
kel kare bin jat le laj lagat tohi. (39)

ਚੌਪਈ

ਬਾਨਾਵਲੀ ਧਨੰਜੈ ਧਾਰੀ । ਮੁਰਛਿਤ ਸਕਲ ਸੈਨ ਕਰਿ ਡਾਰੀ ।
ਦੁਪਤੀ ਸਾਥ ਬਿਹਾਰਿਯੋ ਸੋਊ । ਤਾ ਕੋ ਦੇਖਤ ਭਯੋ ਨ ਕੋਊ । ੪੦ ।

Chopaiee

banawali dhananje dhari. murchhit sakal sain kar dari.
daropti sath bihariyo soyu. ta ko dekhat bheyo na koyu. (40)

ਦੋਹਰਾ

ਚੁੰਬਨ ਆਸਨ ਲੈ ਘਨੇ ਰਤਿ ਮਾਨੀ ਦੁਪਤੀਸ ।
ਤਾ ਪਰ ਕੋਊ ਨ ਪਰ ਸਕੇ ਠਟੀਕ ਰਹੇ ਅਵਨੀਸ । ੪੧ ।

Dohra

chumban asan le ghane rat mani druptees.
ta par koyu na par sake thatik rahe avnees. (41)

ਜੀਤਿ ਕੈਰਵਨ ਕੇ ਦਲਹਿ ਦੁਪਤਿਹ ਲਯੋ ਛਿਨਾਇ ।
ਨਿਪ ਮਾਰੇ ਹਾਰੇ ਗਏ ਧੰਨਯ ਧੰਨਜੈ ਰਾਇ । ੪੨ ।

jeet kervan ke dalhi drupteh leyo chinayi.
nrip mare hare gaye dhanye dhanje raye. (42)

ਚੌਪਈ

ਪ੍ਰਥਮ ਸੁਰਮਾ ਸਕਲ ਨਿਵਾਰੇ । ਬਚੇ ਭਾਜੇ ਭਿਰੇ ਤੇ ਮਾਰੇ ।
ਜੀਤਿ ਦੋਪਤੀ ਅਤਿ ਸੁਖ ਪਾਯੋ । ਤਬ ਪਾਰਥ ਗ੍ਰਿਹ ਓਰ ਸਿਧਾਯੋ । ੪੩ । ੧ ।

Chopaiee

pratham surma sakal nivare. bache bhaje bhire te mare.
jeeti daropati ati sukh payo. tab parakh greh or sidhaya. (43) (1)

Chopaiee :

“Now I am all praise for you. (I have been won over by your courage). It appears you have bought this slave on payment. I will act according to your dictates and shall not spare my life even at your service.” (38)

Couplet :

Daropati then said, “The Lord had made you as man and myself as your spouse. You are taking me away without fulfilling the promise. Do you not feel ashamed of yourself.” (39)

Chopaiee :

Then Arjuna shot a shower of arrows and made the whole army unconscious. Then he showed his love (by kissing her) for Daropati but no one could see them. (40)

Couplet :

With many kisses and in different styles (Arjuna) the spouse of Daropati continued with his love affair. No one could attack Arjuna and all the Rajas were wonder-struck and shocked (trembled). (41)

He had gained victory over Koravas army and had won over (snatched) Daropati from them. All the other Rajas were defeated and mauled. “Truly Arjuna deserves all approbation and salutation.” (42)

Chopaiee :

First he dispersed all the warriors at a distance, those of them who tried to fight were killed and those who fled away were saved. Arjuna felt greatly relieved having won over Daropati and then left for his home. (43)(1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਇਕ ਸੋ ਸੈਤੀਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੩੭ । ੨੭੫੯ । ਅਫਜੁੰ ।
 iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
 ik so setisavo charitar samapatam. Sat Subham sat. (137) (2759) aphjun.

ਚੋਪਈ

ਆਭਾਵਤੀ ਓਡਛੇ ਰਾਨੀ । ਸੁੰਦਰੀ ਭਵਨ ਚੌਦਹੁ ਜਾਨੀ ।
 ਤਾ ਕੋ ਅਤਿ ਹੀ ਰੂਪ ਬਿਰਾਜੈ । ਸੁਰੀ ਆਸੁਰਿਨਿ ਕੋ ਮਨੁ ਲਾਜੈ । ੧ ।

Chopaiee

abhavati udche rani. sundri bhawan choudhun jani.
 ta ko ati hi roop biraje. suri asurini ko manu laje. (1)

ਰੂਪਮਾਨ ਤਿਹ ਨੈਨ ਨਿਹਾਰਿਯੋ । ਤਾ ਕੋ ਚੀਤਿ ਮੀਤ ਕਰਿ ਡਾਰਿਯੋ ।
 ਵਾ ਕੇ ਧਾਮ ਬੁਲਾਵਨ ਕੀ ਨੋ । ਭਾਤਿ ਭਾਤਿ ਸੋ ਆਸਨ ਦੀਨੋ । ੨ ।
 roopman teh nain nihariyo. ta ko cheet meet kar dariyo.
 va ke dham bulawan ki no. bhat bhat so asan deeno. (2)

ਤਾਹਿ ਕੇਸਅਰਿ ਬਕਤੁ ਲਗਾਯੋ । ਸਭ ਕੇਸਨ ਕੋ ਦੂਰਿ ਕਰਾਯੋ ।
 ਪੁਰਖਹੁ ਤੇ ਇਸਤ੍ਰੀ ਕਰਿ ਡਾਰੀ । ਮਿਤ ਪਤਿ ਲੈ ਤੀਰਥਨ ਸਿਧਾਰੀ । ੩ ।
 tahi kesari baktar lagayo. sabh kesan ko duri karayo.
 purakhau te istri kar dari. mit pati lai teerthan sidhhari. (3)

ਪਤਿ ਕੋ ਕਹੀ ਬਾਤ ਸਮਝਾਈ । ਮੋਰੀ ਹਿਯਾ ਬਹਿਨ ਇਕ ਆਈ ।
 ਤਾਹਿ ਸੰਗ ਲੈ ਤੀਰਥ ਲੈਹੋ । ਸਭ ਹੀ ਪਾਪ ਬਿਦਾ ਕਰ ਦੈਹੋ । ੪ ।
 pati ko kahi bat samujhayi. mori hiya behan ik ayi.
 tahi sang lai teerath leho. sabh hi pap bida kar deho. (4)

ਅੜਿਲ

ਪਤਿ ਮਿਤ ਲੈ ਕੇ ਸੰਗ ਸਿਧਾਈ ਤੀਰਥਨ ਐਸ ਸੋਹਹਨ ਬਨਾਈ ਅਪਨੇ ਯਾਰ ਤਨ ।
 ਜਬ ਪਿਯ ਲੈ ਗੰਗਾ ਮਹਿ ਨੈਹੋ ਜਾਇ ਕੈ । ਹੋ ਭਗਨੀ ਮੁਖ ਤੇ ਭਾਖਿ ਮਿਲੋਗੀ ਆਇ ਕੈ । ੫ ।

Aril

pati mit lai ke sang sidhayi teerthan. ais sohran banayi apne yar tan.
 jab piye lai ganga mahi neho jayi ke. ho bhagni mukh te bhakh milogi ayi ke. (5)

ਦੋਹਰਾ

ਮੀਤ ਨਾਥ ਕੋ ਸੰਗ ਲੈ ਤਹ ਕੋ ਕਿਯੋ ਪਯਾਨ ।
 ਕੇਤਿਕ ਦਿਨਨ ਬਿਤਾਇ ਕੈ ਗੰਗ ਕਿਯੋ ਇਸਨਾਨ । ੬ ।

Dohra

meet nath ko sang lai teh ko kiyo payan.
 ketik dinan bitayi ke rang kiyo isnan. (6)

Here the hundred thirty-seventh episode of the King's & Minister's dialogue regarding woman characterization from Char tar Pakhyan is completed. All is well.

(137-2759)(Contd)

Chopaiee :

The queen of Orissa, called Abhawati, was famous throughout the world (fourteen lands) for her beauty. The women of the gods and demons were feeling belittled (ashamed) on seeing her charming beauty. (1)

Once she saw Roopman with her own eyes and made him her friend, having given her heart to him (having developed love for him). She called him at home and had love affair with him in various styles. (2)

She applied hair remover to his face, removed all his hair, and made him a female from male. Taking him and her spouse she went for the visit to all holy places of pilgrimage. (3)

She told her spouse that her sister had come there, "So we will go for visiting holy places and having bath there, thus washing off (giving up) all our sins." (4)

Aril :

So she proceeded on the visit to holy places along with her husband and the friend. She made such an arrangement to be in company with her paramour. When the husband will go for his bath in the Ganga she will meet him (the friend) calling her sister. (5)

Couplet :

So she proceeded for the holy places along with her husband and paramour. After many days they had a dip in Ganga. (6)

ਚੌਪਈ

ਪਤਿ ਕੋ ਸੰਗ ਰੰਗ ਲੈ ਨੀਂਈ । ਭਾਖਿ ਬਹਿਨਿ ਤਾ ਸੋ ਲਪਟਾਈ ।
ਮਨ ਮਾਨਤ ਤਿਨ ਕੇਲ ਕਮਾਯੋ । ਮੂਰਖ ਕੰਤ ਭੇਵ ਨਹਿ ਪਾਯੋ । ੭ ।

Chopaicee

pati ko sang rang lai navayi. bhakh bihin ta so laptayi.
man manat tin kel kamayo. murakh kant bhev nahi payo. (7)

ਚਿਮਟਿ ਚਿਮਟਿ ਤਾ ਸੋ ਲਪਟਾਈ । ਮਨ ਮਾਨਤ ਤਿਯ ਕੇਲ ਕਮਾਈ ।
ਦਿਨ ਦੇਖਤ ਤਿਯ ਕੇਲ ਕਮਾਯੋ । ਮੂਰਖ ਕੰਤ ਭੇਵ ਨਹਿ ਪਾਯੋ । ੮ ।

chimit chimit ta so laptayi. man manat triye kel kamayi.
din dekhat triye kel kamayo. murakh kant bhev nahi payo. (8)

ਦੋਹਰਾ

ਮਨ ਮਾਨਤ ਕੋ ਮਾਨਿ ਰਤਿ ਦੀਨੋ ਜਾਰ ਉਠਾਇ ।
ਮੁਖ ਬਾਏ ਮੂਰਖ ਰਹਿਯੋ ਭੇਦ ਨ ਸਕਿਯੋ ਪਾਇ । ੯ । ੧ ।

Dohra

man manat ko mani rat deeno jar uthayi.
mukh baye murakh rahiyo bhed na sakiyo payi. (9) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੋ ਅਠਤੀਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੩੮ । ੨੭੬੯ । ਅਫਜੁੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so athtisavo charitar samapatam. Sat Subham sat. (138) (2769) aphjun.

ਅੜਿਲ

ਮਾਨਣੇਸੁਰੀ ਰਾਨੀ ਅਤਿਹਿ ਸੁ ਸੋਹਨੀ ।
ਸਿੰਘ ਗਰੁਰ ਨਿਪਤਿ ਕੇ ਚਿਤ ਕੀ ਸੋਹਨੀ ।
ਬੈਰਮ ਸਿੰਘ ਬਿਲੋਕਿਯੋ ਜਬ ਤਿਨ ਜਾਇ ਕੈ ।
ਹੋ ਮਦਨ ਬਸਯ ਹੈ ਗਿਰੀ ਭੂਮਿ ਮੁਰਛਾਇ ਕੇ । ੧ ।

Aril

mannesuri rani atih so sohni.
singh garur nirpat ke chit ki sohni.
beram singh bilokiyo jab tin jayi ke.
ho madan basye haiv giri bhumi murchayi ke. (1)

Chopaiee :

Along with the spouse, she had a bath in the 'Ganga' and embraced him, calling him her sister. She had great love affair with him to her satisfaction, but the foolish spouse could not see through the secret. (7)

She embraced him with great zeal and had love affair with him to her liking and satisfaction. Even during daytime, in the presence of her husband she would enjoy sensuous pleasure with him, but the foolish husband did not realize the secret. (8)

Couplet :

After enjoying sensuous pleasure with the paramour, she sent him away and the foolish spouse was kept watching aimlessly without knowing the secret. (9)(1)

Here the one hundred and thirty eighth episode of the King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (138-2768)(Contd)

Aril :

The queen Manesuri was very beautiful and had enamoured the heart of Raja Garoor Singh. But when the queen saw Bairam Singh once, she became passionate (with love for him) (under the control of lust) and fell down on the ground being unconscious (under force of lust). (1)

ਚੌਪਈ

ਉਠਤ ਪ੍ਰੀਤਿ ਪਿਯ ਅਧਿਕ ਲਗਾਈ । ਕਾਮ ਕੇਲ ਤਿਹ ਸਾਥ ਕਮਾਈ ।
ਬਹੁਰਿ ਜਾਰ ਇਹ ਭਾਤਿ ਉਚਾਰੈ । ਸੁਨੈ ਤ੍ਰਿਯਾ ਤੁਮ ਬਚਨ ਹਮਾਰੈ । ੨ ।

Chopaiee

uthat preet priye adhik lagayi. kam kel teh sath kamayi.
bahur jar eh bhat ucharo. suno triya tum bachan hamaro. (2)

ਤੈ ਲਖਿ ਹੋ ਮੈ ਤੁਮੈ ਪਯਾਰੈ । ਪਤਿ ਦੇਖਤ ਮੁਹਿ ਸਾਥ ਬਿਹਾਰੈ ।
ਤਬ ਤੈਸੀ ਤ੍ਰਿਯ ਘਾਤ ਬਨਾਈ । ਸੋ ਮੈ ਤੁਮ ਸੈ ਕਹਤ ਸੁਨਾਈ । ੩ ।

to lakh ho mai tumai payaro. pati dekhat muhi sath biharo.
tab tesi triye ghat banayi. so mai tum kehat sunayi. (3)

ਦੋਹਰਾ

ਤਿਨ ਘਰ ਭੀਤਰ ਪੀਰ ਕੋ ਰਾਖਿਯੋ ਥਾਨ ਬਨਾਇ ।
ਮਾਨਨੇਸ਼ਰੀ ਘਾਤ ਲਖਿ ਦੀਨੋ ਤਾਹਿ ਗਿਰਾਈ । ੪ ।

Dohra

tin ghar bhetar peer ko rakhiyo than banayi.
mannesvari ghhat lakhi dino tahi girayai. (4)

ਚੌਪਈ

ਦਾਹਿ ਥਾਨ ਨਿਜੁ ਪਤਿਹਿ ਦਿਖਾਯੋ । ਪੀਰ ਨਾਮ ਲੈ ਅਤਿ ਡਰ ਪਾਯੋ ।
ਰੋਸ ਅਬੈ ਸੁਰਤਨ ਬਦੈਹੈ । ਤੋ ਕੋ ਡਾਰਿ ਖਾਟ ਤੇ ਦੈਹੈ । ੫ ।

Chopaiee

dhahi than nij patihi dikhayo. peer nam lai ati Dar payo
ros abai surtan bathero. to ko dari khat te dehe. (5)

ਪ੍ਰਥਮ ਡਾਰਿ ਤਹ ਤੇ ਤੁਹਿ ਦੈ ਹੈ । ਬਹੁਰਿ ਖਾਟ ਕੇ ਤਰੇ ਦਬੈ ਹੈ ।
ਮੋ ਕਹ ਪਕਾਰਿ ਤਹਾ ਹੀ ਡਰਿ ਹੈ । ਦੁਹੁਅਨਿ ਕੋ ਗੋਡਨ ਸੋ ਮਰਿ ਹੈ । ੬ ।

pratham dari teh te tuhi de hai. bahuri khat ke tare dabai hai.
mo keh pakar taha hi dari hai. duhuyan ko godan so mari hai. (6)

ਰਸਰਨ ਸਾਥ ਬੰਧ ਕਰਿ ਲੈ ਹੈ । ਤਾ ਪਾਛੇ ਤੋ ਕੋ ਉਲਟੈ ਹੈ ।
ਐਧ ਖਾਟ ਤਵ ਉਪਰਿ ਡਰਿ ਹੈ । ਬਹੁਰਿ ਤੁਮੈ ਜਾਨਨ ਸੋ ਮਰਿ ਹੈ । ੭ ।

rasran sath bandh kar lai hai. ta pache to ko ulte hai.
aodh khat tav upri dari hai. bahuri tume janan so mari hai. (7)

ਪ੍ਰਥਮ ਕਥਾ ਤਾ ਸੋ ਯੋ ਕਹੀ । ਖਾਟ ਡਾਰਿ ਪਤਿ ਸੋ ਸੈ ਰਹੀ ।
ਜਬ ਸੋਯੋ ਤਾ ਕੋ ਲਖਿ ਪਾਯੋ । ਦ੍ਰਿੜ ਰਸਰਨ ਕੇ ਸਾਥ ਬੰਧਾਯੋ । ੮ ।

pratham katha ta so yo kahi. khat dari pati so maiv
jab soyo ta ko lakhi payo. drir rasan ke sath bandhaya. (8)

Chopaiee :

When she got up, the woman had love affair with him and had cohabitation with him. Then the paramour said, "O woman ! Listen to my words." (2)

"I would consider your love as genuine in case you show your love in the presence of your husband." Then the woman enacted this witchcraft, which I am going to relate right now. (3)

Couplet :

She got a place made for the pir (religious leader) in the house and finding a suitable chance, broke it down. (4)

Chopaiee :

After demolishing the construction, she showed it to the husband and frightened him by mentioning about the pir. Now (she said) the pir (Sultan, Sakhi, Sarovar) being enraged would throw you down from the cot. (5)

First he will throw you down from the cot and then bury you under the cot and catching hold of me will throw me down there only and hit both of us with his knees. (6)

"He will tie you with ropes and then turn you upside down and will throw a cot upturned on you and then kill you." (7)

Firstly, she related this episode and then spreading the cot, she slept with the husband. When she saw him asleep, she tied him with ropes. (8)

ਜਿਵਰਨ ਸਾਥ ਬਾਧਿ ਬਾਧਿ ਤਿਹ ਗਈ । ਸੋਇ ਰਹਿਯੋ ਜੜ ਸੁਧਿ ਨ ਲਈ ।
 ਖਾਟ ਤਰੇ ਇਹ ਭਾਤਿ ਕਰੋ ਹੈ । ਜਾਨੁਕ ਮਿਤਕ ਸਿਰੀ ਪੈ ਸੋਹੈ । ੯ ।
 jivran sath badhi badhi teh gayi. soyi rahiyo jarh sudhi na layi.
 khat tare eh bhati karo hai. januk mirtak siri pai sohe. (9)

ਦੋਹਰਾ

ਖਾਟ ਸਾਥ ਦਿੜ ਬਾਧਿ ਕੈ ਐਧ ਦਿਯੋ ਉਲਟਾਈ ।
 ਚੜਿ ਬੈਠੀ ਤਾ ਪਰ ਤੁਰਤੁ ਜਾਰ ਸੰਗਿ ਲਪਟਾਇ । ੧੦ ।

Dohra

khat sath drir badhi ke audh diyo ultayi.
 char baithi ta par turat jar sang laptayi. (10)

ਅੜਿਲ

ਭਾਤਿ ਭਾਤਿ ਤਿਹ ਤਿਯ ਕੋ ਜਾਰ ਬਜਾਇ ਕੈ ।
 ਭਾਤਿ ਭਾਤਿ ਕੇ ਆਸਨ ਲਏ ਬਨਾਇ ਕੈ ।
 ਚੁੰਬਨ ਆਲਿੰਗਨ ਲੀਨੇ ਰੁਚਿ ਮਾਨਿ ਕੈ ।
 ਹੋ ਤਰ ਡਾਰਿਯੋ ਜੜ ਰਹਿਯੋ ਮੋਨ ਮੁਖਿ ਠਾਨਿ ਕੈ । ੧੧ ।

Aril

bhati bhhati teh triye ko jar bajayi ke.
 bhati bhati ke asan laye banayi ke.
 chumban alingan leeno ruchi man ke.
 ho dar dariyo jarh rahiyo mon mukhi than ke. (11)

ਚੌਪਈ

ਹਾਰਿ ਹਾਇ ਤਰ ਪਰਿਯੋ ਉਚਾਰੈ । ਕਹਾ ਕਰਿਯੋ ਤੈ ਪੀਰ ਹਮਾਰੈ ।
 ਤੁਮੈ ਤਯਾਗ ਮੈ ਅਨਤ ਨ ਪਾਯੋ । ਜੈਸੋ ਕਿਯੋ ਤੈਸੋ ਫਲ ਪਾਯੋ । ੧੨ ।

Chopaiee

har ray tar pariyo uchare. kaha kariyo te peer hamare.
 tume tayag mai anat na payo. jeso kiyo teso phal payo. (12)

ਅੜਿਲ

ਅਬ ਮੋਰੋ ਅਪਰਾਧ ਛਿਮਾਪਨ ਕੀਜਿਯੈ । ਕਛੂ ਚੁਕ ਜੋ ਭਈ ਛਿਮਾ ਕਰਿ ਲੀਜਿਯੈ ।
 ਤੋਹਿ ਤਯਾਗਿ ਕਰਿ ਅਨਤ ਨ ਕਿਤਹੂੰ ਜਾਇਹੋ । ਹੋ ਪੀਰ ਤੁਹਾਰੇ ਸਾਲ ਸਾਲ ਮੈ ਆਇਹੋ । ੧੩ ।

Aril

ab moro apradh chimapan keejiye. kachu chook jo bhayi chama kar leejye
 tohi tayag kar anat na kithun jaiyhe. ho peer tuhare sal sal mai aiyehe. (13)

She tied him with ropes, but the fool continued to sleep without getting awakened. The she threw him under the cot, as if a corpse was lying on the pyre. (9)

Couplet :

After tying him with the cot tightly, she turned it upside down and embracing the paramour, she climbed on the cot. (10)

Aril :

With many ways, the paramour had sexual affair with the woman in many styles (of poses). She embraced him to her liking along with enjoying sensuous pleasure. She had her husband thrown down and the fool kept quiet. (11)

Chopaiee :

Heaving a sigh of pain, under the cot, the fool said, "O my pir ! What are you doing ? Then the pir said, "I will not go anywhere else, leaving you alone. Whatever you had done, you will have to pay for it." (12)

Aril :

The Raja said, " Now pardon me for all my sins and excuse me for any shortcomings I had shown." The pir then said, "I will not go anywhere else leaving you alone." The Raja said, "O Pir ! I shall come to visit you every year". (13)

ਚੌਪਈ

ਜਾਰ ਭੋਗ ਦਿਤ ਜਬ ਕਰਿ ਲਯੋ । ਨਿਪ ਕੋ ਛੋਰਿ ਤਰੇ ਤੇ ਦਯੋ ।
ਪ੍ਰਥਮ ਮੀਤ ਨਿਜੁ ਤਿਯ ਨੈ ਟਾਰਿਯੋ । ਬਹੁਰਿ ਆਨਿ ਕੈ ਰਾਵ ਉਠਾਰਿਯੋ । ੧੪ ।

Chopaiee

jar bhog drit jab kar leyo. nrip ko chor tare te deyo.
pratham meet nij triye ne tariyo. bahuri aan ke rav uthariyo. (14)

ਮੁਰਖ ਕਛੂ ਭੇਵ ਨਹਿ ਪਾਯੋ । ਜਾਨਿਯੋ ਮੋਹਿ ਪੀਰ ਪਟਕਾਯੋ ।
ਬੰਧਨ ਛੂਟੇ ਸੁ ਥਾਨ ਸਵਾਰਿਯੋ । ਤਿਯ ਕੋ ਚਰਿਤ ਨ ਜਿਯ ਮੈ ਧਾਰਿਯੋ । ੧੫ । ੧ ।
murakh kachy bhev nahi payo. janiyo mohi peer patkayo.
bandhan chute so than savariyo. triye ko charit na jiye mae dhariyo. (15) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੋ ਉਨਤਾਲੀਸਵੈ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੩੯ । ੨੭੮੩ । ਅਫਜ਼ੀ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so untaliṣavo charitar samapatam. Sat Subham sat. (139) (2783) aphjun.

ਦੋਹਰਾ

ਹਿਜਲੀ ਬੰਦਰ ਕੋ ਰਹੈ ਬਾਨੀ ਰਾਇ ਨਰੇਸ ।
ਮੇਘਮਤੀ ਰਾਨੀ ਤਹਾ ਰਾਤਿ ਕੇ ਰਹਤ ਸੁਬੇਸ । ੧ ।

Chopaiee

hijali bandar ko rahe bani rayi nares.
meghmati rani taha rat ke rehat subes. (1)

ਮੰਜਲਿਸਿ ਰਾਇ ਬਿਲੋਕਿ ਕੈ ਰੀਝਿ ਰਹੀ ਤਿਯ ਸੋਇ ।
ਬੋਲਿ ਭੋਗ ਤਾ ਸੋ ਕਿਯੋ ਰਘੁਪਤਿ ਕਰੈ ਸੁ ਹੋਇ । ੨ ।
majlis rayi biloki ke reejh rahi triye soyi.
boli bhog ta so kiyo taghupati kare so hoyi. (2)

ਚੌਪਈ

ਬਾਨੀ ਰਾਇ ਜਬ ਯੋ ਸੁਨਿ ਪਾਯੋ । ਕੋਊ ਜਾਰ ਹਮਾਰੇ ਆਯੋ ।
ਦੋਊ ਬਾਧਿ ਭੂਜਾ ਇਹ ਲੈਹੋ । ਗਹਰੀ ਨਦੀ ਬੀਚ ਬੁਰਵੈਹੋ । ੩ ।

Chopaiee

bani ray jab yo sun payo. koyu jar hamare ayo.
doyu badh bhooja eh leho. gehri nadi beech berveho. (3)

ਰਾਨੀ ਬਾਤ ਜਬੈ ਸੁਨ ਪਾਈ । ਏਕ ਗੋਹ ਕੋ ਲਯੋ ਮੰਗਾਈ ।
ਬਾਧਿ ਰਸਨ ਤਾ ਸੋ ਇਕ ਲਿਯੋ । ਤਾਹਿ ਚਰਾਇ ਦਿਵਾਰਹਿ ਦਿਯੋ । ੪ ।
rani bat jabe sun payi. ek goh ko leyo mangayi.
badh rasan ta so ik liyo. tahi charayi divarhi diyo. (4)

Chopaiee :

When the paramour had finished cohabitation fully, then he left the Raja from underneath. At first, the woman sent away her paramour and then lifted the Raja (from underneath). (14)

The foolish Raja did not know the secret of all this. He thought to himself that he had been thrashed by the Pir. After getting up from the bondage, he made the Pir's place up to date. But he could not follow (in his mind) the woman's deceit (witchcraft). (15)(1)

Here the one hundred and thirty-ninth episode of the King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (139-2783)(Contd)

Couplet:

There was a Raja, by the name of Bani Rai, in High Bander and his queen Meghmati was as beautiful as Rati. (1)

That woman saw Majlis Rai and got attracted towards him. She called him and had cohabitation with him. Further, whatever the Lord willed, will happen (she thought). (2)

Chopaiee :

When Bani Rai heard that some paramour had come to his palace then he thought he would tie up both his arms and then get him thrown and drowned in a deep river. (3)

When the queen learnt about it, then she sent for a locking arrangement (geh) and tied a rope to it and threw it on a wall. (4)

ਦੋਹਰਾ

ਤਾ ਸੋ ਰਸਨ ਬਨਾਇ ਕੈ ਜਾਰਹਿ ਦਯੋ ਲੰਘਾਇ ।
ਮੂੜ ਰਾਵ ਚਕ੍ਰਿਤ ਰਹਿਯੋ ਸਕਿਯੋ ਚਰਿਤ੍ਰ ਨ ਪਾਇ । ੫ । ੧ ।

Dohra

ta so rasan banayi ke jarhi deyo langayi.
moorh rav chakrit rahiyo sakiyo charitar na payi. (5) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੋ ਚਾਲੀਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੪੦ । ੨੭੮੮ । ਅਫਜ਼ੁ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so chalisavo charitar samapatam. Sat Subham sat. (140) (2788) aphjun.

ਦੋਹਰਾ

ਭਾਸਮੰਗਦ ਦਾਨੋ ਬਡੋ ਭੀਮ ਪੁਰੀ ਕੋ ਮਾਹਿ ।
ਤਾਹਿ ਬਰਾਬਰਿ ਭਾਸਕਾਰਿ ਜੁਧ ਸਮੈ ਨਾਹਿ । ੧ ।

Dohra

bhasmangad dano bado bheem puri ko mahi.
tahi barabar bhaskar judh samai nahi. (1)

ਚੌਪਈ

ਤਿਨ ਬਹੁ ਬੈਠਿ ਤਪਸਯਾ ਕਿਯੋ । ਯੋ ਬਰਦਾਨ ਰੁਦ੍ਰ ਤੇ ਲਿਯੋ ।
ਜਾ ਕੇ ਸਿਰ ਪਰ ਹਾਥ ਲਗਾਵੈ । ਜਰਿ ਬਰਿ ਭਾਸਮ ਸੁ ਨਰ ਹੋ ਜਾਵੈ । ੨ ।

Chopaiee

tin bahu baith tapasya kiyo. yo bardan rudar te liyo.
ja ke sir par hath lagave. jar bar bhasam so nar ho jave. (2)

ਤਿਨ ਗੋਰੀ ਕੋ ਰੂਪ ਨਿਹਾਰਿਯੋ । ਯਹੈ ਆਪਨੇ ਹਿਦੈ ਬਿਚਾਰਿਯੋ ।
ਸਿਵ ਕੇ ਸੀਸ ਹਾਥ ਮੈ ਧਰਿਹੋ । ਛਿਨ ਮੈ ਯਾਹਿ ਭਾਸਮ ਕਰਿ ਡਾਰਿਹੋ । ੩ ।

tin gori ko roop nihariyo. yahe apne hridaye bichariyo.
Siv ke sees hath mai dhariho. chhin mai yahi bhasam kar darihe. (3)

ਚਿਤ ਮੈ ਇਹੈ ਚਿੰਤ ਕਰਿ ਧਾਯੋ । ਮਹਾ ਰੁਦ੍ਰ ਕੇ ਬਧ ਹਿਤ ਆਯੋ ।
ਮਹਾ ਰੁਦ੍ਰ ਜਬ ਨੈਨ ਨਿਹਾਰਿਯੋ । ਨਿਜੁ ਤ੍ਰਿਯ ਕੋ ਲੈ ਸੰਗ ਸਿਧਾਰਿਯੋ । ੪ ।

chit mai ehe chint kar dhayo. maha rudar ke badh hit ayo.
maha rudar jab nain nihariyo. nij triye ko lai sang sidhariyo. (4)

ਰੁਦ੍ਰ ਭਜਤ ਦਾਨੋ ਹੂੰ ਧਾਯੋ । ਦਛਿਨ ਪੁਰਖ ਸਿਵਹਿ ਭ੍ਰਮਾਯੋ ।
ਪੁਨਿ ਪਛਿਮ ਕੋ ਹਰ ਜੁ ਧਾਯੋ । ਪਾਛੇ ਲਗਿਯੋ ਤਾਹਿ ਸੋ ਗਯੋ । ੫ ।
rudar bhajat dano hun dhayo. dachhin purakh siveh bharmayo
puni pachim ko har jo dheyo. pache lagiyo tahi so geyo. (5)

Couplet :

By tying a rope to the geh, she managed for the paramour to escape. The foolish Raja got shocked but could not grasp the witchcraft (deceit) of his wife. (5)(1)

Here the one hundred and fortieth episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.
(140-2788)(Contd)

Couplet :

There was a mighty demon by the name of Bhasmanagad in Bhimpari. In a battle, there was no match for him; even the sun could not equal him. (1)

Chopaicee :

That demon performed penance for a longtime and got a boon from Rudra. "Whichever person was touched by him on his head, would be burnt and reduced to ashes" (2)

He saw the beauty of Gori (Shiva's wife) and thought to himself. "I shall place my hand on Shiva's head and in no time shall reduce him to ashes." (3)

Pondering on this thought, he started off, and came for the killing of Rudra. When Maha Rudra saw with his eyes, then he took his wife along and fled from there. (4)

On seeing Rudra running away, the demon also followed and made Shiva run from the South to the East. Then Shiva went towards the West and the demon followed him. (5)

ਦੋਹਰਾ

ਤੀਨਿ ਦਿਸਨ ਮੈ ਭ੍ਰਮਿ ਰਹਿਯੋ ਠੌਰ ਨ ਪਾਯੋ ਕੋਇ ।
ਉਤਰ ਦਿਸਿ ਕੋ ਪੁਨਿ ਭਜਿਯੋ ਹਰਿ ਜੁ ਕਰੈ ਸੁ ਹੋਇ । ੬ ।

Dohra

teeni disan mai bhram rahiyo thor na payo koyi.
utar disi ko puni bhajiyo har ju kare so hoyi. (6)

ਚੌਪਈ

ਜਬ ਉਤਰ ਕੋ ਰੁਦ੍ਰ ਸਿਧਾਯੋ । ਭਸਮ"ਗਦ ਪਾਛੇ ਤਿਹ ਧਾਯੋ ।
ਯਾ ਕੋ ਭਸਮ ਅਬੈ ਕਰਿ ਦੈਹੋ । ਛੀਨਿ ਪਾਰਬਤੀ ਕੋ ਤ੍ਰਿਯ ਕੈਹੋ । ੭ ।

Chopaiee

jab utar ko rudar sidhayoa. bhasmangad pachhe teh dhayo.
ya ko bhasam abai kar deho. cheen parbati ko triye keho. (7)

ਪਾਰਬਤੀ ਬਾਚ

ਦੋਹਰਾ

ਯਾ ਬੈਰਾ ਤੇ ਮੂੜ ਤੈ ਕਾ ਬਰੁ ਲਿਯੋ ਬਨਾਇ ।
ਸਭ ਝੂਠਾ ਸੋ ਜਾਨਿਯੈ ਲੀਨ ਅਬੈ ਪਤਿਯਾਇ । ੮ ।

Parbati baach

Dohra

ya bera te murh te ka bar liyo banayi.
sabh jhutha so janiye leen abai patiyai. (8)

ਚੌਪਈ

ਪ੍ਰਥਮ ਹਾਥ ਨਿਜੁ ਸਿਰ ਪਰ ਧਰੇ । ਲਹਿਹੋ ਏਕ ਕੇਸ ਜਬ ਜਰੋ ।
ਤਬ ਸਿਰ ਕਰ ਸਿਵ ਜੁ ਕੇ ਧਰਿਯੋ । ਮੋ ਕੋ ਨਿਜੁ ਨਾਰੀ ਲੈ ਕਰਿਯੋ । ੯ ।

pratham hath nij sir par dhare. lahiho ek kes jab jaro.
tab sir kar Siv ju ko dhariyo. mo ko nij nari lai kariyo. (9)

ਯੋ ਬਚ ਦੈਤ ਸ੍ਰਵਨ ਜਬ ਕਰਿਯੋ । ਹਾਥ ਅਪਨੇ ਸਿਰ ਪਰ ਧਰਿਯੋ ।
ਛਿਨਕ ਬਿਖੇ ਮੁਰਖ ਜਰਿ ਗਯੋ । ਸਿਵ ਕੋ ਸੋਕ ਦੂਰਿ ਕਰ ਦਯੋ । ੧੦ ।

yo bach det sarvan jab kariyo. hath apne sir par dhariyo.
chinak bikhe murakh jar geyo. Siv ko sok door kar deyo. (10)

ਦੋਹਰਾ

ਅਸ ਚਰਿਤ੍ਰ ਕਰਿ ਪਾਰਬਤੀ ਦੀਨੋ ਅਸੁਰ ਜਰਾਇ ।
ਫਟਕਾਚਲ ਸਿਵ ਕੇ ਸਹਿਤ ਬਹੁਰਿ ਬਿਰਾਜੀ ਜਾਇ । ੧੧ । ੧ ।

Dohra

as charitar kar parbati deeno asur jarayi.
phatkachal Siv ke sahit bahur biraji jayi. (11) (1)

Couplet :

Shiva was running around in the three directions but could not find a suitable (safe) place. Then he fled towards the North. "Whatever the Lord willed shall happen." (6)

Chopaiee :

When Rudra went to the North, Bhasmangad followed him there. He said, "I will bum him and reduce him to ash right now and then taking away Parbati, make her my wife." (7)

Parbati then said,

Couplet

"O fool ! What sort of boon you have taken from this mad person ? It was all false and you could try it out now itself." (8)

Chopaiee :

"First place your hand on your head and when one or two hair gets burnit, then remove your hand. Then keep your hand on Shiva's head, and then make me your wife." (9)

When the demon heard these words, then he placed his hand on his head. In a moment the fool was burnt. Thus, Parbati saved Shiva from the predicament. (10)

Couplet :

Thus Parbati, with her witchcraft, had burnt the demon, and then went alongwith Shiva to Kailash Mountain to abide there. (11)(1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਇਕ ਸੌ ਇਕਤਾਲੀਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੪੧ । ੨੭੯੯ । ਅਫਜ਼ੁ ।
 iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
 ik so iktalisavo charitar samapatam. Sat Subham sat. (141) (2799) aphjun.

ਦੋਹਰਾ

ਸਹਿਰ ਬੇਸਹਰ ਕੇ ਬਿਖੈ ਬਾਣਾਸੁਰ ਨਰੇਸ ।
 ਦੇਸ ਦੇਸ ਏਸੁਰ ਝੁਕੇ ਜਨੁਕ ਦੁਤਿਯ ਅਲਿਕੇਸ । ੧ ।

Dohra

sehar beshar ke bikhe banasur nares.
 des des esvar jhuke janak dutiye alikes. (1)

ਚੌਪਈ

ਜੋਗ ਮਤੀ ਤਾ ਕੀ ਪਟਰਾਨੀ । ਸੁੰਦਰ ਭਵਨ ਤੀਨ ਹੂੰ ਜਾਨੀ ।
 ਜੋਬਨ ਜੋਬ ਅਧਿਕ ਤਿਸ ਸੋਹੈ । ਸੁਰ ਨਰ ਜਛ ਭੁਜੰਗਨ ਮੋਹੈ । ੨ ।

Chopaiee

jog mati ta ki patrani. sunder bhavan teen hoon jani.
 joban job adhik tis sohe. sur nar jach bhujangan mohe. (2)

ਦੋਹਰਾ

ਉਖਾ ਨਾਮਾ ਕੰਨਿਕਾ ਉਪਜਤ ਭਈ ਅਪਾਰ ।
 ਲਾਜ ਸੀਲ ਸੁਭ ਸਕੁਚ ਬਤ ਨਿਜੁ ਕਰਿ ਕਿਯ ਕਰਤਾਰ । ੩ ।

Dohra

ukha nama kanika upjat bhayi apar.
 laj seel subh sakuch barat nij kar kiye kartar. (3)

ਅੜਿਲ

ਤਾ ਕੋ ਰੂਪ ਅਨੂਪ ਸਰੂਪ ਬਿਰਾਜਈ ।
 ਸੁਰ ਨਰ ਜਛ ਭੁਜੰਗਨ ਕੋ ਮਨੁ ਲਾਜਈ ।
 ਤਾ ਕੋ ਕੋਰ ਕਟਾਛ ਬਿਲੋਕਨ ਪਾਇਯੈ ।
 ਹੋ ਬਿਨ ਦੀਨੋ ਹੀ ਦਾਮਨ ਸਦਾ ਬਿਕਾਇਯੈ । ੪ ।

Aril

ta ko roop anoop saroop birajayi.
 sur nar jachh bhujangan ko man lajayi.
 ta ko kor katachh bilokan payiye.
 ho bin deeno hi daman sada bikayeye. (4)

Here the one hundred and forty-one episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.
(141-2799)(Contd)

Couplet :

There was a Raja of Bushehar town, called Banasur. All the Rajas of the land bowed to him thinking him to be another Kuber. (1)

Chopaicee :

He had a queen consort named Jogmati, who was known to be most beautiful in the three worlds. Her youthful exuberance and charm were well known and normal. All the gods, men, demi-gods and snakes were allured by her charm. (2)

Couplet :

They were blessed by a beautiful daughter, called Ukha. It seemed die Lord had created this woman with modesty, cool headedness and great shyness. (3)

Aril :

On seeing her in her glorious set up with a charming beauty, the gods, humans, demi-gods and snakes were feeling belittled in their hearts (ashamed of themselves). They were all praise for her tilted glances (without paying any compensation they had sold themselves off to her glance). (4)

ਨੈਨ ਹਰਨ ਸੋ ਸਯਾਮ ਬਿਸਿਖ ਜਾਨੁਕ ਬਾਢਿਯਾਰੇ ।
ਸੁਭ ਸੁਹਾਗ ਤਨ ਭਰੇ ਚਾਰੁ ਸੋਭਿਤ ਕਜਰਾਰੇ ।
ਕਮਲ ਹੋਰਿ ਛਬਿ ਲਜੈ ਦਿਪਤ ਦਾਮਨ ਕੁਕਰਾਵੈ ।
ਹੋ ਬਨ ਬਨ ਭਰਮੈ ਬਿਹੰਗ ਆਜੁ ਲਗਿ ਅੰਤ ਨ ਪਾਵੈ । ੫ ।

nain haran so sayam bisikh janak badiyare.
subh suhag tan bhare charu sobhit kajrare.
kamal her chhabi lajai dipat daman kukrave.
ho ban ban bharme bihang aaj lag ant na pave. (5)

ਜਨੁਕ ਪਖਰਿਆ ਤੁਰੈ ਜਨੁਕ ਜਮਧਰ ਸੀ ਸੋਹੈ ।
ਖੜਗ ਬਾਢਿ ਜਨੁ ਧਰੇ ਪੁਹਪ ਨਰਗਿਸਿ ਤਟ ਕੋ ਹੈ ।
ਜਨੁਕ ਰੈਨਿ ਕੇ ਜਗੇ ਹੋਰਿ ਨਿਜੁ ਛਬਿ ਹਾਰੇ ।
ਹੋ ਬਾਲਿ ਤਿਹਾਰੇ ਨੈਨ ਜਨੁਕ ਦੋਊ ਮਤਵਾਰੇ । ੬ ।

januk pakhriya turai januk jamdhar si sohe.
kharag badhi janu dhare puhap nargis tat ko hai.
januk raen ke jage hor nij chhab harai.
ho bali tihare nain januk doyu matvare. (6)

ਚੁੰਚਰੀਟ ਛਬਿ ਹੋਰਿ ਭਏ ਅਬ ਲਗੇ ਦਿਵਾਨੇ ।
ਮਿਗ ਅਬ ਲੈ ਬਨ ਬਸਤ ਬਹੁਰਿ ਗ੍ਰਿਹ ਕੋ ਨ ਸਿਧਾਨੇ ।
ਤਪਸੀਨ ਦੁਤਿ ਕੋ ਹੋਰਿ ਜਟਨ ਕੋ ਜੂਟ ਛਕਾਯੋ ।
ਹੋ ਭ੍ਰਮਤ ਪੰਖੇਰੂ ਗਗਨ ਪ੍ਰਭਾ ਕੋ ਪਾਰ ਨ ਪਾਯੋ । ੭ ।
chunchrit chabi her bhaye ab lage diwane.
mrig ab lai ban basat bahur greh ko na sidhane.
tapseen dut ko her jatan ko joot chakayo.
ho bharamat pankhehu gagan prabha ko par na payo. (7)

ਤਾ ਕੋ ਰੂਪ ਅਨੂਪ ਬਿਧਾਤੈ ਜੋ ਰਚਿਯੋ ।
ਰੂਪ ਚਤੁਰ ਦਸ ਲੋਗਨ ਕੈ ਯਾ ਮੈ ਗਚਿਯੋ ।
ਜੋ ਕੋਊ ਦੇਵ ਅਦੇਵ ਬਿਲੋਕੈ ਜਾਇ ਕੈ ।
ਹੋ ਗਿਰੈ ਮੂਰਛਨਾ ਖਾਇ ਧਰਨਿ ਪਰ ਆਇ ਕੈ । ੮ ।
ta ko roop anoop bidhate jo rachiyo.
roop chatur das logan ke ya mai gachiyo.
jo koyu dev adev biloke jayi ke.
ho girai moorchhan khayi dharan par ayi ke. (8)

Her eyes were black like the deer's and as pointed as an arrow. They were looking glamorous with collyrium inside and were simply beautiful. The lotus flower was feeling shy before the charming beauty of her personality, while lightning was feeling jealous of it. In the various jungles, the birds were chirruping around, but even they were unable to gauge her beauty so far. (5)

It appeared, they were like horses fitted with saddles or were looking glorious like the dagger. They were piercing like the sword and were akin to the Narcissus (flower). It seemed the fire seeing the red eyes of an awakened person throughout the night, was feeling its own glitter as nominal. "O belle ! Both your eyes were alluring. (6)

"The black bees, on seeing your charm, were madly in love with you, the deer were still roaming around the jungle, without going back to their hide-outs. The ascetics had on seeing your beauty, loosened their tufts of hair. The birds were flying in the skies but were unable to assess the extent of your beauty." (7)

The charming beauty, bestowed on her by the Lord Creator, was enough to engulf the beauty of the whole world (fourteen worlds). If any god or demon would go to see her beauty, he would fall down unconscious on the ground. (8)

ਦੋਹਰਾ

ਸਹਸਰਬਾਹੁ ਤਾ ਕੋ ਪਿਤਾ ਜਾ ਕੋ ਬੀਰਜ ਅਪਾਰ ।
ਬਾਹੁ ਸਹਸ ਆਯੁਧ ਧਰੇ ਜਨੁ ਦੂਜੇ ਕਰਤਾਰ । ੯ ।

Dohra

sehsarbah ta'ko pita ja ko biraj apar.
bahu sehas ayudh dhare jan duje kartar. (9)

ਛਿਤ ਕੇ ਜਿਤੇ ਛਿਤੇਸ ਸਭ ਬਡੇ ਅਤ੍ਰਿਯਨ ਘਾਇ ।
ਬਿਪ੍ਰਨ ਕੋ ਦਛਿਨਾ ਦਈ ਭੂਰਿ ਗਾਇ ਸੈ ਦਾਇ । ੧੦ ।

chit ke jite chites sabh badaai atriyan ghayi.
bipran ko dachina deyi bhoor gayi so dayi. (10)

ਚੌਪਈ

ਜਾ ਕੋ ਖੰਡ ਡੰਡ ਨਿਤਿ ਭਰੈ । ਤੇ ਸਿਵ ਕੀ ਪੂਜਾ ਨਿਤਿ ਕਰੈ ।
ਏਕ ਦਿਵਸ ਪਸੁਰਾਟ ਰਿਝਾਯੋ । ਤੁਮਲ ਜੁਧ ਮਾਗਯੋ ਮੁਖ ਪਾਯੋ । ੧੧ ।

Chopaiee

ja ko khand dand nit bhare. te Siv ki pooja nit kare.
ek rat pasurat reejhayo. tumal judh magyo mukh payo. (11)

ਸਿਵ ਬਾਚ

ਦੋਹਰਾ

ਜਬ ਤੇਰੇ ਗ੍ਰਿਹ ਤੇ ਧਰਨਿ ਧੁਜਾ ਪਰੈਗੀ ਆਨ ।
ਤੁਮਲ ਜੁਧ ਤਬ ਹੀ ਭਯੋ ਲੀਜੋ ਸਮਾਝਿ ਸੁਜਾਨਿ । ੧੨ ।

Shiv Baach

Dohra

jab tere greh te dharin dhuja paregi aan.
tumal judh tab hi bheyo leejo samajh sujan. (12)

ਚੌਪਈ

ਸੋਵਤ ਸੁਤਾ ਸੁਪਨ ਯੋ ਪਾਯੋ । ਜਾਨੁਕ ਮੈਨ ਰੂਪ ਧਰਿ ਆਯੋ ।
ਤਾਹਿ ਛੋਰਿ ਤਾ ਕੋ ਸੁਤ ਬਰਿਯੋ । ਨਗਰ ਦਾਰਿਕਾ ਚਿਤਵਨ ਕਰਿਯੋ । ੧੩ ।

Chopaiee

sovatsut supan yo payo. januk main roop dhar ayo.
tahi chori ta ko sut bariyo. nagar davarika chitran kariyo. (13)

Couplet :

Sehsarbah was her father, who was very powerful. He was armed with thousands of weapons within his arms, as if he were a second God Almighty. (9)

He had killed all the Kashatriya Rajas on Earth and then given offerings to the Brahmins, along with many hundreds of cows in alms. (10)

Chopaiee :

The person, whom all the Rajas were willing to pay second fiddle, was worshipping Shiva daily. One day he propitiated Shiva, making him extremely pleased with him he got the blessing of fighting out a ferocious battle. (11)

Shiva then said

Couplet :

"O wise man ! When the flag on top of your house falls down on the ground, then you should consider it as a symbol of the coming fierce battle." (12)

Chopaiee :

His daughter had a dream while lying asleep, that someone had come to her house in the form of god of love. Leaving that god of love, she had got wedded to his son and pondered over the town of Dwarka (as Anrudh was living there). (13)

ਦੋਹਰਾ

ਚਮਕ ਪਰੀ ਅਬਲਾ ਤਬੈ ਪ੍ਰੀਤਿ ਪਿਯਾ ਕੇ ਸੰਗ ।
ਪੁਲਿਕ ਪਸੀਜਤ ਤਨ ਭਯੋ ਬਿਰਹ ਬਿਕਲ ਭਯੋ ਅੰਗ । ੧੪ ।

Dohra

chamak pari abla tab preet piya ke sang.
pulik pasijat tan birha bikak bheyo ang. (14)

ਚੌਪਈ

ਪਿਯ ਪਿਯ ਉਠ ਅਬਲਾਹਿ ਉਚਰੀ । ਛਿਤ ਗਿਰਿ ਗਈ ਦ"ਤਨੀ ਪਰੀ ।
ਤਬ ਸਖਿਯਨ ਤਿਹ ਲਯੋ ਉਚਾਈ । ਰੇਖਾਚਿਤ੍ਰ ਕਥਾ ਸੁਨਿ ਪਾਈ । ੧੫ ।

Chopaiee

pye piye uth ablahi uchri. chit gir gayi dantni pari.
tab sakhiyan teh liyo uchayi. rekhachitar katha suni payi. (15)

ਸਵੈਯਾ

ਘੁਮਤ ਨੈਨ ਖੁਮਾਰੀ ਸੀ ਮਾਨਹੁ ਗੂੜ ਅਗੂੜਨ ਭੇਦ ਬਤਾਵੈ ।
ਤਾਪ ਚੜੀ ਤਿਹ ਕੋ ਤਨ ਕੋ ਸਖੀ ਹਾਰ ਸਿੰਗਾਰ ਕਿਯੋ ਨ ਸੁਹਾਵੈ ।
ਬੋਗਿ ਚਲੋ ਸੁਨਿ ਬੈਨ ਬਲਾਇ ਲਿਉ ਤੇਰੀ ਦਸਾ ਕਹਿ ਮੁਹਿ ਨ ਆਵੈ ।
ਪੀਯ ਕੀ ਪੀਰ ਕਿ ਪੀਰ ਕਛੂ ਨਿਰਖੋ ਪਲ ਮੈ ਕਿ ਮਰਿਯੋ ਬਚਿ ਆਵੈ । ੧੬ ।

Swaiyya

ghumat nain khumari si manhu gurrh aghuran bhed batave.
tap chari teh ko tan ko sakhi har singhar kiyo na suhave.
beg chalo sun bain bulayi liyo teri dasa keh muh na avye.
piye ki peer ki peer kachu nirkho pal mai ki mariyo bach ave. (16)

ਬੋਲਤ ਹੋ ਮਤਵਾਰੇ ਜਯੋ ਮਾਨਨਿ ਡਾਰਤ ਆਖਿਨ ਤੇ ਜਲ ਜੈਹੈ ।
ਘੋਰਿ ਹਲਾਹਲ ਆਜੁ ਪਿਯੈ ਨਹਿ ਕਾਸੀ ਬਿਖੈ ਕਰਵਤਰਹਿ ਲੈਹੈ ।
ਜਾਨਤ ਹੋ ਗ੍ਰਿਹ ਛਾਡਿ ਸਖੀ ਸਭ ਹੋ ਪਟ ਫਾਰਿ ਅਤੀਤਨਿ ਹੈਹੈ ।
ਲੇਹੁ ਬਿਲੋਕਿ ਪਿਯਾਰੀ ਕੋ ਆਨਨ ਉਖ ਕਲਾ ਮਰਿਗੇ ਦੁਖ ਪੈਹੈ । ੧੭ ।

bolat ho matvare jeyo manin darat akhin te jal jehe.
ghor halahal aaj piye nahi kasi bikhe karvatreh lehe.
janat ho greh chhad sakhi sabh ho pat phar atitan haivhe.
lehu bilok piyari ko anan ukh kala marige dukh paiho. (17)

ਦੋਹਰਾ

ਚਿਤ੍ਰੇਖਾ ਸੁਣਿ ਏ ਬਚਨ ਹਿਤੁ ਹੇਤ ਦੁਖ ਪਾਇ ।
ਪਵਨ ਡਾਰਿ ਪਾਛੇ ਚਲੀ ਤਹਾ ਪਹੁੰਚੀ ਜਾਇ । ੧੮ ।

Dohra

chitarekha suni ae bachan hit het dukh payi.
pavan dar pachhe chali taha pahunchi jayi. (18)

Couplet :

"Then the passionate love of the belle erupted for her beloved. Her whole body became engrossed in romance and due to her separation, she became almost mad."

(14)

Chopaiee :

The belle got up shouting, "O dear, O dear". She fell down on the ground and her teeth got gnashed (clattering of teeth), Her attendants lofted her up, and Chitar Rekha, her attendant, heard her full story.

(15)

Swaiyya

Her lustful eyes were searching around as if they were revealing a deep secret. She was suffering from the fever of separation. "O friend ! I do not like this embellishment of ornaments. I would take all your ailments on myself and hearing these words let us move fast, as I cannot afford to see your predicament. She was pining for her beloved, or some other affliction. Let us go quickly to examine her, whether she will survive or succumb to her pain (die)."

(16)

That egoistic woman spoke like intoxicated persons, with tears in her eyes. She had consumed some poisonous liquid or she had got herself sawed into two with the saw at Kashi. "O friend ! I feel she will become a Yogan (ascetic woman) leaving her home with tattered clothes. So try to visit her and see her face, or else Ukh kala would die while pining (for you)."

(17)

Couplet :

Chitar Rekha, on hearing these words, felt greatly aggrieved for her friend and proceeded with the speed of wind to the place (where Ukh kala was present).

(18)

ਅੜਿਲ

ਤਾ ਕੋ ਰੂਪ ਬਿਲੋਕਿਯੋ ਜਬ ਹੀ ਜਾਇ ਕੈ ।
 ਹਿਤੁ ਹੇਤੁ ਗਿਰਿ ਪਰੀ ਧਰਨਿ ਦੁਖੁ ਪਾਇ ਕੈ ।
 ਯਾਹਿ ਸਖੀ ਜਿਹਿ ਬਿਧਿ ਸੋ ਪਿਯਾਹਿ ਮਿਲਾਇਯੈ ।
 ਹੋ ਜੋਨ ਸੁਪਨਿਯੈ ਲਹਿਯੋ ਵਹੈ ਲੈ ਆਇਯੈ । ੧੯ ।

Aril

ta ko roop nilokiyo jab hi jayi ke.
 hit hetu gir pari dharin dukh payi ke.
 yahi sakhi jeh bidhi so piyehi milaiye.
 ho jon supniyo lahiyo vahe lai aiyo. (19)

ਚੌਪਈ

ਚਿਤ੍ਰਕਲਾ ਧੌਲਹਰ ਉਸਾਰਿਸ । ਚੌਦਹ ਭਵਨ ਤਹਾ ਲਿਖਿ ਡਾਰਿਸ ।
 ਦੇਵ ਦੈਤ ਤਿਹ ਠੌਰ ਬਨਾਏ । ਗੰਧਰਬ ਜਛ ਭੁਜੰਗ ਸੁਹਾਏ । ੨੦ ।

Chopaiee

chitarkala dholhar usaras. chodeh bhavan taha likh daris.
 dev det teh thor banaye. gandharb jachh bhujang suhaye. (20)

ਦੋਹਰਾ

ਦੇਸ ਦੇਸ ਕੇ ਏਸ ਜੇ ਤਹ ਸਭ ਲਿਖੇ ਬਨਾਇ ।
 ਰੋਹਣੇਹ ਪ੍ਰਦਮਨ ਸੁਤ ਹਰਿ ਆਦਿਕ ਜਦੁਰਾਇ । ੨੧ ।

Dohra

des des ke ais je teh sabh likhe banayi.
 rohneh parduman sat har adhik jadurayi. (21)

ਚੌਦਹ ਪੁਰੀ ਬਨਾਇ ਕੈ ਤਾਹਿ ਕਹਿਯੋ ਸਮਝਾਹਿ ।
 ਤੁਮਰੋ ਜਿਯਬ ਉਪਾਇ ਮੈ ਕੀਯੋ ਬਿਲੋਕਹੁ ਆਇ । ੨੨ ।

chodeh puri banayi ke tahi kahiyo samjahi.
 tumro jiyab upayi mai kiyo bilokhu yi. (22)

ਚੌਪਈ

ਦੇਵ ਦਿਖਾਇ ਦੈਤ ਦਿਖਰਾਏ । ਗੰਧਰਬ ਜਛ ਭੁਜੰਗ ਹਿਰਾਏ ।
 ਪੁਨਿ ਕੈਰਵ ਕੇ ਕੁਲਹਿ ਦਿਖਾਯੋ । ਤਿਨਹਿ ਬਿਲੋਕਿਨ ਤਿਯ ਸੁਖੁ ਪਾਯੋ । ੨੩ ।

Chopaiee

dev dikhayi det dikhraye. gandhrab jachh bhujang hiraye.
 puni kerav ke kulhe dikhayo. tinhi bilokin triye sukh payo.

Aril :

When she reached there and saw the face of her dear friend she fell down on the ground. "O friend ! Let us arrange somehow for her to meet her beloved." Then Ukh kala said, "Whomsoever I had seen in the dream, please arrange for him to meet me." (19)

Chopaiee :

Chitarkala then erected a big palace there (painted) and painted all the paintings of the world (of fourteen worlds). She painted all types of gods, demons, musicians of Shiva, demi-gods and snakes, which looked glorious there. (20)

Couplet :

All the masters of various lands were painted, including Rohini's spouse (Balbhadar), son of Parduman, Anrodh and Krishna etc. Yadvas were all shown there. (21)

The fourteen worlds were also painted and then told her to see what she had prepared as a means of her keeping alive. (22)

Chopaiee :

She had shown her the gods, musicians, demi-gods and snakes. Then the Kaurvas family was shown. On seeing them Ukh kala felt greatly relieved. (23)

ਦੋਹਰਾ

ਚੌਦਹਿ ਪੁਰੀ ਬਿਲੋਕ ਕਰਿ ਤਹਾ ਪਹੁੰਚੀ ਆਇ ।
ਜਹ ਸਭ ਜਦੁ ਕੁਲ ਕੇ ਸਹਿਤ ਸੋਭਿਤ ਸ੍ਰੀ ਜਦੁਰਾਇ । ੨੪ ।

Dohra

chodeh puri bilok kar taha pahunchi ayi.
jeh sabh jadu kul ke sahit sobhir Sri Jadurayi. (24)

ਪ੍ਰਥਮ ਲਾਗਿਲੀ ਕੋ ਨਿਰਖਿ ਪੁਨਿ ਨਿਰਖੇ ਜਦੁਰਾਇ ।
ਹੈ ਪ੍ਰਸੰਨਯ ਪਾਇਨ ਪਰੀ ਜਗਤ ਗੁਰੁ ਠਹਰਾਇ । ੨੫ ।

pratham lagili ko nirikh puni nirkhe jadyrayi.
haiv parsanye payin pari jagat guru thehrayi. (25)

ਚੌਪਈ

ਬਹੁਰਿ ਪਦੁਮਨ ਨਿਹਾਰਿਯੋ ਜਾਈ । ਲਜਤ ਨਾਰਿ ਨਾਰੀ ਨਿਹੁਰਾਈ ।
ਤਾ ਕੋ ਪੂਤ ਬਿਲੋਕਿਯੋ ਜਬ ਹੀ । ਮਿਟਿ ਗਯੋ ਸੋਕ ਦੇਹ ਕੋ ਸਭ ਹੀ । ੨੬ ।

Chopaiee

bahur parduman nihariyo jayi. lajat nar nari nihurayi.
ta jo poot bilokiyo jab hi. mit geyo sok deh ko sabh hi. (26)

ਦੋਹਰਾ

ਧੰਨਯ ਧੰਨਯ ਮੁਖ ਕਹਿ ਉਠੀ ਸਖਿਯਹਿ ਸੀਸ ਝੁਕਾਇ ।
ਜੈ ਸੁਪਨੇ ਭੀਤਰ ਲਹਿਯੋ ਸੋਈ ਦਯੋ ਦਿਖਾਇ । ੨੭ ।

Dohra

dhanye dhanye mukh keh uthi sakhiya sees jhukayi.
jo supne bhetar lahiyo soyi deyo dikhayi. (27)

ਚੌਦਹ ਪੁਰੀ ਬਨਾਇ ਕੈ ਪਿਯ ਕੋ ਦਰਸ ਦਿਖਾਇ ।
ਚਿਤ੍ਰ ਬਿਖੈ ਜਿਹ ਬਿਧਿ ਲਿਖਿਯੋ ਸੋ ਮੈ ਦੇਹੁ ਮਿਲਾਇ । ੨੮ ।

chodeh puri banayi ke piye ko daras dikhayi.
chitar bikhe jeh bidhi likhiyo mo mai dehu milayi. (28)

ਚੌਪਈ

ਚਿਤ੍ਰ ਰੇਖ ਜਬ ਯੋ ਮੁਨਿ ਪਾਈ । ਪਵਨ ਰੂਪ ਹੈ ਕੈ ਤਿਤ ਧਾਈ ।
ਦਾਰਕਾਵਤੀ ਬਿਲੋਕਿਯੋ ਜਬ ਹੀ । ਚਿਤ ਕੋ ਸੋਕ ਦੂਰਿ ਭਯੋ ਸਭ ਹੀ । ੨੯ ।

Chopaiee

chitar rekh jab yo sun payi. pawan roop haiv ke tit dhayi
dawarkavati bilokiyo jab hi chit ko sok door bheyo sabh hi. (29)

Couplet :

After seeing the fourteen worlds she (Ukha) reached there, where the whole clan of Sri Krishna was shown. (24)

First Balbhadar was seen and then Krishna and bowed to him, being the world's Guru. (25)

Chopaiee :

Then she saw Parduman and bent her head with shyness (modesty) and on seeing his son, she got relieved of all her body pains. (26)

Couplet :

By bowing to him, she started praising and saluting him and said, "O friend ! Whatever I had seen in my dream, you have shown me now (in this painting). (27)

By painting the fourteen worlds you have shown me my dear beloved also. Whatever you have shown here, you arrange my meeting with him. (28)

Chopaiee :

When Chitar Rekha heard like this, then she transformed herself into wind and proceeded there. When she saw Dwarka land, she got rid of all her afflictions. (29)

ਦੋਹਰਾ

ਚਿਤ੍ਰ ਕਲਾ ਤਹ ਜਾਇ ਕੈ ਕਹੇ ਕੁਅਰ ਸੋ ਬੈਨ ।
ਗਿਰਿ ਬਾਸਿਨ ਬਿਰਹਨਿ ਭਈ ਨਿਰਖਿ ਤਿਹਾਰੇ ਨੈਨ । ੩੦ ।

Dohra

chitar kala teh jayi ke kahe kuyar so bain.
giri basin birhan bhayi nirikh tihare nain. (30)

ਚੌਪਈ

ਲਾਲ ਕਰੇ ਤਿਹ ਠੌਰ ਪਯਾਨੋ । ਜੋਨ ਦੇਸ ਮੈ ਤੁਮੈ ਬਖਾਨੋ ।
ਚੜਿ ਬਿਵਾਨ ਮੈ ਤਹਾ ਸਿਧਰਿਯੈ । ਧਾਮ ਪਵਿਤ੍ਰ ਹਮਾਰੋ ਕਰਿਯੈ । ੩੧ ।

Chopaiee

lal kare teh thor payano. jon des mai tumhe bakhano.
char bivan mai taha sidhariye. dham pavitar hamaro kariye. (31)

ਦੋਹਰਾ

ਅਨਰੁਪ ਸੁਨਿ ਐਸੇ ਬਚਨ ਤਹ ਤੇ ਕਿਯੋ ਪਯਾਨ ।
ਬਹਰ ਬੇਸਹਰ ਕੇ ਬਿਖੈ ਤਹਾ ਪਹੁੰਚਿਯੋ ਆਨਿ । ੩੨ ।

Dohra

anroop sun aise bachan the te kiyo payan.
bahar beshar ke bikhe taha pahunchiyo aan. (32)

ਜੋ ਪਯਾਰੋ ਚਿਤ ਮੈ ਬਸਯੋ ਤਾਹਿ ਮਿਲਾਵੈ ਕੋਇ ।
ਤਾ ਕੀ ਸੇਵਾ ਕੀਜਯੈ ਦਾਮਨ ਦਾਸੀ ਹੋਇ । ੩੩ ।
jo payaro chit mai basiyo tahi milave koyi.
ta ki seva kijiye daman dasi hoyi. (33)

ਅੜਿਲ

ਕਹੋ ਤ ਦਾਸੀ ਹੋਇ ਨੀਰ ਗਗਰੀ ਭਰਿ ਲਯਾਊ ।
ਕਹੋ ਤਾ ਬੀਚ ਬਜਾਰ ਦਾਮ ਬਿਨੁ ਦੇਹ ਬਿਕਾਊ ।
ਭਿਤਨ ਭਿਤਨੀ ਹੋਇ ਕਹੋ ਕਾਰਜ ਸੋਊ ਕੈਹੋ ।
ਹੋ ਤਵਪ੍ਰਸਾਦਿ ਮੈ ਸਖੀ ਆਜੁ ਸਾਜਨ ਕਹ ਪੈਹੋ । ੩੪ ।

Aril

kaho ta dasi hoyi neer gagri bhar leyayu.
kaho ta beech bajar dam bin deh bikayu.
bhritan bhritani hoyi kaho karaj soyu keho.
ho tavparsad mai sakhi aaj sajan keh paeho. (34)

Couplet :

Chitarkala went there and told the prince "That the lady residing in the mountain, on seeing your eyes, was madly in love with you." (30)

Chopaicee :

"So O dear prince ! Please proceed to the land, which I am going to describe to you. Come with me on a spacecraft and make our home sanctified by going there." (31)

Couplet :

Anuradh left for the place, on hearing these words, and reached the town of Besehar. (32)

"If a dear friend lives in the heart and then someone arranges a meeting with him, then one should serve such a friend like a perfect slave." (33)

Aril :

"O friend ! If you say so, I will fetch a container of water for you, or if you order I shall sell myself in the market at no price. I will function like your slave of slaves and act accordingly, since I have attained my beloved through your efforts." (34)

ਤਵਪ੍ਰਸਾਦਿ ਮੈ ਸਖੀ ਆਜ ਸਾਜਨ ਕੇ ਪਾਯੋ ।
 ਤਵਪ੍ਰਸਾਦਿ ਸੁਨਿ ਹਿਤੁ ਸੋਕ ਸਭ ਹੀ ਬਿਸਰਾਯੋ ।
 ਤਵਪ੍ਰਸਾਦਿ ਸੁਨਿ ਮਿਤੁ ਭੋਗ ਭਾਵਤ ਮਨ ਕਰਿਹੈ ।
 ਹੋ ਪੁਰੀ ਚੋਦਹੁ ਮਾਝ ਚੀਨਿ ਸੁੰਦਰ ਪਤਿ ਬਰਿਹੈ । ੩੫ ।

tavparsad mai sakhi aaj sajan ko payo.
 tavparsad suni hitu sok sabhh hi bisrayo.
 tavparsad suni mitar bhog bhawat man kariho.
 ho puri chodhun majh chini sunder pati bariho. (35)

ਦੋਹਰਾ

ਐਸੇ ਬਚਨ ਉਚਾਰਿ ਕਰਿ ਮਿਤਵਹਿ ਲਿਯੋ ਬੁਲਾਇ ।
 ਭਾਤਿ ਭਾਤਿ ਕੇ ਭੋਗ ਕਿਯ ਮਨ ਭਾਵਤ ਲਪਟਾਇ । ੩੬ ।

Dohra

aise bachan uchar kar mitveh liyo bulayi.
 bhat bhat kr bhog kiye man bhavat laptayi. (36)

ਚੌਪਈ

ਆਸਨ ਚੌਰਾਸੀ ਹੁੰ ਲਏ । ਚੁੰਬਨ ਭਾਤਿ ਭਾਤਿ ਸੋ ਦਏ ।
 ਅਤਿ ਰਤਿ ਕਰਤ ਰੈਨਿ ਬੀਤਾਈ । ਉਕਾ ਕਾਲ ਪਹੁੰਚਿਯੋ ਆਈ । ੩੭ ।

Chopaiee

asan chorasi hun laye. chumban bhat bhat so deye.
 ati rati karat rain bitayi. ukha kal pahunchiyo ayi. (37)

ਭੋਰ ਭਈ ਘਰ ਮੀਤਹਿ ਰਾਖਿਯੋ । ਬਾਨਾਸੁਰ ਸੋ ਪ੍ਰਗਟਿ ਭਾਖਿਯੋ ।
 ਤਬ ਲੈ ਧੁਜਾ ਬਧੀ ਗਿਰਿ ਗਈ । ਤਾ ਕੇ ਚਿਤ ਚਿੰਤਾ ਅਤਿ ਭਈ । ੩੮ ।
 bhor bhayi ghar mithi rakhiyo. banasur so pargat bhakhiyo.
 tab lai dhuja gir gayi. ta ke chit chinta ati bhayi. (38)

ਦੋਹਰਾ

ਭਾਤਿ ਭਾਤਿ ਕੇ ਸਸਤੁ ਲੈ ਸੂਰਾ ਸਭੈ ਬੁਲਾਇ ।
 ਸਿਵ ਕੋ ਬਚਨ ਸੰਭਾਰਿ ਕੈ ਤਹਾ ਪਹੁੰਚਿਯੋ ਆਇ । ੩੯ ।

Dohra

bhat bhat ke sastar lai sura sabh bulayi.
 Siv ko bachan sambhar ke taha pahunchiyo ayi. (39)

"O friend ! Through your kindness I have gained my beloved. O darling ! Through your grace, all my sufferings have vanished. Through your kindness, I shall attain the bliss of life in the company of my beloved. I shall wed the most charming spouse in the whole world (fourteen worlds)." (35)

Couplet :

On saying these words, the friend was called in and then embracing him in many ways, she enjoyed sensuous pleasure with him. (36)

Chopaiee:

As per eighty-four poses, she enjoyed sexual companionship while embracing him lovingly. By enjoying sexual pleasure, the night was spent and the dawn had approached. (37)

On the advent of day the friend remained in the house and did not disclose it to Banasur frankly. In the meantime, the tied flag had fallen down as a result of which Banasur was greatly in anguish. (38)

Couplet :

Banasur called all the warriors, armed with various weapons and recalling the words of Shiva reached that place. (39)

ਚੌਪਈ

ਜੋਰ ਅਨੀ ਰਾਜਾ ਇਤਿ ਐਯੋ । ਉਤ ਇਨ ਮਿਲਿ ਕੈ ਕੇਲ ਮਚਾਯੋ ।
ਚੌਰਾਸਿਨ ਆਸਨ ਕਹ ਲੇਹੀ । ਹਸਿ ਹਸਿ ਦਪਊ ਅਲਿੰਗਨ ਦੇਹੀ । ੪੦ ।

Chopaiee

jor ani raja iti ayo. ut in mil ke kel machayo.
chorasin asan keh lehi. haas has doyu alingan dehi. (40)

ਕੇਲ ਕਰਤ ਦੁਹਿਤਾ ਲਖਿ ਪਾਈ । ਜਾਗਯੋ ਕ੍ਰੋਧ ਨਿਪਨ ਕੈ ਰਾਈ ।
ਅਬਹੀ ਇਨ ਦੁਹੁਅਨ ਗਹਿ ਲੈਹੈ । ਮਾਰਿ ਕੂਟਿ ਜਮ ਲੋਕ ਪਠੈ ਹੈ । ੪੧ ।

kel karat duhita lakh payi. jagyo krodh nirpan ke rayi
abhi in duhuan geh lehe. mari kuti jam lok pathai hai. (41)

ਦੋਹਰਾ

ਉਖਾ ਨਿਜੁ ਪਿਤੁ ਕੇ ਨਿਰਖਿ ਨੈਨ ਰਹੀ ਨਿਹੁਰਾਇ ।
ਕਾਰਿਯੈ ਕਛੁ ਉਪਾਇ ਅਬ ਲੀਜੈ ਮੀਤ ਬਚਾਇ । ੪੨ ।

Dohra

ukh nij pitu ke nirikhh nain rahi nihurayi.
kariyo kachu upayi ab leejai meet bachayi. (42)

ਉਠਿ ਅਨੁਰੂਪ ਠਾਢੋ ਭਯੋ ਧਨੁਖ ਬਾਨ ਲੈ ਹਾਥ ।
ਪ੍ਰਗਟ ਸੁਭਟ ਝਟਪਟ ਕਟੇ ਅਮਿਤ ਬਿਕਟ ਬਲ ਸਾਥ । ੪੩ ।

uthi anuroop thado bheyo dhanukh ban lai hath.
pargat subhat jhatpat kataye amit bikat bal sath. (43)

ਭੁਜੰਗ ਛੰਦ

ਪਰਿਯੋ ਲੋਹ ਗਾੜੋ ਮਹਾ ਜੁਧ ਮਚਿਯੋ । ਲਏ ਪਾਰਬਤੀ ਪਾਰਬਤੀ ਨਾਥ ਨਚਿਯੋ ।
ਗਹੇ ਸੂਲ ਸੈਥੀ ਸਭੈ ਸੂਰ ਧਾਏ । ਮਹਾਕੋਪ ਕੈ ਤੁੰਦ ਬਾਜੀ ਨਚਾਏ । ੪੪ ।

Bhujang Chhand

pariyo loh gado maha judh machiyo. lai parbati parbati nath nachiyo.
gahe sool saethi sabhye sur dhaye. mahakop ko tund baji nachaye. (44)

ਚੌਪਈ

ਕੇਤੇ ਪ੍ਰਬਲ ਨਿਬਲ ਤਹ ਕੀਨੋ । ਜੀਤਿ ਜੀਤਿ ਕੇਤੇ ਰਿਪੁ ਲੀਨੋ ।
ਕੇਤੇ ਬਿਨੁ ਪ੍ਰਾਨਨ ਭਟ ਭਏ । ਰਹਿ ਰਹਿ ਸਸਤ੍ਰ ਸਾਥ ਹੀ ਗਏ । ੪੫ ।

Chopaiee

kete prabal nibal te keeno. jeet jeet kete ripu linai.
kete bin pranan bhat bhaye. reh reh sastar sath hi gaye. (45)

Chopaicee :

On the other side, the Raja collected his troops and reached there. While both of them joined together in their sexual love affair, they were enjoying the eighty four poses of sexual love affair, and were embracing each other while laughing merrily.

(40)

While in the act of sexual companionship, the king of kings had seen her daughter and became furious with rage. He thought to himself that he would catch hold of both of them and after killing them, shall dispatch them to hell (valley of death)..

(41)

Couplet :

Ukha, on seeing her father, had cast her eyes downwards and was thinking of some means so as to save her paramour.

(42)

Anuradh also got up ready with his bow and arrow. He straightaway with great valour, killed many warriors in no time.

(43)

Bhujang Chhand :

Many weapons were struck and a fierce battle raged there. Shiva along with Parbati started dancing. All the warriors rushed with their tridents and swords. Being enraged greatly they started trotting their fast steeds.

(44)

Chopaicee :

Many mighty warriors were made helpless and defeated many other warriors. Many warriors had lost their lives and went to the valley of death, with their weapons held in hands.

(45)

ਭੁਜੰਗ ਛੰਦ

ਕਰੀ ਕੋਰਿ ਮਾਰੇ ਰਖੀ ਕੋਟਿ ਕੂਟੇ । ਕਿਤੇ ਸਾਰ ਘਾਏ ਫਿਰੈ ਬਾਜ ਛੂਟੇ ।
ਕਿਤੇ ਛਤ੍ਰ ਛੇਕੇ ਕਿਤੇ ਛਤ੍ਰ ਤੋਰੇ । ਕਿਤੇ ਬਾਧਿ ਲੀਨੇ ਕਿਤੇ ਛੈਲ ਛੋਰੇ । ੪੬ ।

Bhujang Chhand

kari karori mare rakhi kot kute. kite savar ghaye phire baj chhute.
kite chatar cheke kite chatar tore. kite badh leelai kite chhel chore. (46)

ਕਿਤੇ ਭੀਰ ਭਾਜੇ ਕਿਤੇ ਕੋਪਿ ਦੂਕੇ । ਚਹੂੰ ਓਰ ਤੇ ਮਾਰ ਹੀ ਮਾਰਿ ਕੂਕੇ ।
ਲਏ ਬਾਹੁ ਸਾਹੀਸੁ ਸੋ ਸਸਤੁ ਭਾਰੇ । ਚਲਿਯੋ ਕੋਪਿ ਕੈ ਰਾਜ ਬਾਜੇ ਨਗਾਰੇ । ੪੭ ।

kite bheer bhaje kite kop dhuke. chahun auo te mar hi mari kuke.
lai bahu sahasar so sasar bhare. chaliyo kopi ke raj baje nagare. (47)

ਦੋਹਰਾ

ਜੁਧ ਭਯੋ ਕਹ ਲੋ ਗਨੋ ਇਤੀ ਨ ਆਵਤ ਸੁਧਿ ।
ਘਾਇਨ ਕੈ ਘਾਇਲ ਭਏ ਬਾਧਿ ਲਯੋ ਅਨਰੁਧ । ੪੮ ।

Dohra

judh bheyo keh lo gano iti avat sudh.
ghayin ke ghayal bhaye badhi leyo anrudh. (48)

ਚੌਪਈ

ਜਬ ਉਖਾ ਐਸੇ ਸੁਨਿ ਪਾਈ । ਲੀਨੇ ਮੋਰ ਬਾਧਿ ਸੁਖਦਾਈ ।
ਤਬ ਰੇਖਾ ਕਹ ਬੋਲਿ ਪਠਾਇਸ । ਨਗਰ ਦਾਰਿਕਾ ਬਹੁਰਿ ਪਠਾਇਸ । ੪੯ ।

Chopaiee

jab ukha aise suni payi. leene sor badhi sukhdayi.
tab rekha keh bol pathais. nagar davarika batur pathayis. (49)

ਚਲੀ ਚਲੀ ਜੈਯਹੁ ਤੁਮ ਤਹਾ । ਬੈਠੇ ਕ੍ਰਿਸਨ ਸਯਾਮ ਘਨ ਜਹਾ ।
ਦੈ ਪਤਿਯਾ ਪਾਇਨ ਪਰਿ ਰਹਿਯਹੁ । ਹਮਰੀ ਕਥਾ ਛੋਰਿ ਤੇ ਕਹਿਯਹੁ । ੫੦ ।

chali chali jeyhu tum taha. bethe krisan sayam ghan jaha.
de patiya payin par rahiayhu. hamri katha chor te kahiyahu. (50)

ਅੜਿਲ

ਦੀਨਾ ਨਾਥ ਹਮਾਰੀ ਰਛਾ ਕੀਜਿਯੋ । ਯਾ ਸੰਕਟ ਕੋ ਕਾਟਿ ਆਇ ਕਰਿ ਦੀਜਿਯੋ ।
ਪਰਿਯੋ ਬੰਦ ਤੇ ਪੋਤ੍ਰਹਿ ਅਬੈ ਛੁਰਾਇਯੋ । ਹੋ ਅਬ ਆਪਨ ਕਹ ਦੀਨੁ ਧਰਨ ਕਹਾਇਯੋ । ੫੧ ।

Aril

deena nathh hamari racha kijiyo. ya sankat ko kat ayi kar dijiyo.
pariyo band te potreh abai churaiyae. ho ab apan keh deenu dharan kahaiye. (51)

Bhujang Chhand :

Millions of elephants were killed and many charioteers were crushed. Many horse riders were killed with their horses let loose. Many canopies were torn and many canopies were broken. Many warriors were taken prisoners, while many were let off. (46)

Many cowards had fled away, all many warriors getting furious with rage, joined the (battle) fray. From all sides cries of 'Kill them', were heard, Sehsarbahu had armed himself with many weapons and proceeded getting enraged, while the royal drums were beating loudly. (47)

Couplet :

The type of fierce battle fought there is beyond description and the wounded Anuradh was tied down (in chains). (48)

Chopaice :

When Ukha heard that her beloved was bound in chains, then she sent for Rekha and then dispatched her to Dwarka. (49)

She told her, "You go to the place where Sri Krishna was seated. Giving my letter, you bow at his feet, and explain my position thoroughly." (50)

Aril :

"You tell him, "O Master of helpless ! Pray, protect us and alleviate our sufferings. Your grandson was caught in chains. So come and save him and then only you would be called protector of helpless." (51)

ਪ੍ਰਥਮ ਬਕੀ ਕੋ ਮਾਰਿ ਬਹੁਰਿ ਬਗੁਲਾਸੁਰ ਮਾਰਿਯੋ ।
 ਸਕਟਾਸੁਰ ਕੋਸਿਯਹਿ ਕੇਸ ਗਹਿ ਕੰਸ ਪਛਾਰਿਯੋ ।
 ਆਘਾਸੁਰ ਤਿਣਵਰਤ ਮੁਸਟ ਚੰਡੂਰ ਬਿਦਾਰੇ ।
 ਹੋ ਲੀਜੈ ਹਮੇ ਬਚਾਇ ਸਕਲ ਹਮ ਸਰਨਿ ਤਿਹਾਰੇ । ੫੨ ।
 pratham baki ke mari batur baglasur nariyo.
 saktasur kosyehi kes gahi kans pachariyo.
 aghasur trinvarat musat chandur bidare.ho leeje hame
 bachayi sakal ham saran tihare. (52)

ਮਧੁ ਕੋ ਪ੍ਰਥਮ ਸਘੀਰਿ ਬਹੁਰਿ ਮੁਰ ਮਰਦਨ ਕੀਨੋ ।
 ਦਾਵਾਨਲ ਤੇ ਰਾਖਿ ਸਕਲ ਗੋਪਨ ਕੋ ਲੀਨੋ ।
 ਮਹਾ ਕੋਪਿ ਕਰਿ ਇਦ੍ਰ ਜਬ ਬਰਖਾ ਬਰਖਾਈ ।
 ਹੋ ਤਿਸੀ ਠੌਰ ਤੁਮ ਆਨ ਭਏ ਬਿਜਨਾਥ ਸਹਾਈ । ੫੩ ।
 madhu ko pratham sudhar batur mur mardan keeno.
 davanal te rakh sakal gopan ko leeno
 maha kop kar Inder jab barkha barkhayi.
 ho tisi thor tum aan bhave barijnath sahayi. (53)

ਦੋਹਰਾ

ਜਹ ਸਾਧਨ ਸੰਕਟ ਬਨੈ ਤਹ ਲਏ ਬਚਾਇ ।
 ਅਬ ਹਮਰੋ ਸੰਕਟ ਬਨਿਯੋ ਕੀਜੈ ਅਨਿ ਸਹਾਇ । ੫੪ ।

Dohra

jeh sadhan sankat banai teh laye bachayi.
 ab hamro sankat baniyo kijai aan sahayi. (54)

ਅੜਿਲ

ਚਿਤ੍ਰ ਕਲਾ ਇਹ ਭਾਤਿ ਦੀਨ ਹੈ ਜਬ ਕਹੀ ।
 ਤਾ ਕੀ ਬਿਖਾ ਸਮਸਤ ਚਿਤ ਜਦੁਪਤਿ ਲਈ ।
 ਹੈ ਕੈ ਗਰੁੜ ਅਰੁੜ ਪਹੁੰਚੈ ਆਇ ਕੈ ।
 ਹੋ ਬਿਕਟ ਸੁਭਟ ਚਟਪਟ ਕਰਿ ਦੇਏ ਰਿਸਾਇ ਕੈ । ੫੫ ।

Aril

chitar kala eh bhat deen haiv jab kahi.
 ta ki barikha samasat chit jadupati layi.
 haiv ke garur arur pahunche ayi ke.
 ho bikat subhat chatpat kar deye risayi ke. (55)

"You had killed earlier Baki and then Baglasure, then Saktasur and Kesi. Then he had held Kans by holding his hair and thrashed him and had killed Aghasur, Trinavart, Must and Chandoor. Now protect us. We are all at your protective refuge." (52)

"You had killed Madh and then Mur demon. All the milkmen were saved from Davanal. When Indra had made incessant rain to befall, then O Brijnath ! You had helped us all." (53)

Couplet :

"Wherever your bhaktas (saints) were in trouble, you had saved them. Now we are in trouble, so please come and help us." (54)

Aril :

Chitar Kala went there with great humility and narrated all that. Sri Krishna then realized the situation in his mind and riding his blue jay he reached there immediately and getting enraged killed many mighty warriors. (55)

ਚੌਪਈ

ਭੀਰਿ ਪਰੇ ਭਾਜੇ ਭਟ ਭਾਰੇ । ਜਾਇ ਰਾਵ ਪੈ ਬਹੁਰਿ ਪੁਕਾਰੇ ।
ਬੈਠਿਯੋ ਕਹਾ ਦੈਵ ਕੋ ਘਾਏ । ਚੜ੍ਹੇ ਗਰੁੜ ਗਰੁੜਧ੍ਵਜ ਆਏ । ੫੬ ।

Chopaiee

bheer pare bhaje bhat bhare. jayi rav pe bahur pukare.
bethiyo kaha dev ke ghaye. charai garur garurdhvaj aye. (56)

ਦੋਹਰਾ

ਯੋ ਸੁਨਿ ਕੈ ਰਾਜਾ ਤਬੈ ਰਨ ਚੜ੍ਹਿ ਚਲਿਯੋ ਰਿਸਾਤ ।
ਬਾਧਿ ਬਢਾਰੀ ਉਮਗਿਯੋ ਕੋਚ ਨ ਪਹਿਰਯੋ ਗਾਤ । ੫੭ ।

Dohra

yo sun ke raja tabe ran char chalyo risat.
badhh badari usgiyo koch na pehgeyo gat. (57)

ਚੌਪਈ

ਜੋਰੇ ਸੈਨ ਜਾਤ ਭਯੋ ਤਹਾ ਗਾਜਤ ਕ੍ਰਿਸਨ ਸਿੰਘ ਜੁ ਜਹਾ ।
ਅਸਤ੍ਰ ਸਸਤ੍ਰ ਕਰਿ ਕੋਪ ਚਲਾਯੋ । ਕਾਟਿ ਸਯਾਮ ਸਭ ਭੂਮਿ ਗਿਰਾਏ । ੫੮ ।

Chopaiee

jore sain jat bheyo taha gajat krisan singh jo jaha.
astar satar kar kop chalayo. kat sayam sabh bhumi girayo. (58)

ਨਰਾਜ ਛੰਦ

ਸਹਸ੍ਰ ਹੀ ਭੁਜਾਨ ਮੈ ਸਹਸ੍ਰ ਅਸਤ੍ਰ ਸਸਤ੍ਰ ਲੈ ।
ਹਠਿਯੋ ਰਿਸਾਇ ਕੈ ਹਠੀ ਕਮਾਨ ਬਾਨ ਪਾਨ ਲੈ ।
ਬਧੇ ਰਥੀ ਮਹਾਰਥੀ ਅਪ੍ਰਮਾਨ ਬਾਨ ਮਾਰਿ ਕੈ ।
ਦਏ ਪਠਾਇ ਸੁਰਗ ਸੁਰ ਕੋਪ ਕੋ ਸਭਾਰਿ ਕੈ । ੫੯ ।

Naraj Chhand

sehsar hi bhujan mai satar astar lai.
hathiyo risayi ke hathi kaman ban pan lai.
badhe rathi maharathi aparman mar ke.
daye pathayi sawarg sur kop ko sambhar ke. (59)

ਚੌਪਈ

ਬਹੁ ਸਾਇਕ ਜਦੁਪਤਿ ਕੋ ਮਾਰੇ । ਬਹੁ ਬਾਨਨ ਸੋ ਗਰੁੜ ਪੁਹਾਰੇ ।
ਬਹੁ ਸੁਲਨ ਸੋ ਰਥੀ ਪਰੋਏ । ਲਗੇ ਸੁਭਟ ਸੈਹਬਿਯਨ ਸੋਏ । ੬੦ ।

Chopaiee

bahu sayak jadupati ko marai. bahu janan so garur parhare.
bahu sulan so rathi paroye. lage subhat sehthiyan soye. (60)

Chopaiee :

The warriors getting in panic, fled away and cried to the Raja with complaints. O godly person ! Why are you sitting here ? While Sri Krishna had come there on his blue jay. (56)

Couplet :

The Raja on hearing this was furious with rage and rushed to the battlefield. He tied his sword quickly and came with eagerness ? but forgot to wear his coat of mail (protective cover). (57)

Chopaiee :

With his army, he rushed to the place, where Krishna was roaring like a lion. Being enraged, the demon shot many arrows and other arms, which were cut asunder by Krishna and thrown on the ground. (58)

Naraj Chhand :

The Raja, carrying in his thousand arms various weapons, with great stubbornness and taking his bow and arrow came there. He killed many charioteers and other great charioteers with many arrows and sent many warriors to heavens with great fury. (59)

Chopaiee :

That demon shot many arrows at Sri Krishna and the blue jay also. Many warriors on chariots were slain with spears and many warriors died with the onslaught of bayonets. (60)

ਤਬ ਸ੍ਰੀ ਕੋਪ ਕ੍ਰਿਸਨ ਕਰਿ ਦੀਨੋ । ਖੰਡ ਖੰਡ ਸਤ੍ਰਾਸਤ੍ਰ ਕੀਨੋ ।
 ਬਾਣਾਸੁਰਹਿ ਬਾਨ ਬਹੁ ਮਾਰੇ । ਬੋਧਿ ਬਰਮ ਧਨੁ ਚਰਮ ਸਿਧਾਰੇ । ੬੧ ।
 tab Sri Kop Krisan kar deeno. khund khund satrastar keeno.
 banasur hi ban bahu mare. bedh baram dhanu charam sidhare. (61)

ਅੜਿਲ

ਬਹੁਰਿ ਕ੍ਰਿਸਨ ਜੀ ਬਾਨ ਚਲਾਏ ਕੋਪ ਕਰਿ ।
 ਬਾਣਾਸੁਰ ਕੇ ਚਰਮ ਬਰਮ ਸਰਬਾਸਤ੍ਰ ਹਰਿ ।
 ਸੁਤ ਮਾਰਿ ਹੈ ਚਾਰੋ ਦਏ ਗਿਰਾਇ ਕੈ ।
 ਹੋ ਰਥੀ ਮਹਾਰਥ ਅਤਿ ਰਥਿਯਨ ਕੋ ਘਾਇ ਕੈ । ੬੨ ।

Aril

bahur krisan ji ban chalaye kop kar.
 banasur ke charam baram sarbastar har.
 sut nar hai chharo deye girayi ke.
 ho rathi maharath ati rathiyan ko ghayi ke. (62)

ਚਮਕਿ ਠਾਢ ਭੂਅ ਭਯੋ ਅਯੁਧਨ ਧਾਰਿ ਕੈ ।
 ਗਰੁੜ ਗਰੁੜ ਨਾਯਕ ਕੋ ਬਿਸਿਖ ਪ੍ਰਹਾਰਿ ਕੈ ।
 ਸਾਤ ਸਾਤਕਹਿ ਆਠ ਅਰੁਜਨਹਿ ਮਾਰਿ ਕਰਿ ।
 ਹੋ ਕੋਟਿ ਕਰੀ ਕੁਰਰਾਇ ਹਨੇ ਰਿਸਿ ਧਾਰਿ ਕਰਿ । ੬੩ ।
 chamak thad bhyue bheyo ayudhan dhar ke.
 garur garur nayak ko bisikh parhar ke.
 sat satkeh atth arjunhi mari kar.
 ho koti kari karurayi hane risi dhari kari. (63)

ਕੋਪ ਕ੍ਰਿਸਨ ਕੇ ਜਗਯੋ ਧੁਜਾ ਕਾਟਤ ਭਯੋ ।
 ਛਿਪ੍ਰਛਟਾ ਕਰ ਛਤ੍ਰ ਚਿਤਹਿ ਡਾਹਤ ਭਯੋ ।
 ਚਰਮ ਬਰਮ ਰਿਪੁ ਚਰਮ ਕੋਪ ਕਰਿ ਕਾਟਿਯੋ ।
 ਹੋ ਰਥ ਰਥਿਯਨ ਰਨ ਭੀਤਰ ਤਿਲ ਤਿਲ ਬਾਟਿਯੋ । ੬੪ ।
 kop krisan ke jagyo dhuja katat bheyo.
 chirapchata kar chatar chithi darat bheyo.
 charam baram ripu charam kop kar katiyo.
 ho rath rakhiyan bhetar til til batiyo. (64)

Then Sri Krishna became furious with rage and shattered the enemy weapons and arms (fully) to pieces and shot many arrows at Banasur, which pierced through the shield, bow and protective cover. (61)

Aril :

Then Krishna, getting enraged, shot many arrows which pierced through the shield, coat of mail and other weapons of Banasur and his four charioteers were killed and thrown away and many other charioteers were also killed. (62)

Steadying himself, he got up holding his weapons and stood up on the ground and he shot many arrows at the blue jay and (Sri Krishna) his master. Seven arrows were shot at Satik and eight arrows at Arjuna. Being furious with rage, he killed millions of elephants and Kaurvas. (63)

Krishna then became furious with rage and tore away his flag and threw his canopy on the ground. He cut off the enemy's shields, protective covers and bodies even (flesh) with fury and then scattered the chariots and charioteers on the battlefield by cutting them into pieces. (64)

ਬਡੇ ਦੁਬਹਿਯਾ ਮਾਰੇ ਕ੍ਰਿਸਨ ਰਿਸਾਇ ਕੈ ।
 ਤਿਲ ਤਿਲ ਪਾਇ ਪ੍ਰਹਾਰੇ ਰਖਿਯਨ ਘਾਇ ਕੈ ।
 ਛੈਲ ਚਿਕਨਿਯਾ ਕਾਟੇ ਭੁਜਾ ਸਹਸੁ ਹਰਿ ।
 ਹੋ ਤਵ ਸਿਵ ਪਹੁਚੇ ਆਇ ਸੁ ਭਗਤ ਬਿਚਾਰਿ ਕਰਿ । ੬੫ ।

bade dubhiya mare krisan risayi ke.
 til til payi parhare rakhiyan ghayi ke.
 chhel chikniya kate bhuja sehsar hari.
 ho tav Siv pahuche ayi so bhagat bichar kar. (65)

ਬੀਸ ਬਾਨ ਬਿਸੁਇਸ ਕਹ ਬਿਜ ਪਾਤਿ ਮਾਰਿਯੋ ।
 ਬਹੁਰਿ ਬਾਨ ਬਤੀਸ ਸੁ ਵਾਹਿ ਪ੍ਰਹਾਰਿਯੋ ।
 ਨਿਰਖਿ ਜੁਧ ਕੋ ਜਛ ਰਹੈ ਚਿਤ ਲਾਇ ਕੈ ।
 ਹੋ ਦੇਵ ਅਦੇਵਨ ਦੇਵ ਰਹੇ ਉਰਝਾਇ ਕੈ । ੬੬ ।

bees ban bisuis keh brij pati mariyo.
 bahuri ban batis so vahi parhariyo.
 nirikh judh ko jach rahe chit layi ke.
 ho dev adevan dev rahe urjhayi ke. (66)

ਰੁਦ੍ਰ ਕ੍ਰਧ ਅਤਿ ਭਯੋ ਤਪਤ ਤਪ ਛੋਰਿਯੋ ।
 ਸੀਤ ਤਾਪ ਤਜਿ ਕ੍ਰਿਸਨ ਬਕਤੁ ਤਿਹ ਮੋਰਿਯੋ ।
 ਐਸ ਗੋਰਿ ਸੋ ਗਾਹ ਗਗਨ ਸਰ ਲਾਇ ਕੈ ।
 ਹੋ ਤੁਮਲ ਜੁਧ ਕਰਿ ਲੀਨੋ ਖੇਤ ਛਿਨਾਇ ਕੈ । ੬੭ ।

rudar kradh ati bheyo tapat tap choriyo.
 seet tap taj krisan baktar teh moriyo.
 ais gori so gah gagan sar layi ke.
 ho tumal judh kar leeno khet chinayi ke. (67)

ਦੋਹਰਾ

ਜੀਤਿ ਸਤੁ ਨਿਜੁ ਪੋਤੁ ਕੀ ਕੀਨੀ ਬੰਦਿ ਖਲਾਸ ।
 ਭਾਤਿ ਭਾਤਿ ਬਾਜਨ ਬਜੇ ਹਰਖੇ ਸੁਨਿ ਸੁਰਿ ਬਯਾਸ । ੬੮ ।

Dohra

jeet satru nij potar ki kini bandi khalas.
 bhat bhat bajan baje harkhe suni sur bayas. (68)

Krishna then killed with great fury all those fighting with both arms, all those on chariots were reduced to pieces; thousand arms of Sehsarbahu and other warriors were cut off and thrown by Sri Krishna. Then Shiva came to the help of Sehsarbahu being his devotee. (65)

Bajarpati Sri Krishna then shot twenty arrows on Shiva by calling him Vishwapati and then Shiva shot thirty-two arrows on Krishna. Even demi-gods got interested in watching the battle and both gods and demons were confused by watching the battle. (66)

Rudra, then getting enraged, shot heated arrows, which were turned back with Krishna's cold arrows. Thus, Krishna fought with great steadfastness the battle of skies with arrows against Shiva and then won the battle. (67)

Couplet :

Thus winning the battle, Krishna got his grandson out of bondage ; great music was played on hearing which the gods and Vyas Rishi got delighted. (68)

ਅੜਿਲ

ਆਨਰੁਧ ਕੋ ਉਖਾ ਦਈ ਬਿਵਾਹਿ ਕੈ ।
ਗਾੜੇ ਗੜਵਾਰਨ ਗੜ ਗਜਿਯਨ ਗਾਹਿ ਕੈ ।
ਹਠੇ ਹਠੀਲਨ ਜੀਤਿ ਚਲੇ ਸੁਖ ਪਾਇ ਕੈ ।
ਹੋ ਦੰਤ ਬਕਤ੍ਰ ਕੇ ਸੰਗ ਬਨਯੋ ਰਨ ਆਇ ਕੈ । ੬੯ ।

Aril

anrudh ko ukha deyi bivahh ke.gade gadvaran garh gajiyen gahi ke.
hathe hathilan jeet chale sukh payi ke.ho dunt baktar ke sang banyo ran ayi ke. (69)

ਭੁਜੰਗ ਛੰਦ

ਉਤੈ ਦੰਤ ਬਕਤ੍ਰਾ ਇਤੇ ਕ੍ਰਿਸਨ ਸੁਰੋ । ਤਹੇ ਨ ਹਠੀਲੋ ਮਹਾ ਜੁਧ ਪੁਰੋ ।
ਲਏ ਸੂਲ ਸੈਥੀ ਮਹਾਬੀਰ ਰਾਜੈ । ਲਖੇ ਦਿਤਯ ਅਦਿਤਯ ਕੋ ਦ੍ਰੁਪ ਭਾਜੈ । ੭੦ ।

Bhujang Chhand

utai dant baktra ite krisan suro. tahe na hathile maha judh puro.
laye sool sethi mahabeer raje. lakhe ditye aditye ko drupu bhaje. (70)

ਤਬੈ ਛਾਡਿ ਕੈ ਚਕ੍ਰ ਦੀਨੇ ਕਨਾਈ । ਬਹੀ ਦੈਤ ਕੀ ਨਾਰਿ ਮੈ ਧਾਰਿ ਜਾਈ ।
ਗਿਰਿਯੋ ਝੂਮਿ ਕੈ ਭੂਮਿ ਮੈ ਕੋਪਿ ਕੂਟਿਯੋ । ਮਨੋ ਮੇਰੁ ਕੋ ਸਾਤਵੈ ਸਿੰਗ ਟੂਟਿਯੋ । ੭੧ ।
tab chadi ke chakar deene kanayi. bahi det ki nari mai dhhari jayi.
giriyo jhum ke bhumi mai kop kutiyo. mano meru ko satvo sring tutiyo. (71)

ਚੌਪਈ

ਹਨਿ ਅਰਿ ਦਾਰਾਵਤੀ ਸਿਧਾਰੇ । ਭਾਤਿ ਭਾਤਿ ਕੇ ਬਜੇ ਨਗਾਰੇ ।
ਪਠੇ ਤਰੁਨਿ ਪਖਰਿਯਾ ਹਰਖੇ । ਸੁਰ ਸਭ ਪੁਹਪ ਗਗਨ ਤੇ ਬਰਖੇ । ੭੨ ।

Chopaiee

hani ari davarvati sidhare. bhati bhati ke baje nagare.
pathe taruni pakhriya harkhe. sur sabh puhap gagan te barkhe. (72)

ਦੋਹਰਾ

ਬਾਹੁ ਛੈ ਬਾਨਾਸੁ ਕਰਿ ਦੰਤ ਬਕਤ੍ਰਹਿ ਘਾਇ ।
ਹਰੀ ਕ੍ਰਿਸੋਦਰਿ ਜੀਤਿ ਸਿਵ ਧੰਨਯ ਧੰਨਯ ਜਦੁਰਾਇ । ੭੩ । ੧ ।

Dohra

bahu chae banasar kar dunt baktarhi ghayi.
hari krisodar jeet Siv dhanye dhanye jadyraye. (73) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਬਿਆਲੀਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੪੨ । ੨੮੭੨ । ਅਫਜ਼ੁ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so biyalisavo charitar samapatam. Sat Subham sat. (142) (2872) aphjun.

Aril :

Anuradh was then married to Ukha; by crushing great forts with warriors and elephants, it was made possible. The stubborn warriors having defeated the enemy went away with great satisfaction and then the battle started again with Dand Baktar. (69)

Bhujang Chhand :

On one side was Dand Baktar while on the other side was the warrior Krishna. The stubborn men do not falter and both were experts in battle. They were having spears and bayonets in hands and the warriors were looking glorious. On seeing them, the gods and demons got rid of their pride. (70)

Then Sri Krishna let go the revolving wheel and its edge struck the demon's neck and he fell down on the ground with fury reeling around. It appeared as if the seventh cliff of sumer mountain had fallen down. (71)

Chopaiee :

Sri Krishna went away to Dwarka after killing the enemy. Many types of music was played with beat of drums. The fairies had sent horses with great pleasure for their passage to heavens and all the gods showered flowers on them. (72)

Couplet :

Salutations (all praise) to Sri Krishna who had cut off the arms of Banasur, killed Dant Baktar and had kidnapped. Ukha with the delicate waist and who had gained victory over Shiva also. (73)(1)

Here the hundred forty-second episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.

(142-2872)(Contd)

ਦੋਹਰਾ

ਰਾਜ ਮਤੀ ਰਾਨੀ ਰਹੈ ਉਤਰ ਦੇਸ ਅਪਾਰ ।
ਗਤਿ ਬਿਧਨੈ ਤਾ ਸੀ ਬਧੁ ਔਰ ਨ ਸਕਿਯੋ ਸਵਾਰਿ । ੧ ।

Dohra

raj mati rani rahe utar des apar.
gad bidhne ta si badhu aur na sakiyo savari. (1)

ਬਿਭ੍ਰਮ ਦੇਵ ਬਡੋ ਬਲੀ ਤਾ ਕੋ ਰਹੈ ਨਰੇਸ ।
ਤਾ ਕੋ ਤ੍ਰਾਸ ਸਮੁੰਦ੍ਰ ਲਗ ਮਨਿਯਤ ਚਾਰੋ ਦੇਸ । ੨ ।

bibhram dev bado bali ta ko rahe nares.
ta ko tras samundar lag maniyat charo des. (2)

ਕ੍ਰਿਪਾ ਨਾਥ ਜੋਗੀ ਤਹਾ ਜਾ ਸਮ ਰੂਪ ਨ ਔਰ ।
ਲਖਿ ਅਬਲਾ ਭੂ ਪਰ ਗਿਰੈ ਭਈ ਮੂਰਛਨਾ ਠੋਰ । ੩ ।

kripa nath jogi taha ja sam roop na aur.
lakh abla bhu par giraye bhayi murchana thor. (3)

ਚੌਪਈ

ਬੋਲਿ ਲਯੋ ਰਾਨੀ ਜੋਗਿਸ ਬਰ । ਕਾਮਕੇਲ ਤਾ ਸੋ ਬਹੁ ਬਿਧਿ ਕਰਿ ।
ਪੁਨਿ ਤਾਹੀ ਆਸਨ ਪਹੁਚਾਯੋ । ਰੈਨਿ ਭਈ ਤਬ ਬਹੁਰਿ ਮੰਗਾਯੋ । ੪ ।

Chopaiee

bol leyo rani jogis bar. kamkel ta so bahu bidhi kari.
pun tahi asan pahuchayo. rain bhayi tab bahuri mangayo. (4)

ਦੋਹਰਾ

ਭੂਧਰ ਸਿੰਘ ਤਹਾ ਹੁਤੇ ਅਤਿ ਸੁੰਦਰਿ ਇਕ ਰਾਜ ।
ਸਾਜ ਬਾਜ ਭੀਤਰ ਕਿਧੈ ਬਿਸਕਰਮਾ ਤੇ ਬਾਜ । ੫ ।

Dohra

bhudar singh taha ati sundar ik raj.
saj baj bhetar kidhe biskarma te baj. (5)

ਰਾਜ ਨਿਰਖਿ ਸੁੰਦਰ ਘਨੋ ਰਾਨੀ ਲਿਯੋ ਬੁਲਾਇ ।
ਪ੍ਰਥਮ ਭੋਗ ਤਾ ਸੋ ਕਰਿਯੋ ਪੁਨਿ ਯੋ ਕਹਿਯੋ ਬਨਾਇ । ੬ ।

raj nirikh sunder ghano rani liyo bulayi.
pratham bhog ta so kariyo pun yo kahiyo banayi. (6)

Couplet :

There was a very charming and beautiful queen by the name of Raj Mati in the North and the Lord Creator could not create another one as beautiful (like her), after that.

(1)

The Raja of the land, Bikram Dev was very powerful and his might was known all over the world (throughout the four comers up to the oceans).

(2)

There lived a Yogi, called Kirpa Nath in the area who had no other person to match his beauty (personality). On seeing him, the queen (got enamoured and) fell down unconscious on the ground.

(3)

Chopaiee :

The queen called the Jogi (ascetic) to her place and enjoyed sensuous pleasure with him in many ways and then sent him away. In the night she called him again.

(4)

Couplet :

There was another charming Raja by the name of Bhudhar Singh there, who was greater than Vishwakarma even in glory and charm.

(5)

On seeing that most beautiful Raja, the queen called him. First, she had cohabitation with him and then said (to him).

(6)

ਅੜਿਲ

ਸੁਨਹਿ ਪੀਤਮ ਰਾਜ ਕਾਜ ਮੁਰ ਕੀਜਿਯੈ ।
ਕਛੁ ਧਨ ਛੋਰਿ ਭੰਡਾਰ ਹਮਾਰੈ ਲੀਜਿਯੈ ।
ਖੋਦਿ ਭੂਮਿ ਤਰ ਮੰਡਪ ਏਕ ਬਨਾਇਯੈ ।
ਹੋ ਮੰਡਪ ਲਖਿਯੈ ਨ ਜਾਇ ਭੂਮਿ ਲਹਿ ਜਾਇਯੈ । ੭ ।

Aril

sunho pritam raj kaj mur keejiye.
kachu dhan chor bhandar hamaro leejiye.
khod bhumi tar mandap ek banaiye.
ho mandap lakhiyo na jayi bhumi leh jaiye. (7)

ਤਬ ਤਿਨ ਛੋਰਿ ਭੰਡਾਰ ਅਮਿਤ ਧਨ ਕੋ ਲਿਯੋ ਖੋਦਿ ਭੂਮਿ ਕੇ ਤਰੇ ਬਨਾਵਤ ਮਟ ਭਯੋ ।
ਕੈ ਸੋਈ ਸਯਾਨ ਲਖੈ ਨ ਦੇਵਲ ਪਾਇਯੈ ਹੋ ਔਰ ਭੂਮਿ ਸੀ ਮੋ ਭੂਅ ਚਿਤ ਮੈ ਲਯਾਇਯੈ । ੮ ।
tab tin chor bhandar amit dhan ko liyo.khodi bhumi ke tare banavat matt bheyo.
ke soyi sayan lakhe na deval payiye.ho aur bhumi si mo bhuye chit mai leyaye. (8)

ਚੋਪਈ

ਰਾਜਹਿ ਰਾਨੀ ਰੋਜ ਬੁਲਾਵੈ । ਭਾਤਿ ਭਾਤਿ ਕੇ ਕੇਲ ਕਮਾਵੈ ।
ਅਤਿ ਸਨੇਹ ਤਾ ਸੋ ਉਪਜਾਯੋ । ਜਨੁਕ ਸਾਤ ਫੇਰਨ ਕੋ ਪਾਯੋ । ੯ ।

Chopaicee

rajhi rani roj bulave. bhat bhat ke kel kamave.
ati saneh ta so upjayo. janak sat pheran ko payo. (9)

ਕੇਲ ਕਮਾਇ ਰਾਜ ਜਬ ਜਾਵੈ । ਤਬ ਰਾਨੀ ਜੋਗਿਯਹਿ ਬੁਲਾਵੈ ।
ਚਿਮਟਿ ਚਿਮਟਿ ਤਾ ਸੋ ਰਤਿ ਮਾਨੈ । ਮੂਰਖ ਰਾਵ ਭੇਦ ਨਹਿ ਜਾਨੈ । ੧੦ ।
kel kamayi raj jab jave. tab rani jogiyeh bulave.
chimat chimat ta so rat mane. murakh rav bhed nahi jane. (10)

ਕਾਮ ਅਧਿਕ ਦਿਨ ਰਾਜ ਸੰਤਾਯੋ । ਬਿਨੁ ਬੋਲੇ ਰਾਨੀ ਕੇ ਆਯੋ ।
ਕੇਲ ਕਰਤ ਸੋ ਤ੍ਰਿਯ ਲਖਿ ਪਾਈ । ਤਾ ਕੇ ਕੋਪ ਜਗਯੋ ਜਿਯ ਆਈ । ੧੧ ।
kam adhik din raj santayo. bin bole rani ke ayo.
kel karat so triye lakh payi. ta ke kop jagyo jiye ayi. (11)

Aril :

“O beloved Raja ! Listen and do something for me. Leaving some money, you take away all my wealth. By digging the Earth, make a mandap (hermitage) but it should not be visible from top and only normal ground should be seen.” (7)

Then he took lot of money leaving aside some material. By digging the Earth a math (hermitage) was built underground. No clever person could see his hermitage, as it appeared from top like any normal ground. (8)

Chopaicee :

That Raja was called by the queen daily and she would enjoy fun and frolic in many ways. She had developed great love for him, as if she had gained him after proper marriage ceremony (with seven circumambulations). (9)

When the Raja would go away after having sexual companionship with her, she would send for the Yogi and would embrace him tightly, enjoying love affair with him. But the foolish Raja could not see through this secret. (10)

One day Raja (Bhudhar Singh) became lustful with passionate desire and came to her without her permission (invitation). He saw the woman having sexual relationship, and he became greatly agitated in mind. (11)

ਅਤਿਲ

ਕੇਲ ਕਰਤ ਰਾਨੀ ਤਿਹ ਲਖਿਯੋ ਬਨਾਇ ਕੈ ।
ਬਾਧਿ ਰਸਰਿਯਨ ਲਿਯੋ ਸੁ ਦਿਯੋ ਜਰਾਇ ਕੈ ।
ਕ੍ਰਿਪਾ ਨਾਥ ਕੇ ਸਾਥ ਕਹਿਯੋ ਯੋ ਜਾਇ ਕਰਿ ।
ਹੋ ਜੋ ਮੈ ਕਹੋ ਚਰਿਤ੍ਰ ਸੁ ਕਰਿਯੋ ਨਾਥ ਬਰ । ੧੨ ।

Aril

kel karat rani teh lakhiyo banayi ke.
badh rasriyan liyo so diyo jarayi ke.
kirpa nath ke sath kahiyo yo jayi kar.
ho jo mai kaho charitar so kariyo nath bar. (12)

ਚੌਪਈ

ਖਾਨ ਪਾਨ ਆਗੇ ਤਵ ਧਰਿਯੋ । ਮੁੰਦ੍ਰਿਤ ਮਨ ਕੋ ਦਾਰਨਿ ਕਰਿਹੋ ।
ਖੇਦਿ ਭੂਮਿ ਇਕ ਚਰਿਤ੍ਰ ਦਿਖੈਹੋ । ਤਵ ਚਰਨਨ ਤਰ ਰਾਵ ਝੁਕੈਹੋ । ੧੩ ।

Chopaiee

khan pan age tav dhariyo. mundrit man ko davarin karho.
khed bhumi ik charitar dikhehe. tav charnan tar rav jhukehe. (13)

ਯੋ ਕਹਿ ਮੁੰਦਿ ਦੁਆਰਨ ਲਿਯੋ । ਆਗੇ ਦੇਰ ਭਸਮ ਤਿਹ ਕਿਯੋ ।
ਆਪੁ ਰਾਵ ਸੈ ਜਾਇ ਜਤਾਯੋ । ਸੋਵਤ ਸਮੇ ਸੁਪਨ ਮੈ ਪਾਯੋ । ੧੪ ।
yo keh mudi duaran liyo. age dher bhasam teh kiyo.
aap rav so jayi jatayo. sovat same supan mo payo. (14)

ਇਕ ਜੋਗੀ ਸੁਪਨੇ ਮੈ ਲਹਿਯੋ । ਤਿਹ ਮੋ ਸੋ ਐਸੇ ਜਨੁ ਕਹਿਯੋ ।
ਕੋਦਿ ਭੂਮਿ ਤੁਮ ਮੋਹਿ ਨਿਕਾਰੋ । ਹੈ ਬਡੋ ਪ੍ਰਤਾਪ ਤਿਹਾਰੋ । ੧੫ ।
ik jogi supne mai lahiyo. teh mo so aiso jan kahiyo.
kod bhumi tum mohi nikaro. haiv bado partap tihare. (15)

ਭੂਪਰ ਰਾਜ ਖੋਦਬੋ ਲਾਯੋ । ਮੈ ਤੁਮ ਸੋ ਯੋ ਆਨਿ ਸੁਨਾਯੋ ।
ਤੁਮਹੂੰ ਚਲੇ ਸੰਗ ਹੈ ਤਹਾ । ਕਹਾ ਚਰਿਤ੍ਰ ਹੈ ਹੈ ਧੋ ਉਹਾ । ੧੬ ।
bhupar raj khodbo layo. mai tum so yo aan sunayo.
tumhu chale sang haiv taha. kaha charitar haiv hai dho uha. (16)

ਯੋ ਕਹਿ ਨਿਪਤਿ ਸੰਗ ਲੈ ਆਈ । ਭੂਅ ਖੋਦਨ ਤਿਯ ਦਯੋ ਲਗਾਈ ।
ਮੰਡਪ ਤਹਾ ਏਕ ਜਬ ਲਹਿਯੋ । ਧੰਨਯ ਧੰਨਯ ਪਤਿ ਤਿਯ ਸੋ ਕਹਿਯੋ । ੧੭ ।
yo keh nirpat sang le ayi. bhuya khodan triye deyo lagayi.
imandap taha ek jab lahiyo. dhanye dhanye pato triye so kahiyo. (17)

Aril :

On this side even the queen saw him (Raja) while having cohabitation. So she tied him with ropes and burnt him. Then she told Kirpanath Yogi, "Whatever deceitful action I would suggest, you please do accordingly." (12)

Chopaiee :

"I will keep some food material before you, while closing the doors of hermitage (openings). Then I would dig out the Earth and show you another witchcraft and would bring Raja Bikram Singh at your feet (in your obeisance)." (13)

After saying these words, she closed the door and kept a heap of ashes before him. Then she went to the Raja and told him that she (the cursed woman) had dreamt (had) a dream. (14)

"In the dream, I had seen a Yogi, who had told me like this, "By digging out the Earth, please take me out and this would result in great glory for you." (15)

The Raja Bhudar was also engaged in this job of digging. "Having seen this (in dream) I have come to inform you. So you come with me and see for yourself what was happening there." (16)

After saying this, she brought the Raja along with her and engaged the (women) attendants on digging Earth. When the Raja saw a Math (hermitage) there, then he praised the queen greatly. (17)

ਜੋਗੀ ਨਿਰਖਿ ਸਖੀ ਭਜਿ ਆਈ । ਦੌਰਿ ਨਿਪਤਿ ਚਰਨਨ ਲਪਟਾਈ ।
ਕਹਿਯੋ ਸੁ ਜਬ ਖੋਲਤ ਦਿਗ ਭਯੋ । ਤਬ ਹੀ ਰਾਜ ਭਸਮ ਹੈ ਗਯੋ । ੧੮ ।

jogi nirikh sakhi bhaj ayi. dor nirpat charnan laptayi.
kahiyo so jab kholat drig bheyo. tab hi raj bhasam haiv geyo. (18)

ਤਬ ਰਾਨੀ ਯੋ ਬਚਨ ਉਚਾਰੇ । ਸੁਨਹੋ ਰਾਵ ਪ੍ਰਾਨ ਤੇ ਪਯਾਰੇ ।
ਮੋ ਕੋ ਜਾਨ ਪ੍ਰਥਮ ਤਹ ਦੀਜੈ । ਬਹੁਰੋ ਆਪੁ ਪਯਾਨੋ ਕੀਜੈ । ੧੯ ।
tab rani yo bachan uchare. sunho rav pran te payare.
mo ko jan pratham teh deeje. bahuro apu dhayano keeje. (19)

ਯੋ ਕਹਿ ਕੈ ਅਬਲਾ ਤਹ ਗਈ । ਤਾ ਸੋ ਕੇਲ ਕਮਾਵਤ ਭਈ ।
ਤਾ ਪਾਛੇ ਨਿਪ ਕੋ ਤਹ ਲਯਾਈ । ਜੋਗੀ ਕੀ ਝਾਈ ਦਿਖਰਾਈ । ੨੦ ।
yo keh ke abla teh gayi. ta mai kel kamavat bhayi.
ta pachhe nrip ko teh leyayi. jogi ki jhayi dikhrayi. (20)

ਤਬ ਜੋਗੀ ਯੋ ਬਚਨ ਉਚਾਰੇ । ਬਹੁਤ ਜਾਨੁਵੀ ਅਬਿ ਲਗਿ ਥਾਰੇ ।
ਤਾ ਕੋ ਹਮ ਕੋ ਨੀਰ ਦਿਖਰਿਯੈ । ਹਮ ਕੋ ਸੋਕ ਨਿਵਾਰਨ ਕਰਿਯੈ । ੨੧ ।
tab jogi yo bachan uchare. behat janvi ab lag thare.
ta ko hum ko neer dikhraye. hum ko sok nivaran kariye. (21)

ਜਬ ਰਾਜੈ ਐਸੇ ਸੁਨਿ ਪਾਯੋ । ਭਰਿ ਗਾਗਰਿ ਗੰਗਾ ਜਲ ਲਯਾਯੋ ।
ਆਇ ਸੁ ਨੀਰ ਬਿਲੋਕਿਯੋ ਜਬ ਹੀ । ਐਸੇ ਬਚਨ ਉਚਾਰੇ ਤਬ ਹੀ । ੨੨ ।
jab raje aise sun payo. bhar gagri ganga jal leyayo.
ayi so neer bilokiyo jab hi. aise bachan uchare tab hi. (22)

ਨਿਜਤੁੰਬਾ ਤੇ ਦੂਧ ਦਿਖਾਯੋ । ਗੰਗੋਦਕ ਤਹਿ ਕੋ ਠਹਰਾਯੋ ।
ਕਹਿਯੋ ਜਾਨੁਵੀ ਕੋ ਕਾ ਭਯੋ । ਤਬ ਪੈ ਥੋ ਅਬ ਜਲ ਹੈ ਗਯੋ । ੨੩ ।
nijtumb te doodh dikhayo. gangodak tahi ko thehrayo.
kahiyo janvi ko ka bheyo. tab pai tho ab haiv geyo. (23)

ਦੋਹਰਾ

ਸਤਿਜੁਗ ਕੇ ਜੁਗ ਮੇ ਹਮੇ ਯਾ ਮੇ ਕਿਯੋ ਨਿਵਾਸ ।
ਅਬ ਬਰਤਤ ਜੁਗ ਕੌਨ ਸੋ ਸੋ ਤੁਮ ਕਰਹੁ ਪ੍ਰਕਾਸ । ੨੪ ।

Dohra

satjug ke jug mai hamai ya mai kiyo nivas.
ab bartat jug kaun so so tum karhu parkas. (24)

Seeing the Jogi, one attendant came running and bowed to the Raja, embracing his feet. "She said when the Yogi opened his eyes, Raja Bhudhar was reduced to ashes immediately." (18)

Then the queen said, " O dearest Raja ! First let me go there and then you follow me." (19)

Saying this, the queen went there and had sexual relationship with the Yogi. Then she brought the Raja there and showed him the image (shade) of the Yogi. (20)

Then the Yogi said, "The Ganga was flowing next to you, show me the water from Ganga, thus relieving me of my suffering." (21)

When the Raja heard this, he brought a pitcher full of water from Ganga. When the Yogi saw him bringing Ganga water, he said these words. (22)

The Yogi showed the milk in his flask, as Ganga's water and then added, "I do not know, what had happened to Ganga, first it was milk and now it has turned (changed) into water. (23)

Couplet :

"During Sat Yuga I was residing here, now please tell me which was the Yuga running now ? (going on ?)." (24)

ਚੋਪਈ

ਸਤਿਜੁਗ ਬੀਤੇ ਤੇਤਾ ਭਯੋ । ਤਾ ਪਾਛੇ ਦਾਪਰ ਬਰਤਯੋ ।
ਤਬ ਤੇ ਸੁਨੁ ਕਲਜੁਗ ਅਬ ਆਯੋ । ਸੁ ਤੁਹਿ ਕਹ ਹਮ ਪ੍ਰਗਤ ਸੁਨਾਯੋ । ੨੫ ।

Chopaiee

satjug beete treta bheyo. ta pachhe dawapar bartyo.
tab te sunu kaljug ab ayo. so tuhi keh hum pargat sunayo. (25)

ਕਲਜੁਗ ਨਾਮ ਜਬੈ ਸੁਨਿ ਲਯੋ । ਹਾਹਾ ਸਬਦ ਉਚਾਰਤ ਭਯੋ ।
ਤਿਹਿ ਮੁਹਿ ਬਾਤ ਲਗਨ ਨਹਿ ਦੀਜੈ । ਬਹੁਰੇ ਮੂੰਦਿ ਸੁਆਰਨ ਲੀਜੈ । ੨੬ ।

kaljug nam jabe sun leyo. haha sabad ucharat bheyo.
tihi muhi bat lagan nahi deeje. bahure mund suwaran leejai. (26)

ਰਾਨੀ ਬਾਚ

ਮੈ ਸੇਵਾ ਤੁਮਰੀ ਪ੍ਰਭੁ ਕਰਿਹੋ । ਏਕ ਪਾਇ ਠਾਢੀ ਜਲ ਭਰਿਹੋ ।
ਮੂੰਦਿਨ ਦਾਰਨ ਕੋ ਕਯੋ ਲੀਜੈ । ਹਮਰ ਪਰ ਨਾਥ ਅਨੁਗ੍ਰਹ ਕੀਜੈ । ੨੭ ।

Rani Bach

mai seva tumri prabhu kariho. ek payi thadi jal bhariho
nundan davarani ko keyo leejai. hamre par nath anugreh keejai. (27)

ਪੁਨਿ ਰਾਜੈ ਯੋ ਬਚਨ ਉਚਾਰੋ । ਕ੍ਰਿਪਾ ਕਰਹੁ ਮੈ ਦਾਸ ਤਿਹਾਰੋ ।
ਯਹ ਰਾਨੀ ਸੇਵਾ ਕਹ ਲੀਜੈ । ਮੋ ਪਰ ਨਾਥ ਅਨੁਗ੍ਰਹ ਕੀਜੈ । ੨੮ ।

puni raje yo bachan ucharo. kirpa karhu mai des tiharo.
yeh rani seva keh leejai. mo par nath anugreh keejai. (28)

ਦੋਹਰਾ

ਸੇਵਾ ਕਹ ਰਾਨੀ ਦਈ ਯੋ ਰਾਜੈ ਸੁਖ ਪਾਇ ।
ਦਾਰਨ ਮੂੰਦਿਨ ਨ ਦਯੋ ਰਹਿਯੋ ਚਰਨ ਲਪਟਾਇ । ੨੯ ।

Dohra

seva krh rani deyi yo raje sukh payi.
dawaran mundin na deyo rahiyo charan laptayi. (29)

ਮੁੜ ਰਾਵ ਪ੍ਰਫੁਲਿਤ ਭਯੋ ਸਕਿਯੋ ਨ ਛਲ ਕਛੁ ਪਾਇ ।
ਸੇਵਾ ਕੋ ਰਾਨੀ ਦਈ ਤਾਹਿ ਸਿਧ ਠਹਰਾਇ । ੩੦

murh rav parfulit bheyo sakiyo na chhal kachu payi.
seva ko rani deyi tahi sidh therayi. (30)

ਰਾਜ ਮਾਰਿ ਰਾਜਾ ਛਲਿਯੋ ਰਤਿ ਜੋਗੀ ਸੋ ਕੀਨ ।
ਅਤਭੁਤ ਚਰਿਤ੍ਰ ਤ੍ਰਿਯਾਨ ਕੋ ਸਕਤ ਨ ਕੋਊ ਚੀਨ । ੩੧ । ੧ ।

raj mar raja chaliyo rati jogi so keen.
atbhut charitar triyan ko sakat na koyu cheen. (31) (1)

Chopaiee :

“He was told that after the lapse of Sat Yuga, Treta (Yuga) had started and gone and then Dwapar (Yuga) had also gone by. Now it is learnt that Kal-Yug had started (begun). This we have explained to you fully.” (25)

When the yogi heard the name of Kal-Yuga,-he exclaimed ! “Alas ! Alas ! Please do not let the air of Kalyug come and touch me and closed the door again.” (26)

The queen then said,

“O Master ! I will serve you and fetch water for you standing on one foot. But why are you closing the door ? O Nath (Master) Be kind to us.” (27)

“Then the Raja said,” O Master ! Have mercy ! I would be your slave. Accept my queen at your service. So please show your benign glance to me! (show your benevolence !).” (28)

Couplet :

The Raja handed over the queen at his service with great relief. Without allowing him to close the door, he embraced his feet tightly. (29)

The foolish Raja was greatly elated, but could not see through the deceitful action. Considering him a great Yogi, he handed over his queen even at his service. (30)

Having killed Raja Bhudhar Singh, the woman deceived Raja Bikram Dev and had sensuous pleasure with the Yogi. “The women show strange behaviour and no one could gauge their depth.” (31)(1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਇਕ ਸੋ ਤੈਤਾਲੀਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੪੩ । ੨੯੦੩ । ਅਫਜ਼ੁ ।
 iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
 ik so tetalisavo charitar samapatam. Sat Subham sat. (143) (2903) aphjun.

ਚੌਪਈ

ਬੀਕਾਨੇਰ ਰਾਵ ਇਕ ਭਾਰੋ । ਤੀਨ ਭਵਨ ਭੀਤਰ ਉਜਿਆਰੋ ।
 ਵਤੀ ਸਿੰਗਾਰ ਰਾਵ ਕੀ ਰਾਨੀ । ਸੁੰਦਰਿ ਭਵਨ ਚੈਦਹੂੰ ਜਾਨੀ । ੧ ।

Chopaiee

bikaner rav ik bharo. teen tawan bhetar ujiyaro.
 vati singar rav ki rani. sunder bhawan chedhun jani. (1)

ਅੜਿਲ

ਤਹਾ ਰਾਇ ਮਹਤਾਬ ਸੁਦਾਗਰ ਆਇਯੋ ।
 ਲਖਿ ਰਾਨੀ ਕੋ ਰੂਪ ਹਿਯੋ ਲਲਚਾਇਯੋ ।
 ਭੇਜਿ ਸਹਚਰੀ ਤਿਹਿ ਕ੍ਰਿਹ ਲਯੋ ਬੁਲਾਇ ਕੈ ।
 ਹੋ ਮਨ ਮਾਨਤ ਰਤਿ ਕਰੀ ਅਧਿਕ ਸੁਖ ਪਾਇ । ੨ ।

Aril

taha rayi mehtab saudagar aiyo.
 lakh rani ke roop hiyo lalchaiyo.
 bhej sehchhari teh greh leyo bulayi ke.
 ho man manat rati kari adhik sukh payi. (2)

ਚੌਪਈ

ਨਿਤਪ੍ਰਤਿ ਰਾਨੀ ਤਾਹਿ ਬੁਲਾਵੈ । ਭਾਤਿ ਭਾਤਿ ਸੋ ਭੋਗ ਕਮਾਵੈ ।
 ਜਾਨਤ ਰੈਨਿ ਅੰਤ ਜਬ ਆਈ । ਤਾਹਿ ਦੇਤ ਨਿਜੁ ਧਾਮ ਪਠਾਈ । ੩ ।

Chopaiee

nitprat rani teh bulave. bhati bhati so bhog kamave.
 janat rain ant jab ayi. tahi det nij dham pathayi. (3)

ਅੜਿਲ

ਚੁਨਿ ਚੁਨਿ ਭਲੀ ਮਤਾਹ ਸੁਦਾਗਰ ਲਯਾਵਈ ।
 ਰਾਨੀ ਤਾ ਕੋ ਪਾਇ ਘਨੈ ਸੁਖ ਪਾਵਈ ।
 ਅਤਿ ਧਨ ਛੋਰਿ ਭੰਡਾਰ ਦੇਤ ਤਹਿ ਨਿਤਯਪ੍ਰਤਿ ।
 ਹੋ ਬਸਯੋ ਰਹਤ ਅਬਲਾ ਕੇ ਪ੍ਰੀਤਮ ਨਿਤਯ ਚਿਤ । ੪ ।

Aril

chun chun bhali matah sudagar leavayi.
 rani ta ko payi bhano sukh pavyi.
 ati dhan chor bhandar det tahhi nityeprati.
 ho basyo rehat abla ke pretam nitye chit. (4)

Here the one hundred and forty-third episode of the King's & Minister's dialogue regarding women witchcraft from Charitar Pakhyan is completed. All is well.

(143-2903)(Contd)

Chopaiee :

There was a mighty Raja in Bikaner. Whose fame was spread throughout the three worlds. He had a queen, named Shingar Vati, who was known for her beauty throughout the whole world, (all the fourteen regions). (1)

Aril :

A merchant called Mehtab Rai came there once. Seeing his beautiful and charming personality, the queen got enamoured by him. The queen sent an attendant and called him at her place. Then she enjoyed sexual relationship with him to her heart's satisfaction. (2)

Chopaiee :

The queen would call him daily and would have different types of cohabitation with him. When she would feel, the night was about to finish, she would send him back to his place. (3)

Aril :

That merchant was bringing various materials of his selection and on getting them the queen was excited. The queen would also throw open her treasure to him, that beloved was always in her heart. (4)

ਚੌਪਈ

ਮੁਰਖ ਰਾਵ ਜਬੈ ਸੁਨਿ ਪਾਈ । ਭਾਤਿ ਭਾਤਿ ਰਾਨੀ ਡਰ ਪਾਈ ।
ਯਾ ਤ੍ਰਿਯ ਕੋ ਅਬ ਹੀ ਹਨਿ ਦੈਹੈ । ਖੋਦਿ ਭੂਮਿ ਕੇ ਬਿਖੇ ਗਡੈਹੈ । ੫ ।

Chopaiee

murakh rav jabai sun payi. bhati bhati rani dar payi.
ya triye ko ab hi han deho. khod bhumi ke bikhe gadeho. (5)

ਜਬ ਰਾਨੀ ਐਸੇ ਸੁਨਿ ਪਾਯੋ । ਤੌਨ ਜਾਰ ਕੋ ਬੋਲਿ ਪਠਾਯੋ ।
ਤਾ ਕੇ ਕਹਿਯੋ ਸੰਗ ਮੁਹਿ ਲੀਜੈ । ਅਪਨੇ ਦੇਸ ਪਯਾਨੋ ਕੀਜੈ । ੬ ।

jab rani aise sun payo. taun jar ko bol pathayo.
ta ke kahiyo sang muhi leejaye. apne des payano keejaye. (6)

ਮੰਦਿਰ ਏਕ ਉਜਾਰਿ ਬਨਾਯੋ । ਦੋ ਦਾਰਨ ਤਾ ਮੈ ਰਖਵਾਯੋ ।
ਹਮ ਖੋਜਤ ਇਹ ਮਗ ਜੋ ਐਹੈ । ਦੁਜੇ ਦਾਰ ਨਿਕਸਿ ਹਮ ਜੈਹੈ । ੭ ।

mandir ek ujar banayo. do dawaran ta mai rakhvayo.
ham khojat eh mag ji aehe. duje davar nikas ham jehe. (7)

ਅੜਿਲ

ਏਕ ਸੰਢਨੀ ਨਿਪ ਕੀ ਲਈ ਮੰਗਾਇ ਕੈ ।
ਤਾ ਪਰ ਭਏ ਸਾਰ ਦੋਊ ਸੁਖ ਪਾਇ ਕ ।
ਤੌਨ ਮਹਲ ਕੇ ਭੀਤਰ ਪਹੁਚੇ ਆਇ ਕਰਿ ।
ਹੋ ਭਾਤਿ ਭਾਤਿ ਕੇ ਕੇਲ ਕਰੇ ਸੁਖ ਪਾਇ ਕਰਿ । ੮ ।

Aril

ek sandhani nrip ki layi mangayi ke.
ta par bhaye savar doyu sath payi ke.
ton mehal ke bhetar pahuche ayi kar.
aho bhati bhati ke kel kare sukh payi kar. (8)

ਸੁਨਿ ਰਾਜਾ ਤ੍ਰਿਯ ਭਜੀ ਚੜ੍ਹਿਯੋ ਰਿਸਿ ਖਾਇ ਕੈ ।
ਸਾਥੀ ਲੀਨੋ ਸੰਗ ਨ ਕੋਊ ਬੁਲਾਇ ਕੈ ।
ਲੈ ਪਾਇਨ ਕੇ ਖੋਜ ਪਹੁਚਿਯੋ ਆਇ ਕਰਿ ।
ਹੋ ਵਾ ਮੰਦਿਰ ਕੇ ਮਾਝ ਧਸਯੋ ਕੁਰਰਾਇ ਕਰਿ । ੯ ।

sun raja triye bhaji chariyo ris khayi ke.
sathi lino sang na koyu bulayi ke.
lai payin ke khoj pahuchiyo ayi kar.
ho va mandir ke majh dhasyo kurrayi kar. (9)

Chopaiee

When the Raja came to know about this affair, then the queen got frightened in many ways. The Raja was thinking of killing the queen immediately and burying her under the ground. (5)

When the queen learnt about it, she sent for the paramour. She told him to take her away along with himself to his country. (6)

They got a house erected in the wilderness and kept two doors in it. "If the Raja happened to come through one door, we will escape through the second door." She said. (7)

Aril :

They got (sent for) a he-bull of the Raja and they rode it with great joy and came to that place (building) and started enjoying all sorts of fun and frolic. (8)

When the Raja heard the news of his wife (running away) eloping (with that merchant) he got greatly enraged and started for their pursuit, without taking any aides with him. Following their foot-steps he reached there and entered the palace muttering (something against her). (9)

ਦੋਹਰਾ

ਥਾਕਿ ਸੰਢਿਨ ਤਿਨਕੀ ਦਈ ਤਹਾ ਜੁ ਪਹੁਚੇ ਜਾਇ ।
ਅਥਕ ਉਟਨੀ ਰਾਵ ਚੜਿ ਤਹਾ ਪਹੁੰਚਿਯੋ ਆਇ । ੧੦ ।

Dohra

thak sandhin tinki dayi taha ju pahuche jayi.
athak utni rav char taha pahunchiyo ayi. (10)

ਉਤਰ ਸੰਢਿ ਤੇ ਰਾਵ ਤਬ ਤਹਾ ਚੜਿਯੋ ਰਿਸਿ ਆਇ ।
ਇਨ ਦੁਹੁਅਨ ਗਹਿ ਜਮ ਸਦਨ ਦੇਹੋ ਅਬੈ ਪਠਾਇ । ੧੧ ।

utar sandh te rav tab taha chariyo ris khayi.
in duhuyan geh jam sadan deho abe pathayi. (11)

ਚੌਪਈ

ਇਹ ਮਾਰਗ ਜਬ ਨਿਪ ਚੜਿ ਗਏ । ਦੁਤਿਯ ਮਾਰਗ ਉਤਰਤ ਤੇ ਭਏ ।
ਅਥਕ ਸੰਢਨੀ ਪਰ ਚੜਿ ਬੈਠੈ । ਰਾਨੀ ਸਹਿਤ ਸੁ ਜਾਰ ਇਕੈਠੈ । ੧੨ ।

Chopaiee

eh marg jab nrip char gaye. dutye marg utrat te bhaye.
athak sandhani par char bethe. rani sahit so jar ikethe. (12)

ਅੜਿਲ

ਅਥਕ ਸੰਢਿ ਚੜਿ ਬੈਠੈ ਦਈ ਧਵਾਇ ਕੈ ।
ਪਵਨ ਬੇਗਿ ਜਯੋ ਚਲੀ ਮਿਲੈ ਕੋ ਜਾਇ ਕੈ ।
ਉਤਰਿ ਰਾਵ ਕਾ ਦੇਖੈ ਦਿਸਾਇ ਪਸਾਰਿ ਕੈ ।
ਹੋ ਉਤਿਮ ਸੰਢਿਨ ਹਰੀ ਮਤ ਨਹਿ ਮਾਰਿ ਕੈ । ੧੩ ।

Aril

athak sandh char bethe dhavayi ke.
pawan beg jeyo chali milai ko jayi ke.
utar rav ka dekhe disat pasar ke.
ho utam sandhin hri mat nahi mar ke. (13)

ਚੌਪਈ

ਤਬ ਰਾਜਾ ਪਯਾਦੋ ਰਹਿ ਗਯੋ । ਪਹੁਚਤ ਤਿਨੈ ਨ ਕਯੋਹੁੰ ਭਯੋ ।
ਛਲ ਬਲ ਸਭ ਅਪਨੇ ਕਰਿ ਹਾਰਿਯੋ । ਲੈ ਰਾਨੀ ਗ੍ਰਿਹ ਜਾਰ ਪਧਾਰਿਯੋ । ੧੪ ।

Chopaiee

tab raja payado reh geyo. pahuchat tine na keyohun bheyo.
chhal bal sabh apne kar hariyo. lai rani greh jar padhariyo. (14)

Couplet :

The he-bull (of the queen) had reached there completely fagged out, while the Raja reached there untired riding that bull. (10)

Getting down from the bull, the Raja was very furious and (thought to himself) that he would catch hold of both and kill them straightaway. (11)

Chopaiee :

When the Raja came up from one door, they got out from the other passage (and disappeared). They rode on the untiring bull (of the Raja) and both the queen and paramour rode away on it. (12)

Aril :

Riding on the untiring bull, they raced it and with the speed of wind it went away. Who could catch up with it ? The Raja came down from that building (palace) with eyes aghast and found that they had made a fool of him and taken away his bull also. (13)

Chopaiee :

The Raja had to walk down (without that bull) and could not catch hold of them (could not reach them). That paramour, along with the queen, reached his place. (14)

ਅੜਿਲ

ਦੁਹੁ ਹਾਥ ਨਿਜੁ ਮੁੰਡ ਛਾਰ ਡਾਰਤ ਭਯੋ ।
ਜਨੁਕ ਰਾਹ ਲੁਟਿ ਕਿਨੈ ਤਾ ਕੋ ਲਯੋ ।
ਗਿਰਿਯੋ ਝੂਮਿ ਕੈ ਭੂਮਿ ਅਧਿਕ ਮੁਰਝਾਇ ਕੈ ।
ਹੋ ਡੁਬਿ ਨਦੀ ਮਹਿ ਮਰਿਯੋ ਅਧਿਕ ਬਿਖ ਖਾਇ ਕੈ । ੧੫ ।

Aril

duhun hath nij mund chhar darat bheyo.
januk rah lut kinai ta ko leyo.
giriyo jhum ke bhumi adhik murjhayi ke.
ho dubi nadi meh mariyo adhik bikh khayi ke. (15)

ਲੈ ਰਾਨੀ ਕੋ ਜਾਰ ਜਬੈ ਗਿਹ ਆਇਯੋ ।
ਭਾਤਿ ਭਾਤਿ ਸੋ ਦਰਬੁ ਦਿਜਾਨੁ ਲੁਟਾਇਯੋ ।
ਜੋ ਐਸੀ ਅਬਲਾ ਕੋ ਛਲ ਸੋ ਪਾਇਯੋ ।
ਹੋ ਬਿਨੁ ਦਾਮਨ ਤਿਹ ਦਏ ਹਾਥ ਬਿਕਿ ਜਾਇਯੋ । ੧੬ ।

lai rani ko jar jabe greh aiyo.
bhat bhat so darbu dijanu lutayio.
jo aisi abla ko chhal mo paiyo.
ho bin daman teh deyoa hath bik jaiye. (16)

ਛਲ ਅਬਲਾ ਛੈਲਨ ਕੋ ਕਛੁ ਨ ਜਾਨਿਯੋ ।
ਲਹਿਯੋ ਨ ਜਾ ਕੋ ਜਾਇ ਸੁ ਕੈਸ ਬਖਾਇਨੈ ।
ਜੁ ਕਛੁ ਛਿਦ੍ਰ ਇਨ ਕੋ ਛਲ ਕੋ ਲਖਿ ਪਾਇਯੋ ।
ਹੋ ਸਮੁਝਿ ਚਿਤ ਚੁਪ ਰਹੋ ਨ ਕਿਸੁ ਬਤਾਇਯੋ । ੧੭ । ੧ ।

chhal abla chhelan ko kachu na janiye.
lahiyo na ja ko jayi si kes bakhaniye.
jo kachu chidar in ke chhal ko lakh paiyo.
ho samajh chit chup rahe na kisu bataiye. (17) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੋ ਚੌਤਾਲੀਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਾਮ ਸਤੁ । ੧੪੪ । ੨੯੨੦ । ਅਫਜੁੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so chotalisavo charitar samapatam. Sat Subham sat. (144) (2920) aphjun.

ਦੋਹਰਾ

ਸਹਿਰ ਸਿਪਾਹਾ ਕੈ ਬਿਖੇ ਭਗਵਤੀ ਤ੍ਰਿਯਾ ਏਕ ।
ਤਾ ਕੋ ਪਤਿ ਕੋ ਧਾਮ ਮੈ ਘੋਰੀ ਰਹੈ ਅਨੇਕ । ੧ ।

Dohra

sehar sipaha ke bikhe bhagvati triye ek.
ta ke pati ke dham mai ghori rahe anek. (1)

Aril :

The Raja felt desperate (throwing dust on his head) as if someone had looted him enroute. He fell down on the ground reeling and consuming some poison, he drowned himself in the river. (15)

When the paramour reached his house along with the queen, he offered lot of money to the Brahmins in alms. If someone could gain such a woman with deceit, then one feels all praise for such a person. (16)

The witchcraft of clever women cannot be fully grasped and how could one explain such an inexplicable (position) situation ? But if at all one comes to know about it, then one should keep quiet about this weakness without telling anyone. (17)(1)

Here the hundred forty-fourth episode of the King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyani is completed. All is well. (144-2920)(Contd)

Couplet :

There was a woman, called Bhagwati in the town of Sipaka. Her husband used to keep many mares. (1)

ਚੌਪਈ

ਘੋਰੀ ਏਕ ਨਦੀ ਤਟ ਗਈ । ਦਰਿਆਈ ਹੈ ਲਾਗਤ ਭਈ ।
ਤਾ ਤੇ ਏਕ ਬਛੇਰੋ ਭਯੋ । ਜਨੁ ਅਵਤਾਰ ਇੰਦ੍ਰ ਹੈ ਲਯੋ । ੨ ।

Chopaiee

ghori ek nadi tat gayi. dariayi hai lagat bhayi.
ta te ek bachero bheyo. jan avtar Inder hai leyo. (2)

ਸਕੁ ਬਰਨ ਅਤਿ ਤਾਹਿ ਬਿਰਾਜੈ । ਤਾ ਕੋ ਨਿਰਖਿ ਚੰਦ੍ਰਮਾ ਲਾਜੈ ।
ਚਮਕਿ ਚਲਿਯੋ ਇਹ ਭਾਤਿ ਸੁਹਾਵੈ । ਜਨੁ ਘਨ ਪ੍ਰਭਾ ਦਾਮਨੀ ਪਾਵੈ । ੩ ।

sakar baran at tahi biraje. ta ko nirikh chandarma laje.
chamak chaliyo eh bhati suhave. janu ghanprabhha damni pave. (3)

ਤਾ ਕੋ ਲੈ ਬੇਚਨ ਤਿਯ ਗਈ । ਸਹਿਰ ਸਾਹ ਕੇ ਆਵਤ ਭਈ ।
ਆਪੁਨ ਭੇਸ ਪੁਰਖ ਕੋ ਧਾਰੇ । ਕੋਟਿ ਸੂਰ ਜਨ ਚੜੇ ਸਵਾਰੇ । ੪ ।

ta ko lai bechan triye gayi. sehar sah ke avat bhayi.
apan bhes purakh ko dhare. koti sur jan chare savare. (4)

ਜਬੈ ਸਾਹ ਦੀਵਾਨ ਲਗਾਯੋ । ਤਿਯਾ ਤੁਰੈ ਲੈ ਤਾਹਿ ਦਿਖਾਯੋ ।
ਨਿਰਖਿ ਰੀਝਿ ਰਾਜਾ ਤਿਹ ਰਹਿਯੋ । ਲੀਜੈ ਮੋਲ ਤਿਸੈ ਚਿਤ ਚਹਿਯੋ । ੫ ।

jabai sah divan lagayo. triya ture lai tahi dikhayo.
nirikh reejh raja teh rahiyo. leeje mol tisa chit chahiyo. (5)

ਪ੍ਰਥਮ ਹੁਕਮ ਕਰਿ ਤੁਰੈ ਫਿਰਾਯੋ । ਬਹੁਰਿ ਭੋਜਿ ਭ੍ਰਿਤ ਮੋਲ ਕਰਾਯੋ ।
ਟਕਾ ਲਾਖ ਦਸ ਕੀਮਤਿ ਪਰੀ । ਮਿਲਿ ਗਿਲਿ ਮੋਲ ਦਲਾਲਨ ਕਰੀ । ੬ ।

pratham hukam kar ture phirayo. batur bhej bhrith mol karayo.
taka lakh das kimat pari. mil gil mol dalalan kari. (6)

ਅੜਿਲ

ਤਬ ਅਬਲਾ ਤਿਨ ਬਚਨ ਉਚਾਰੇ ਬਿਹਸਿ ਕਰਿ । ਲੀਜੈ ਹਮਰੋ ਬੈਨ ਸਾਹ ਤੁ ਸੋਨ ਧਰਿ ।
ਪਾਚ ਹਜਾਰ ਮੁਹਰ ਮੁਹਿ ਹਯਾ ਦੇ ਜਾਇਯੋ । ਹੋ ਲੈ ਕੈ ਬਹੁਰਿ ਤਬੇਲੇ ਤੁਰੈ ਬੰਧਾਇਯੋ । ੭ ।

Aril

tab abla tin bachan uchare bihis kar.leejai hamro bain sah tu sron dhari.
pach hazar muhar muhi haya de jaiye.ho lai ke batur tabele ture bandhaiye. (7)

Chopaiee :

One mare went to the bank of a river and she had an affair with a river horse, resulting in the birth of a colt, as if Indra's horse had been reborn. (2)

It was having a beautiful white coloured body, which would put even the moon to shame. When it would trot majestically, it seemed as if lightning was flashing (shining) through the clouds. (3)

That woman went to sell that horse and came to the Raja's town. She had assumed the form of a male (which was having) with a glory like that of millions of suns. (4)

When the Raja had his assembly the woman brought the horse and showed to him. The Raja was delighted to see the horse and thought of buying it on payment. (5)

First, the Raja ordered the parade of the horse and then sending his attendants, he evaluated the horse, through the brokers at Rupees Ten lakhs. (6)

Aril :

Then the woman laughed and said, "O King ! You listen to my words. Give me five thousand gold coins and take this horse away to your stable." (7)

ਸਾਹ ਅਸਰਵੀ ਪਾਚ ਹਜਾਰ ਮੰਗਾਇ ਕੈ ।
 ਚਰੇ ਤੁਰੰਗ ਤਿਹ ਦੀਨੀ ਕਰ ਪਕਰਾਇ ਕੈ ।
 ਕਹਿਯੋ ਮੁਹਰ ਪਹੁਚਾਇ ਬਹੁਰ ਮੈ ਆਇ ਹੈ ।
 ਹੋ ਤਾ ਪਾਛੇ ਘੁਰਸਾਰਹਿ ਘੋਰ ਬੰਧਾਇ ਹੈ । ੮ ।

sah asravi pach hazar mangayi ke.
 chare turang teh dini kar pakrayi ke.
 kahiyo muhar pahuchayi bahur mai ayi hai.
 ho ta pachhe gursarhi ghor bandhayi hai. (8)

ਯੋ ਕਹਿ ਤਿਨ ਸੋ ਬਚਨ ਧਵਾਯੋ ਤੁਰੈ ਤ੍ਰਿਯ ।
 ਪਠੈ ਪਖਰਿਯਾ ਪਹੁਚੇ ਕਰਿ ਕੈ ਕੋਪ ਹਿਯ ।
 ਕੋਸ ਭੇਦ ਸੈ ਲਗੈ ਤਹੇ ਸਭ ਹਾਰਿ ਕੈ ।
 ਹੋ ਹਾਥ ਨ ਆਈ ਬਾਲ ਰਹੇ ਸਿਰ ਮਾਰਿ ਕੈ । ੯ ।

yo keh tin so bachan dhavayo ture triye.
 pathe pakhriya pahuche kar ke kop hiye.
 kes bhed se lagai tahe sabh har ke.
 ho hath na ayi bal rahe sir mar ke. (9)

ਮੁਹਰੈ ਗ੍ਰਿਹ ਪਹੁਚਾਇ ਸੁ ਆਈ ਬਾਲ ਤਹ ।
 ਬੈਠੋ ਚਾਰੁ ਬਨਾਇ ਸਾਹ ਜੁ ਸਭਾ ਜਹ ।
 ਤੁਰਤੁ ਤਰੈ ਤੇ ਉਤਰ ਸਲਾਮੈ ਤੀਨਿ ਕਰ ।
 ਜੋ ਲੀਜੈ ਅਪਨੋ ਤੁਰੈ ਲਯੋ ਮੈ ਮੋਲ ਭਰਿ । ੧੦ ।

amohre greh pahuchayi so ayi bal the.
 betho charu banayi sah jo sabha jeh.
 turat tare te utar salamn teen kar.
 jo leeje apno ture leyo mai mol bhar. (10)

ਦੋਹਰਾ

ਮੁਹਰੈ ਘਰ ਪਹੁਚਾਇ ਕੈ ਤਿਨ ਕੋ ਚਰਿਤ ਦਿਖਾਇ ।
 ਆਨਿ ਤੁਰੈ ਨਿਪ ਕੋ ਦਿਯੋ ਹਿਦੈ ਹਰਖ ਉਪਜਾਇ । ੧੧ । ੧ ।

Dohra

muhre ghar pahuchayi ke tin ko charit dikhayi.
 aan turo nrip ko diyo hirdai harakh upjayi. (11) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਇਕ ਸੋ ਪੈਤਾਲੀਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੪੫ । ੨੯੩੧ । ਅਫਜ਼ੀ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
 ik so paetalisavo charitar samapatam. Sat Subham sat. (145) (2931) aphjun.

The Shah sent for five thousand gold coins and handing them over to her hand he rode on the horse and she said, "I wil' go home to keep the coins away (at home) and then after that I shall tie the horse in the stable." (8)

After saying these words, the woman raced the horse away and the Raja getting enraged, sent some horse riders to chase her. After about hundred fifty kilometers, they got tired and stopped. The woman could not be caught and they were left (beating their heads) desperate. (9)

After keeping the coins at home, the woman came to the King's assembly, where the King was seated (on throne). After getting down from the horse, the woman saluted him (Raja) thrice and said, "I had taken my price so now you take your horse." (10)

Couplet :

After keeping the gold coins at home and showing him her witchcraft, she handed over the horse to the King with pleasure. (11)(1)

Here the hundred and forty-fifth episode of King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. (145-2931)(Contd)

ਦੋਹਰਾ

ਪ੍ਰਮੁਦ ਕੁਮਾਰਿ ਰਾਨੀ ਰਹੈ ਜਾ ਕੋ ਰੂਪ ਅਪਾਰ ।
ਬਿਜੈ ਰਾਜ ਰਾਜਾ ਨਿਰਖਿ ਕਿਯੋ ਆਪਨਾ ਯਾਰ । ੧ ।

Dohra

paramud kumar rani rahe ja ko roop apar.
bije raj raja nirikh kiyo apna yar. (1)

ਅੜਿਲ

ਬਿਜੈ ਰਾਜ ਕੋ ਲੀਨੋ ਧਾਮ ਬੁਲਾਇ ਕੈ ।
ਲਪਟਿ ਲਪਟਿ ਰਤਿ ਕਰੀ ਹਰਖ ਉਪਜਾਇ ਕੈ ।
ਪੁਨਿ ਤਾ ਸੋ ਯੋ ਬਚਨ ਉਚਾਰੇ ਪ੍ਰੀਤਿ ਕਰਿ ।
ਹੋ ਸੁਨਿ ਰਾਜਾ ਮੁਰਿ ਬੈਨ ਲੀਜਿਅਹਿ ਹਿੰਦੈ ਧਰਿ । ੨ ।

Aril

beeje raj ko leeno dham bulayi ke.
lapat lapat rati kari harakh upjayi ke.
pun ta so yo bachan uchare preet kar.
ho sun raja muri bain lijiahi hirdai dhar. (2)

ਜਬ ਮੁਰ ਕਿਯੋ ਸੁਯੰਬਰ ਪਿਤਾ ਬਨਾਇ ਕਰਿ ।
ਹੋ ਲਖਿ ਕੈ ਤੁਮਰੋ ਰੂਪ ਰਹੀ ਉਰਝਾਇ ਕਰ ।
ਅਵਰ ਰਾਵ ਮੁਹਿ ਲੈ ਗਯੋ ਜੁਧ ਮਚਾਇ ਕੈ ।
ਹੋ ਮੋਰ ਨ ਬਸ ਕਛੁ ਚਲਿਯੋ ਮਰੋ ਬਿਖ ਖਾਇ ਕੈ । ੩ ।

jab mur kiyo suyambar pita banayi kar.
ho lakh ke tumro roop rahi urjhayi kar.
avar rav muhi lai geyo judh machayi ke.
ho mor na bas kachu chaliyo maro bikh khayi ke. (3)

ਲਗਨ ਅਨੋਖੀ ਲਗੈ ਨ ਤੋਰੀ ਜਾਤ ਹੈ ।
ਨਿਰਖਿ ਤਿਹਾਰੋ ਰੂਪ ਨ ਹਿਯੋ ਸਿਰਾਤ ਹੈ ।
ਕੀਜੈ ਸੋਊ ਚਰਿਤ ਜੁ ਤੁਮ ਕਹ ਪਾਇਯੈ ।
ਹੋ ਨਿਜੁ ਨਾਰੀ ਮੁਹਿ ਕੀਜੈ ਸੁ ਬਿਧਿ ਬਤਾਇਯੈ । ੪ ।

lagan anokhi lage na tori jat hai.
nirikh tiharo roop na hiyo sirat hai.
keejai soyu charit jo tum keh paiyo.
ho nij nari muhi keejai so bidhi bataiye. (4)

Couplet :

There was a queen, by the name of Parmud Kumari, who was very beautiful. She saw Raja Bijai Raj and made him her paramour. (1)

Aril :

She called Bijai Raj at home and by embracing him closely, She enjoyed sensuous pleasure with him and then told him lovingly. "O Raj an! Please listen to my words and keep them in mind." (2)

"When my father had organized my Swambar, then seeing your charming beauty I got allured by you, but the other Raja took me away by fighting a battle and I was helpless, except taking poison to kill myself." (3)

"But the strange love I had (for you) could not be terminated (Subdued) and without seeing your charming face I cannot have peace of mind. So let us do some deceitful action so as to attain your hand. Tell me some plan so that I could become your wife." (4)

ਮਹਾ ਰੁਦ੍ਰ ਕੇ ਭਵਨ ਜੁਗਿਨ ਹੈ ਆਇਹੋ ।
 ਕਛੁਕ ਮਨੁਖ ਲੈ ਸੰਗ ਤਹ ਚਲਿ ਜਾਇਹੋ ।
 ਮਹਾਰਾਜ ਜੁ ਤੁਮ ਤਹ ਦਲੁ ਲੈ ਆਇਯੋ ।
 ਹੋ ਦੁਸਟਨ ਪ੍ਰਥਮ ਸੰਘਾਰਿ ਹਮੈ ਲੈ ਜਾਇਯੋ । ੫ ।

maha rudar ke bhawan jugin haiv aiye ho
 kachuk maukh lai sang taha chal jaiyo.
 maharaj ju tum teh dal lai ayi ho.
 ho dustan pratham sanghar hame lai jaiyo. (5)

ਬਾਦਿ ਤਾ ਸੋ ਸੰਕੇਤ ਬਹੁਰਿ ਸੁਖ ਪਾਇ ਕੈ ।
 ਨਿਜੁ ਮੁਖ ਤੇ ਕਹਿ ਲੋਗਨ ਦਈ ਸੁਨਾਇ ਕੈ ।
 ਮਹਾ ਰੁਦ੍ਰ ਕੇ ਭਵਨ ਕਾਲਿ ਮੈ ਜਾਇਹੋ ।
 ਹੋ ਏਕ ਰੈਨਿ ਜੰਗਿ ਬਹੁਰਿ ਸਦਨ ਉਠਿ ਆਇਹੋ । ੬ ।

bad ta so sanket bahur sukh payi ke.
 nij mukh te kahi logan dayi sunayi ke.
 maha rudar ke bhavan kaal mai jaiyo.
 ho ek ren jag bahur sadan uth ayi ho. (6)

ਕਛੁਕ ਮਨੁਛ ਲੈ ਸੰਗਿ ਜਾਤਿ ਤਿਤ ਕੋ ਭਈ ।
 ਮਹਾ ਰੁਦ੍ਰ ਕੇ ਭਵਨ ਜਗਤ ਰਜਨੀ ਗਈ ।
 ਪਯਾਰੀ ਕੋ ਆਗਮ ਰਾਜੈ ਸੁਨਿ ਪਾਇਯੋ ।
 ਹੋ ਭੋਰ ਹੋਨ ਨਹਿ ਦਈ ਜੋਰਿ ਦਲੁ ਆਇਯੋ । ੭ ।

kachuk manuch lai sang jat tit ko bhayi.
 maha rudar ke bhawan jagat rajni gayi.
 payari ko agam raje sun payiyo.
 ho bhor hon nahi deyi jor dal aiyo. (7)

ਜੋ ਜਨ ਤਿਯ ਕੇ ਸੰਗ ਪ੍ਰਥਮ ਤਿਨ ਘਾਇਯੋ ।
 ਜੀਯਤ ਬਚੇ ਜੋ ਜੋਧਾ ਤਿਨੈ ਭਜਾਇਯੋ ।
 ਤਾ ਪਾਛੇ ਰਾਨੀ ਕੋ ਲਯੋ ਉਚਾਇ ਕੈ ।
 ਹੋ ਗ੍ਰਿਹ ਅਪਨੇ ਕੋ ਗਯੋ ਹਰਖ ਉਪਜਾਇ ਕੈ । ੮ ।

jo jan triye ke sang pratham tin ghaiyo
 jeyat bache jo jodha tine bhajaiyo.
 ta pachhe rani ko leyo uchayi ke.
 ho greh apne ko geyo harakh upjayi ke. (8)

"I shall come to the temple of Maha Rudra in the form of a Jogan (ascetic) and I will bring some companions with me. O Maharaj! You also come there along with your army, and after killing my attendants, you take me away." (5)

Having given these details she announced in the public with great joy, "I shall go to the Maha Rudra's temple to-morrow and after worshipping him during the night, I shall come back home." (6)

So with few attendants she came to that place and went to Maha Rudra's temple for a nightlong prayer meeting ; The Raja came to know about her (beloved) arrival and before the day dawned, he reached there with a huge army. (7)

He first killed all those persons, accompanying the queen and those who were saved, fled away. Then he took possession of the queen and went away in a joyous mood to his palace. (8)

ਰਾਨੀ ਕੋ ਲੀਨੋ ਸੁਖਪਾਲ ਚੜਾਇ ਕੈ ।
ਆਲਿੰਗਨ ਚੁੰਬਨ ਕੀਨੇ ਸੁਖ ਪਾਇ ਕੈ ।
ਸੁਨਤ ਲੋਗ ਕੋ ਤ੍ਰਿਯ ਬਹੁ ਕੁਕ ਪੁਕਾਰ ਕੀ ।
ਹੋ ਚਿਤ ਆਪਨੇ ਕੇ ਬੀਚ ਦੁਆਇ ਦੇਤ ਭੀ । ੯ । ੧ ।

rani ko leeno sukhpal charayi ke.
alingan chumban keene sukh payi ke.
sunat log ke triye bahu kook pukar ki.
ho chit ane ke beech duyae det bhi. (9) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੋ ਛਯਾਲੀਸੇਵੈ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੪੬ । ੨੯੪੦ । ਅਫਜ਼ੁੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so chayalisavo charitar samapatam. Sat Subham sat. (146) (2940) aphjun.

ਚੋਪਈ

ਖੈਰੀ ਨਾਮ ਬਲੋਚਨਿ ਰਹੈ । ਦੁਤਿਯ ਸਵਤਿ ਸੰਮੀ ਜਗ ਕਹੈ ।
ਫਤਹ ਖਾਨ ਤਾ ਕੋ ਪਤਿ ਭਾਰੋ । ਤਿਹੂੰ ਭਵਨ ਭੀਤਰ ਉਜਿਯਾਰੋ । ੧ ।

Chopaiee

kheri nam bilochan rahe. dutiye savat sami jag kahai.
phateh khan ta ko pati bharo. tibun bhavan bhetar ujiyaro. (1)

ਰੋਸ ਕਿਯੋ ਤਾ ਪੈ ਹਜਰਤਿ ਅਤਿ । ਮੁਹਿਮ ਸੈਦ ਖ" ਕਰੀ ਬਿਕਟ ਮਤਿ ।
ਤਾਹਿ ਮਿਲਾਇ ਬਹੁਰਿ ਗਹਿ ਲੀਨੋ । ਮੁਲਤਾਨ ਓਰ ਪਯਾਨੋ ਕੀਨੋ । ੨ ।

ros kiyo ta pe hajrat ati. muhim said khan kari bikat mat.
tahi milayi bahur geh leeno. multan aur piyano keeno. (2)

ਬੰਧਯੋ ਰਾਵ ਬਾਲਨ ਸੁਨਿ ਪਾਯੋ । ਸਕਲ ਪੁਰਖ ਕੋ ਭੇਖ ਬਨਾਯੋ ।
ਬਾਲੋਚੀ ਸੈਨਾ ਸਭ ਜੋਰੀ । ਭਾਤਿ ਭਾਤਿ ਅਰਿ ਪ੍ਰਤਿਨਾ ਤੋਰੀ । ੩ ।

bandhyo rav balan sun payo. sakal purakh ko bhekh banayo.
balochi saini sabh jori. bhati bhati ar partna tori. (3)

ਦੋਹਰਾ

ਘੋਰਿ ਸੈਦ ਖ" ਕੋ ਤ੍ਰਿਯਨ ਐਸੇ ਕਹਿਯੋ ਸੁਨਾਇ ।
ਕੈ ਹਮਰੋ ਪਤਿ ਛੋਰਿਯੈ ਕੈ ਲਰਿਯੈ ਸਮੁਹਾਇ । ੪ ।

Dohra

gher said khan ko triyan aise kahiyo sunayi.a
ke hamro pat choriyo ke lariye samuhayi. (4)

He took the queen in his chariot and then embraced her along with sexual affairs. To show to the people the queen cried aloud but in her heart, she was praising her paramour. (9)(1)

Here the hundred and forty-sixth episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyani is completed. (146-2940)(Contd)

Chopaicee

There was a bloach woman called Theiri and her rival wife was called by people Sami and the husband Fateh Khan was a great (noble) man, who was famous in all the three worlds. (1)

The King got annoyed with him, so he sent stubborn Said Khan to arrest him along with a force. So he was caught later on meeting him, and then started for Multan.(2)

The women heard the news that the Raja (Fateh Khan) was caught, so they dressed up as men and collected together the Baloch army and attacked the enemy forces in many ways. (3)

Couplet :

The women surrounded Said Khan and told him, "Either you let off our husband or you face us in a battle." (4)

ਅੜਿਲ

ਸੈਦ ਖਾਨ ਐਸੇ ਬਚਨਨ ਸੁਨਿ ਪਾਇ ਕੈ ।
 ਚੜਿਯੋ ਜੋਰਿ ਦਲੁ ਪ੍ਰਬਲ ਸੁ ਕੋਪ ਬਦਾਇ ਕੈ ।
 ਹੈ ਗੈ ਪੈਦਲ ਬਹੁ ਬਿਧਿ ਦਏ ਸੰਘਾਰਿ ਕੈ ।
 ਹੋ ਸੂਰਬੀਰ ਬ"ਕਨ ਕੋ ਬਾਨ ਪ੍ਰਹਾਰਿ ਕੈ । ੫ ।

Aril

said khan aise bachnan sun payi ke.
 chariyo jor dal prabal so kop badayi ke.
 hai ge paidal bahu bidhi daye sanghar ke.
 ho soorbeer bankan ko ban parhar ke. (5)

ਭੁਜੰਗ ਛੰਦ

ਬਜੀ ਭੇਰ ਭਾਰੀ ਮਹਾ ਸੁਰ ਗਜੈ । ਬੰਧੇ ਬੀਰ ਬਾਨਾਨ ਬ"ਕੇ ਬਿਰਾਜੇ ।
 ਕਿਤੇ ਸੂਲ ਸੈਥੀਨ ਕੇ ਘਾਇ ਘਾਏ । ਮਰੇ ਜੁਛਿ ਜਾਹਾਨ ਮਾਨੋ ਨ ਆਏ । ੬ ।

Bhujang Chhand

baji bher bhari maha sur gaje. bandhe beer banan banke biraje.
 kite sool sethin ke ghaye ghaye. mare juch jahan mano na aye. (6)

ਗਜੈਰਾਜ ਜੂਝੈ ਕਿਤੇ ਬਾਜ ਮਾਰੇ । ਕਹੂੰ ਰਾਜ ਘੁਮੈ ਕਹੂੰ ਤਾਜ ਡਾਰੇ ।
 ਕਿਤੇ ਪਾਕ ਸਾਹੀਦ ਮੈਦਾਨ ਹੁਏ । ਬਸੇ ਸੁਰਗ ਮੋ ਜਾਇ ਮਾਨੋ ਨ ਮੁਏ । ੭ ।

gajoraj jujhe kite baj mare. kahu raj ghume kahu taj dare.
 kite pak sahid maidan huye. base savarg mo jayi mano na muye. (7)

ਚੌਪਈ

ਖੈਰੀ ਜਾਹਿ ਖਗ ਗਾਹਿ ਮਾਰੈ । ਗਿਰੈ ਭੂਮਿ ਨ ਰਤੀਕ ਸੰਭਾਰੈ ।
 ਸੰਮੀ ਨਿਰਖਿ ਜਾਹਿ ਸਰ ਛੋਰੈ । ਏਕੈ ਬਾਨ ਮੁੰਡ ਅਰਿ ਤੋਰੈ । ੮ ।

Chopaiee

kheri jahi khug gahi mare. gire bhumi na ratik sambhare.
 sanmi nirikh jahi sar chore. eke ban mund ar tore. (8)

ਸਵੈਯਾ

ਖਗ ਪਰੇ ਕਹੂੰ ਖੇਲ ਝਰੇ ਕਹੂੰ ਟੁਕ ਗਿਰੇ ਛਿਤ ਤਾਜਨ ਕੇ ।
 ਅਰੁ ਬਾਨ ਕਹੂੰ ਬਰਛੀ ਕਤਹੂੰ ਕਹੂੰ ਅੰਗ ਕਟੇ ਬਰ ਬਾਜਨ ਕੇ ।
 ਕਹੂੰ ਬੀਰ ਪਰੈ ਕਹੂੰ ਚੀਰ ਦਿਪੈ ਕਹੂੰ ਸੰਡ ਗਿਰੇ ਗਜਾਰਾਜਨ ਕੇ ।
 ਅਤਿ ਮਾਰਿ ਪਰੀ ਨ ਸੰਭਾਰਿ ਰਹੀ ਸਭ ਭਾਜਿ ਚਲੇ ਸੁਤ ਰਾਜਨ ਕੇ । ੯ ।

Swaiyya

khag pare kahun khel jhare kahun took gire chit bhajan ke.
 ar baan kahun barchi kathun kahun ang kate bar bajan ke.
 kahun mar pari kahun cheer dipe kahun sund gire gajrajan ke.
 ati mar pari na sambhar rahi sabh bhaj chale sut rajan ke. (9)

Aril :

Said Khan, on hearing these words, became furious with rage, and advanced with a huge army. He killed many elephants, horses, infantry troops etc and shot many arrows at the warriors, thus engaging them in a fierce battle. (5)

Bhujang Chhand :

The drums were beating and the warriors were roaring loudly. With many arrows (in their quivers) the warriors came there. Many wounds were inflicted with tridents and bayonets. Those warriors, who were killed fighting in the battlefield, it seemed as if they were never born in this world. (6)

Somewhere elephants were killed and somewhere horses were killed. At places the Rajas were roaming around, while at places crowns were lying around. Many had attained martyrdom in the battle, thus purifying themselves and then proceeded to heavens, as if they were not killed. (7)

Chopaiee :

Whosoever were struck with the sword, had fallen on the ground without getting steady in position. Sami was shooting arrows and with one arrow would shatter the head off the enemy. (8)

Swaiyya :

Somewhere swords were lying and elsewhere sheaths were lying, while on the ground pieces of crowns were lying scattered. At places arrows, spears and limbs of horses in pieces were lying scattered; somewhere warriors were lying dead or their robes were lying or trunks of elephants were scattered around. Much damage was done, people had no safety of their lives and many princes were running away. (9)

ਚੌਪਈ

ਕੇਤੇ ਬਿਕਟ ਸੁਭਟ ਕਟਿ ਡਾਰੇ । ਕੇਤੇ ਕਰੀ ਹਨੇ ਮਤਵਾਰੇ ।
ਦਲ ਪੈਦਲ ਕੇਤੇ ਰਨ ਘਾਏ । ਜਿਯਤ ਬਚੇ ਲੈ ਪਾਨ ਪਰਾਏ । ੧੦ ।

Chopaiee

kete bikat subhat kat dare. kete kari hane matvare.
dal paidal kete ran ghaye. jiyat bache lai pran paraye. (10)

ਖੈਰੀ ਸੀਮੀ ਜਾਤ ਭਈ ਤਹਾ । ਠਾਢੇ ਸੈਦ ਖਾਨ ਥੋ ਜਹਾ ।
ਨਿਜੁ ਹਥਿਯਹਿ ਜੰਜੀਰਹਿ ਡਾਰੇ । ਤਹੀ ਜਾਇ ਝਾਰੀ ਤਰਵਾਰੇ । ੧੧ ।

kheri sami jat bhayi taha. thade said khan tho jaha.
nij hathiyar janjreh dare. tahi jayi jhari tarware. (11)

ਖੁਨਸਿ ਖਗ ਖਤ੍ਰਿਯਹਿ ਪ੍ਰਹਾਰਿਯੋ । ਪ੍ਰਥਮ ਕਰੀ ਕਰ ਕੋ ਕਟਿ ਡਾਰਿਯੋ ।
ਬਹੁਰਿ ਖਾਨ ਕੋ ਤੇਗ ਚਲਾਈ । ਗ੍ਰੀਵਾ ਬਚੀ ਨਾਕ ਪਰ ਆਈ । ੧੨ ।

khunas khag khatriyeh parhariyo. pratham kar kar ko kat dariyo.
bahur khan ko bhog chalayi. greeva bachi nak par ayi. (12)

ਦੋਹਰਾ

ਅਟਿਕ ਨਾਕ ਮੈ ਅਸਿ ਰਹਿਯੋ ਗਯੋ ਹਾਥ ਤੇ ਛੁਟਿ ।
ਭੁਜਾ ਅੰਬਾਰੀ ਸੋ ਬਜੀ ਰਹੀ ਬੰਗੁਰਿਯੋ ਟੁਟਿ । ੧੩ ।

Dohra

atak nak mai as hariyo geyo hath te chuti.
bhuja ambari se baji rahi banguriye tuti. (13)

ਚੌਪਈ

ਤਬ ਸੀਮੀ ਸੈਹਥੀ ਸੰਭਾਰੀ । ਮਹਾ ਸਤ੍ਰੁ ਕੇ ਉਰ ਮੈ ਮਾਰੀ ।
ਬਰਛੀ ਭਏ ਪਰੋਏ ਉਤਾਰਿਯੋ । ਸਭਨ ਦਿਖਾਇ ਭੂਮ ਪਰ ਮਾਰਿਯੋ । ੧੪ ।

Chopaiee

tab sami sehthi sambhari. maha satru ke aur mai mari.
barchi bhaye paroye utariyo. sabhan dikhayi bhoom par mariyo. (14)

ਬੰਗੁ ਨਿਹਾਰ ਤ੍ਰਿਯਾ ਪਹਿਚਾਨੀ । ਧੰਨ ਧੰਨ ਸੈਦ ਖ" ਬਖਾਨੀ ।
ਇਨ ਕੇ ਪੇਟ ਪੁਤ੍ਰ ਜੋ ਹੈ ਹੈ । ਬਾਤਨ ਜੀਤਿ ਲੰਕ ਗੜ ਲੈ ਹੈ । ੧੫ ।

bangu nihar triya pehchani. dhan dhan said kan bakhani.
in ke pet putar jo haiv hai. batan jeet lank garh lehe. (15)

Chopaiee :

Many terrible warriors had been cut into pieces and many elephants had been killed, along with many infantry troops. Those, who were left alive, had runaway while saving their lives. (10)

Then Thairi and Sami reached the spot, where Said Khan was standing. Throwing away the chains of the elephants (on the ground), they struck terror with the swords. (11)

With great annoyance they struck the powerful warrior with the sword, cutting the trunk of the elephant at first and then attacked the Khan with the sword. His neck was saved, but it struck on his nose. (12)

Ccupiet :

The sword, being stuck in the nose, slipped from the hand but the arm of the woman struck the elephants top gear and her bangles were broken. (13)

Chopaiee :

Then Sami took up he bayonet and struck it at the enemy's chest and piercing him with it, she removed him from the elephant's gear and threw him down, showing it to everyone. (14)

Seeing the bangles, Said Khan recognized the woman and praised her many times. The child, born from the womb of this woman, would gain victory over the fort of Lanka with great ease (while engaged in talking). (15)

ਦੋਹਰਾ

ਚੀਰ ਫੌਜ ਗਜ ਫਾਧਿ ਕੈ ਆਨਿ ਕਿਯੋ ਮੁਹਿ ਘਾਇ ।
ਇਨ ਕੋ ਇਹੈ ਇਨਾਮੁ ਹੈ ਭਰਤਾ ਦੇਹੁ ਮਿਲਾਇ । ੧੬ ।

Dohra

cheer phoj gad phad ke aan kiyo muhi ghayi.
in ko ehe inam hai bharta dehu milayi. (16)

ਐਸ ਖਗ ਸਿਰ ਘਾਟਿ ਕੈ ਬਡੇ ਪਖਰਿਯਨ ਘਾਇ ।
ਸੈਨ ਸਕਲ ਅਵਗਾਹਿ ਕੈ ਨਿਜੁ ਪਤਿ ਲਯੋ ਛਨਾਇ । ੧੭ ।

ais khug sir ghar ke bade pakhriyan ghayi.
sain sakal avgahi ke nij pat leyo chanayi. (17)

ਚੌਪਾਈ

ਸੂਰਬੀਰ ਬਹੁ ਭਾਤਿ ਅੰਘਾਰੇ । ਖੇਦ ਖੇਤ ਤੇ ਖਾਨ ਨਿਕਾਰੇ ।
ਨਿਜੁ ਭਰਤਹਿ ਛੁਰਵਾਹਇ ਲਯਾਈ । ਭਾਤਿ ਭਾਤਿ ਸੋ ਬਜੀ ਬਧਾਈ । ੧੮ । ੧ ।

Chopaiee

soorbeer bahu bhat angare. khed khet te khan nikare.
nij bharteh churvayi leyayi. bhat bhat so baji badhayi. (18) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੋ ਸੈਤਾਲੀਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੪੭ । ੨੯੫੮ । ਅਫਜ਼ੀ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so satalisavo charitar samapatam. Sat Subham sat. (147) (2958) aphjun.

ਚੌਪਾਈ

ਸਹਿਰ ਕਨੈਜ ਕੰਚਨੀ-ਰਹੈ । ਅਧਿਕ ਰੂਪ ਤਾ ਕੋ ਜਗ ਕਹੈ ।
ਦੁਰਗ ਦਤ ਰਾਜਾ ਬਸਿ ਭਯੋ । ਰਾਨਿਨ ਡਾਰਿ ਹਿਦੈ ਤੇ ਦਯੋ । ੧ ।

Chopaiee

sehar kanej kanchni rahe. adhik roop ta ko jag kahe.
durag dat raja bas bheyo. ranin dari hirdaye te deyo. (1)

ਰਾਨਿਨ ਬੈਠ ਮੰਤ੍ਰੀ ਯੋ ਕਯੋ । ਰਾਜਾ ਕਰ ਹਮਰੇ ਤੇ ਗਯੋ ।
ਸੋਊ ਜਤਨ ਆਜੁ ਮਿਲਿ ਕਰਿਯੋ । ਜਾ ਤੇ ਯਾ ਬੈਸਾ ਕੋ ਮਰਿਯੋ । ੨ ।
ranin baith mantri yo keyo. raja kar hamre te geyo.
soyu jatan aaj mili kariye ja te ya besva ko mariye. (2)

Couplet :

“This woman, piercing through my army (troops) and jumping over the elephants had attacked me. Their reward should be in the form of giving them their husband.”
(16)

By striking the sword on the head, killing the horse riders, and crushing the whole army, they managed to get their spouse released from the enemy. (17)

Chopaiee :

They thrashed (mauled) the warriors badly and defeated the Khans in the battlefield and got their husband released. Many musical instruments started playing hailing their victory. (18)(1)

Here the hundred and forty-seventh episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyani is completed. All is well.
(147-2958)(Contd)

Chopaiee :

There lived a prostitute in the town of Kanauj and she was known to be very beautiful by the whole world. The Raja, Durga Dutt, came under her spell, forgetting all about his own queens. (1)

The queens then decided among themselves that they had lost the Raja from their control. “So we should all join together and take some concerted action to kill this prostitute.” (2)

ਅੜਿਲ

ਬਿਸਨ ਸਿੰਘ ਕੋ ਰਾਣੀ ਲਯੋ ਬੁਲਾਇ ਕੈ ।
ਕਾਮ ਕੇਲ ਤਾ ਸੋ ਕਿਯ ਪ੍ਰੀਤਪਜਾਇ ਕੈ ।
ਪੁਨਿ ਤਾ ਸੋ ਯੋ ਬੈਨ ਕਹੇ ਹਿਤ ਮਾਨਿ ਕੈ ।
ਹੋ ਮੋਰ ਕਾਰਜਹਿ ਕਰੋ ਹਿਤੁ ਮੁਹਿ ਜਾਨਿ ਕੈ । ੩ ।

Aril

bisan singh ko rani leyo bulayi ke
kam kel ta so kiye preetpajayi ke.
puni ta so yo bain kahe hit man ke.
ho mor karaj karo hit muhi jan ke. (3)

ਪ੍ਰਥਮ ਬਹੁਤ ਧਨ ਯਾ ਬੇਸਾ ਕੋ ਦੀਜਿਯੈ ।
ਬਹੁਰਿ ਰਾਵ ਦੇਖਤ ਹਿਤ ਯਾ ਸੋ ਕੀਜਿਯੈ ।
ਜਬ ਰਾਜਾ ਸੋ ਯਾ ਕੋ ਨੇਹੁ ਤੁਰਾਇਯੈ ।
ਹੋ ਬਹੁਰਿ ਆਪਨੇ ਧਾਮ ਬੋਲਿ ਇਹ ਘਾਇਯੈ । ੪ ।

pratham bahut dhan ya besva ko dijiye.
bahur rav dekhat hit ya so kijiye.
jab raja so ya ko nehu turayiye.
ho bahur apne dham bol eh ghaiyeye. (4)

ਪ੍ਰਥਮ ਦਰਬ ਬੇਸਾ ਕਹ ਦਯੋ ਬਨਾਇ ਕੈ ।
ਪੁਨਿ ਤਾ ਸੋ ਰਤਿ ਮਾਨੀ ਪ੍ਰੀਤਪਜਾਇ ਕੈ ।
ਜਬ ਤਾ ਕੋ ਨਿਪ ਲੀਨੋ ਸਦਨ ਬੁਲਾਇ ਕੈ ।
ਹੋ ਤੋਨ ਸਭਾ ਮੈ ਬੈਠਿਯੋ ਸੋਊ ਆਇ ਕੈ । ੫ ।

pratham darab besva keh deyo banayi ke.
puni ta so rat mani preetpajayi ke.
jab ta ko nrip leeno sadan bulayi ke.
ho taun sabha mai bethiyo soyu ayi ke. (5)

ਬਿਸਨ ਸਿੰਘ ਤਿਹ ਕਹਿਯੋ ਕੜੁ ਮੁਸਕਾਇ ਕੈ ।
ਬਹੁਰਿ ਸਾਰਤੈ ਕਰੀ ਨਿਪਹਿ ਦਿਖਰਾਇ ਕੈ ।
ਯਾ ਮੁਰਖ ਨਿਪ ਕੋ ਨਹਿ ਦੇਸੀ ਦੀਜਿਯੈ ।
ਹੋ ਯਾ ਸੋ ਨੇਹੁ ਬਢਾਇ ਨ ਯਾ ਕੋ ਕੀਜਿਯੈ । ੬ ।

bisan singh teh kahiyo kurh muskayi ke.
bahur marte kari nirpeh dikhrayi ke.
ya murakh nrip ko nahi desi deejye.
ho ya so nehu badayi na ya ko keejaye. (6)

Aril :

The queen called Bishan Singh. She developed love for him and had a sexual affair with him. "Then she talked to him with great love and affection, asking him to do something for her, considering her as his well-wisher." (3)

"First give lot of money to this prostitute and then in the presence of the Raja, show your love for her. When she would lose her affection for the Raja, then inviting her to your house, kill her." (4)

So first lot of money was given to the pros and then developing love for her, he had sexual relationship with her. When the Raja called her (pros) to his assembly, then that Bishan Singh also came to attend that assembly. (5)

Bishan Singh laughed and said something to her and then making it quite obvious (apparent) to the Raja, he made some signs to her saying that "She should not care for the Raja any more and not to develop greater love for him." (6)

ਚੌਪਈ

ਤਬ ਰਾਨੀ ਨਿਪ ਚਲਿ ਆਈ । ਸਕਲ ਭੇਦ ਤਿਹ ਦਿਯੋ ਬਡਾਈ ।
ਤੁਹਿ ਦੇਖਤ ਦੇਸੀ ਉਹਿ ਦਈ । ਤੋਰੀ ਪ੍ਰੀਤਿ ਕਹਾ ਇਹ ਭਈ । ੭ ।

Chopaiee

tab rani nrip chal ayi. sakal bhed teh diyo badayi.
tuhi dekhat desi uhi deyi. tori preet kaha eh bhayi. (7)

ਦੋਹਰਾ

ਤੁਹਿ ਦੇਖਤ ਇਨ ਉਹਿ ਦਈ ਦੇਸੀ ਸੁਨੁ ਮਹਾਰਾਜ ।
ਤਾ ਤੇ ਤੁਮਰੋ ਯਾ ਭਏ ਹਿਤ ਕੀਨੋ ਇਹ ਕਾਜ । ੮ ।

Dohra

tuhi dehat in uhi deyi desi sun maharaj.
ta te tumre ya bhaye hit keeno eh kaj. (8)

ਬੇਸਾ ਤੁਮ ਕੋ ਭਾਵਈ ਤਯਾਗ ਕਰਿਯੋ ਤੈ ਮੋਹਿ ।
ਔਰ ਪੁਰਖੁ ਤਾ ਕੋ ਰੂਚੈ ਲਾਜ ਨ ਲਾਗਤ ਤੋਹਿ । ੯ ।
besva tum ko bhavyai tayag kariyo te mohi.
aur purukh ta ko ruche laj na lagat tohi. (9)

ਚੌਪਈ

ਜੋ ਇਨ ਕੇ ਰਾਖੇ ਪਾਤਿ ਪੈਯੈ । ਤੋ ਬਰਾਗਿਨਿਨ ਕਯੋ ਗ੍ਰਿਹ ਲਯੈਯੈ ।
ਟਟੁਆਹਿ ਚੜਿ ਜੀਤੇ ਸੰਗ੍ਰਾਮਾ । ਕੋ ਖਰਚੈ ਤਾਜੀ ਪੈ ਦਾਮਾ । ੧੦ ।

Chopaiee

jo in ke rakhe pati peye. to baragnin keyo greh leyeye.
tatuahi char jeete sangrama. ko kharche taji pe dama. (10)

ਦੋਹਰਾ

ਇਨ ਬੇਸਨਿ ਕੋ ਲਾਜ ਨਹਿ ਨਹਿ ਜਾਨਤ ਰਸ ਰੀਤਿ ।
ਰਾਵ ਛੋਰਿ ਰੰਕਹਿ ਭਜਹਿ ਪੈਸਨ ਕੀ ਪਰਤੀਤ । ੧੧ ।

Dohra

in besvan ko nam nahi nahi janat ras reet.
rav chor hankhi bhajhi pesan ki parteet. (11)

ਅੜਿਲ

ਤੁਮ ਸੇਤੀ ਬਾਹਰ ਕੋ ਨੇਹ ਜਤਾਵਈ ਨਿਜੁ ਹਿਤ ਵਾ ਕੇ ਸੰਗ ਟਕਾ ਜੇ ਲਯਾਵਈ ।
ਔਰ ਸਦਨ ਮੋ ਜਾਤ ਜੁ ਯਾਹਿ ਬਤਾਇਯੈ । ਹੋ ਤਬ ਰਾਜਾ ਜੁ ਇਹ ਕਹ ਲੀਕ ਲਗਾਇਯੈ । ੧੨ ।

Aril

tum seti bahar ko neh jatavayi.nij hit va ke sang taka jo leyavayi.
aur sadan mai jat jo yahi batiyeye.ho tab raja ju keh leek lagayiye. (12)

Chopaicee :

Then the queen came to the Raja and told him the whole thing, saying, "that in the Raja's presence she was showing greater love and care for him (Bishan Singh). What sort of love you have for her ?" (7)

Couplet :

"O Raja ! Listen. In your very presence she had shown greater love and affection for him (Bishan Singh). Then what was the use of having love with her ?" (8)

"You had developed greater love for her and had completely forgotten me. She had greater liking for another man, so are you not feeling ashamed of yourself ?" (9)

Chopaicee :

"If you feel you are greatly honoured by keeping this pros in your house, then why bring other women at all ? What is the use of spending more money for horses, when one could win a battle on ordinary ponies ?" (10)

Couplet :

"These prostitutes have neither any (shame) modesty of their own, nor they understand true love or its implications. These women can have love affair with ordinary penniless people, leaving aside even the Rajas." (11)

Aril :

"She was only showing outwardly love for you, but she prefers the person who brings more money for her. If you are told that she goes to somebody else's house, then O Rajan ! You should forget about her completely (and discontinue your love affair)." (12)

ਦੋਹਰਾ

ਇਤ ਰਾਨੀ ਰਾਜਾ ਭਏ ਐਸ ਕਹਿਯੋ ਸਮੁਝਾਇ ।
ਮਨੁਛ ਪਠੈ ਉਤ ਜਾਰ ਕੋ ਬੇਸਾ ਲਈ ਬੁਲਾਇ । ੧੩ ।

Dohra

it rani raja bhaye ais kahiyo samjhayi.
manuch pathe ut jar ko besva layi bulayi. (13)

ਚੌਪਈ

ਜਬ ਬੇਸਾ ਤਾ ਕੇ ਘਰ ਗਈ । ਰਾਨਿਯਹਿ ਆਨਿ ਸਖੀ ਸੁਧਿ ਦਈ ।
ਨਿਜ ਪਤਿ ਕੋ ਲੈ ਚਰਿਤਿ ਦਿਖਾਇਯੋ । ਨਿਪ ਧ੍ਰਿਗ ਚਿਤ ਆਪਨ ਠਹਰਾਯੋ । ੧੪ ।

Chopaiee

jab besva ta ke ghar gayi. raniyehi aan sakhi sudhi deyi.
nij pati ko le charit dlkhaiyo. nrip dhrig chit apan thehrayo. (14)

ਦੋਹਰਾ

ਮੇ ਜਾ ਕੈ ਧਨੁ ਅਮਿਤ ਦੈ ਕਰੀ ਆਪਨੀ ਧਾਰ
ਤਿਨ ਪੈਸਨ ਹਿਤ ਤ੍ਰਿਯਾਰਾ ਮੁਹਿ ਅਨਤੈ ਕਿਯੋ ਪੁਯਾਰ ੧੫

Dohra:

Mai ja kai dhan amit dai kari apni dhaar
tin paisan dit triyara meh antai kiou puryar.15.

ਅੜਿਲ

ਬੇਸਾ ਬਾਹਰ ਆਈ ਕੇਲ ਕਮਾਇ ਕੈ ।
ਰਾਵ ਲਰਿਕਵਾ ਦਏ ਬਹੁਤ ਚਿਮਟਾਇ ਕੈ ।
ਕੇਲ ਕਰਤ ਮਰਿ ਗਈ ਤਵਨ ਦੁਖ ਪਾਇਯੋ ।
ਹੋ ਕੈਸੁ ਪੇਸਨੀ ਰਾਨੀ ਚਰਿਤ ਬਨਾਇਯੋ । ੧੬ । ੧ ।

Aril

besva bahar ayi kel kamayi.
rav larkava deyi bahut chimtayi ke.
kel karat mar gayi tawan dukh paiyo.
ho kes pesni rani charit banaiyo. (16) (1)

ਇਤ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਅਠਤਾਲੀਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੪੮ । ੨੯੭੪ । ਅਫਜ਼ੁ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so athtalisavo charitar samapatam. Sat Subham sat. (148) (2974) áphjun.

Couplet :

Thus the queen explaining like this, made the Raja understand (the truth) and on the other side by sending her paramour, she sent for the prostitute through her man. (13)

Chopaiee :

When the pros went to the friend's house, then the attendant told the queen and the queen showed her (pros) character to the husband and the Raja cursed himself for this. (14)

Couplet :

The Raja thought to himself that the woman, who had been made a friend by giving her so much money had deserted him for the sake of money and had developed love for another person. (15)

Aril :

When the pros came out after having sexual affair with the paramour, the Raja sent many boys to chase her. Then by having sexual relationship with them by force, she felt miserable and died. The queen had adopted a strange method (deceitful action) to get rid of the prostitute. (16)(1)

Here the hundred forty-eighth episode of the King's & Minister's dialogue regarding woman character from Charitar Pakhyani is completed. All is well. (148-2974)(Contd)

ਚੌਪਈ

ਪਰਬਤ ਸਿੰਘ ਪੋਸਤੀ ਰਹੈ । ਪਾਚਿਸਤੀ ਜਾ ਕੇ ਜਗ ਕਰੈ ।
ਪੋਸਤ ਪਿਯਤ ਕਬਹੂੰ ਨ ਅਘਾਵੈ । ਤਾ ਕੈ ਕਵਨ ਮੋਲ ਲੈ ਪਯਾਵੈ । ੧ ।

Chopaiee

parbat singh posti rahe. pachstari ja ke jug kahe.
post piyat kabhun na aghave. ta ke kawan mol lai peyave. (1)

ਇਕ ਦਿਨ ਟੂਟਿ ਅਮਲ ਤਿਹ ਗਯੋ । ਅਧਿਕ ਦੁਖੀ ਤਬ ਹੀ ਸੋ ਭਯੋ ।
ਤਬ ਪਾਚੋ ਇਸਤ੍ਰਿਨ ਸੁਨਿ ਪਯੋ । ਖੋਜਿ ਰਹੀ ਗ੍ਰਿਹ ਕਛੁ ਨ ਲਹਿਯੋ । ੨ ।

ik din tuti amal the geyo. adhik dukhi rab hi so bheyo.
tab pacho istrin sun payo. khoj rahi greh kachu na lahiyo. (2)

ਤਬ ਪਾਚੋ ਮਿਲਿ ਬਿਚਾਰਿਯੋ । ਉਪਰ ਖਾਟ ਦੁਖਿਤ ਸੋ ਡਾਰਿਯੋ ।
ਇਨ ਗਾਡਨ ਲੈ ਚਲੈ ਉਚਾਰਿਯੋ । ਨਿਜੁ ਮਨ ਯਹੇ ਤ੍ਰਿਯਾਨ ਬਿਚਾਰਿਯੋ । ੩ ।

tab pacho mil bichariyo. upar khat dukhat so dariyo.
in gadan lai chale uchariyo. nij man yehe triyan bichariyo. (3)

ਅੜਿਲ

ਡੰਡਕਾਰ ਕੇ ਬੀਚ ਜਬੈ ਤ੍ਰਿਯਾ ਵੈ ਗਈ ।
ਮਾਰਗ ਮਹਿ ਗਡਛਾ ਗਹਿਰੈ ਨਿਰਖਤ ਭਈ ।
ਆਵਤ ਲਕੇ ਬਟਉਆ ਧਨ ਲੀਨੇ ਘਨੋ ।
ਹੋ ਕਹਿਯੋ ਹਮਾਰੇ ਸੌਦੇ ਅਬ ਆਛੇ ਬਨੋ । ੪ ।

Aril

dandkar ke beech jabe triye vai gayi.
marg keh gadcha gehro nirkhat bhayi.
avat lake batuya dhan leene ghano.
ho kahiyo hamare sode ab ache bano, (4)

ਸੁਨਹੋ ਬੀਰ ਬਟਾਉ ਬਾਤ ਬਲੋਚ ਸਭ ।
ਪਿਯ ਗਾਡਨ ਕੇ ਹੇਤ ਇਹਾ ਆਈ ਹਮ ਸਭ ਅਬ ।
ਯਾ ਸੈ ਆਨਿ ਜਨਾਜੋ ਅਬੈ ਸਵਾਰਿਯੋ ।
ਹੋ ਹਮਰੇ ਗੁਨ ਔਗੁਨ ਨ ਹਿਦੈ ਬਿਚਾਰਿਯੋ । ੫ ।

sunho beer batayu bat baloch sabh.
piye gadan ke het iha ayi hum sabh ab.
ya mai aan janajo abe savariye.
ho hamare gun avgun na hirdye bichariye. (5)

Chopaiee :

There was a drug-addict by the name of Parbat Singh and he had five wives. He was never satisfied with his dose of poppy husk. Who would give him poppy husk by paying money for it. ? (1)

One day, he lost (missed) his dose of drug and he became very restless. Then the five women learnt about it (that his addiction was disrupted). But they could not lay their hands on anything (drug) in the house, in spite of their efforts. (2)

Then all the five worked out a programme (decided on something) and made that wailing person lie down on a cot. They thought in their mind to take him out for burying him somewhere. (3)

Aril :

When these women reached some wilderness, they saw a deep pit somewhere on the way. Then nearby they saw some wayfarers with lot of money there. They thought that they would strike a good bargain now. (4)

“O our Baloch brothers! Listen to us. We all have come here to bury our dear husband here. So please decorate his burial pyre nicely without thinking about our good or bad qualities.” (5)

ਉਸਟਨ ਤੇ ਸਭ ਉਤਰਿ ਬਲੋਚ ਤਹਾ ਗਏ ।
 ਨੀਤ ਖੈਰ ਕੀ ਫਾਤਯਾ ਦੇਤ ਉਹਾ ਭਏ ।
 ਤਾ ਕੋ ਪਰੇ ਸੁਮਾਰ ਮਿਤਕ ਕੀ ਜਯੋ ਨਿਰਖ ।
 ਹੋ ਨਿਕਤ ਇਸਥਿਤਰ ਭਏ ਗੜਾ ਕੋ ਗੋਰ ਲਖਿ । ੬ ।

uistan te sabh utar baloch taha geye.
 neet kher ki phatya det uha bhave.a
 ta ko pare sumar mirtak ki jeyo nirikh.
 ho nikat isthitar bhave gada ko gor lakh. (6)

ਲੀਨੀ ਖਾਟ ਉਠਾਇ ਮਿਤਕ ਤਿਹ ਜਾਨਿ ਕੈ ।
 ਸਕਿਯੋ ਨ ਭੇਦ ਅਬੈਦ ਕਛੂ ਪਹਿਚਾਨਿ ਕੈ ।
 ਜਬ ਤਾ ਪੈ ਸਭ ਹੀ ਇਸਥਿਤ ਭੇ ਆਇ ਕੈ ।
 ਹੋ ਡਾਰਿ ਫਾਸਿਯਨ ਗਡਹੇ ਦੇਏ ਗਿਰਾਇ ਕੈ । ੭ ।

leenie khat uthayi mirtak te jaan ke.
 sakiyo na bhed abhed kachu jaan ke.
 jab ta pe sabh hi isthit bhe ayi ke.
 ho dari phasiyan gadhe deye girayi ke. (7)

ਏਕ ਗਾਵ ਤੇ ਦੌਰਿ ਆਫੂ ਲਯਾਵਤਿ ਭਈ ।
 ਏਕ ਪੁਕਾਰਤ ਉਚ ਚਲੀ ਕੋਸਕ ਗਈ ।
 ਬਹੁ ਲੋਗਨ ਕੋ ਲਯਾਇ ਸੁ ਉਨ ਕੋ ਘਾਇ ਕੈ ।
 ਹੋ ਕਹਿ ਫਾਸਿਨ ਪਤਿ ਹਨੇ ਦੇਏ ਦਿਖਰਾਇ ਕੈ । ੮ ।

ek gav te dor apu leyavat bhayi.
 ek pukarat uch chali kosak gayi.
 bahu logan ko leyayi so un ko ghayi ke.
 ho keh phansin pati hane deyo dikhrayi ke. (8)

ਚੌਪਈ

ਪੰਚ ਇਸਤ੍ਰੀ ਤਿਨ ਜੁਤ ਆਈ । ਧਨਵੰਤੀ ਅਤਿ ਠਗਨ ਤਕਾਈ ।
 ਪੰਚਨ ਕੇ ਫਾਸੀ ਗਹਿ ਡਾਰੀ । ਹਮ ਪੰਚੋ ਰਹਿ ਗਈ ਬਿਚਾਰੀ । ੯ ।

Chopaiee

panch istri tin jut ayi, dhanvanti ati thagan takayi.
 panchan ke phasi geh dari. hum pancho rahi gayi bichari. (9)

ਦੋਹਰਾ

ਪਤਿ ਮਾਰੇ ਫਾਸਿਨ ਠਗਨ ਸਾਥੀ ਰਹਿਯੋ ਨ ਕੋਇ ।
 ਹਮ ਬਨ ਮੈ ਏਕਲ ਤ੍ਰਿਯਾ ਦੇਵ ਕਹਾ ਗਤਿ ਹੋਇ । ੧੦ ।

Dohra

pati mare phasin thagan sathi rahiyo na koyi.
 hum ban mai ekal triya dev kaha gat hoyi. (10)

The Baloch people got down from their camels and went there. They came to read out the last rites as per Muslim law (last Fateh). Then seeing him like a corpse, they stood near the pit taking it for a grave. (6)

Taking him for a dead person, they lifted his cot and could not get at the secret behind it. When they all stood near the pit, then the woman spread a noose around their necks and threw them in the pit. (7)

One woman went quickly to the village and brought some opium; one of them went one kilometer away shouting aloud and brought many people after killing the travellers and showed them that their husbands had been killed with the help of a noose. (8)

Chopaiee :

(They said) "the five women came near the people and found these women very rich. The robbers had killed our husbands with the help of a noose and now we five are left alone (helpless)." (9)

Couplet :

"These cheats had killed our husbands with the help of noose, and we are left without any companion. We are left alone in the jungle (as helpless women) God alone knows, what will happen to us." (10)

ਚੌਪਈ

ਕਾਜੀ ਕੋਟਵਾਰ ਤਹ ਆਏ । ਰਨਸਿੰਗੇ ਰਨ ਨਾਦ ਬਜਾਏ ।
ਕੋਪ ਠਾਨ ਯੋ ਬਚਨ ਉਚਾਰੇ । ਹਮ ਸਾਥੀ ਇਹ ਠਾਉ ਤਿਹਾਰੇ । ੧੧ ।

Chopaiee

kaji kotwar teh ayo. ransinghe ran nad bajayo.
kop than yo bachan uchare. hum sathi eh thayu tihare. (11)

ਦੋਹਰਾ

ਚਾਰਿ ਉਟ ਮੁਹਰਨ ਭਰੇ ਆਠ ਰੁਪੈਯਨ ਸਾਥ ।
ਪਤਿ ਮੂਏ ਦੇਉ ਗਏ ਤੋ ਹਮ ਭਈ ਅਨਾਥ । ੧੨ ।

Dohra

char ut muhran bhare ath pupayin sath.
pati muye deyu gaye to hum bhayi anath. (12)

ਚੌਪਈ

ਤਬ ਕਾਜੀ ਇਹ ਭਾਤਿ ਉਚਾਰੋ । ਤ੍ਰਿਯਾ ਕਛੁ ਜਿਨਿ ਸੋਕ ਬਿਚਾਰੋ ।
ਹਮ ਕੋ ਫਾਰਖਤੀ ਲਿਖ ਦੀਜੈ । ਦਾਦਸ ਉਟ ਆਪਨੇ ਲੀਜੈ । ੧੩ ।

Chopaiee

tab kaji eh bhat uchare. triya kachu jin sok bicharo.
hum ko pharkhati likh deejai. davadas ut apne leeje. (13)

ਦੋਹਰਾ

ਦੀਨਨ ਕੀ ਰਛਾ ਕਤੀ ਕੋਡੀ ਗਨੀ ਕੁਪਾਇ ।
ਸਭ ਹੀ ਦਯੋ ਬਹੋਰਿ ਧੰਨ ਧੰਨ ਕਾਜਿਨ ਕੋ ਰਾਇ । ੧੪ ।

Dohra

denan ki racha kati koudi gani kupayi.
sabh hi deyo bahor dhan kajin ke rayi. (14)

ਦੁਸਟ ਅਰਿਸਟ ਨਿਵਾਰਿ ਕੈ ਲੀਨੋ ਪਤਹ ਬਚਾਇ ।
ਭਾਤਿ ਭਾਤਿ ਸੇਵਾ ਕਰੀ ਹੀਏ ਹਰਖ ਉਪਜਾਇ । ੧੫ । ੧ ।

dusat arsat nivar ke leeno pateh bachayi.
bhat bhat seva kari hiye harakh upjayi. (15) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਉਨਵਿੰਜਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੪੯ । ੨੯੮੯ । ਅਫਜ਼ੀ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so unvijavo charitar samapatam. Sat Subham sat. (149) (2989) aphjun.

Chopaiee :

The Kazi and Kotwal (Inspector) came there and battle-drums along with kettledrums were played. They said in great fury "that here we are with you." (11)

Couplet :

They (women) said, "that four camels were loaded with gold coins and eight camels with rupees. Now the husbands have died like this and we have been rendered helpless." (12)

Chopaiee :

Then the Kazi said, "O Women ! You need not feel any anguish. You give us a letter of relinquishment and take away your twelve camels." (13)

Couplet :

The women then said, "You have helped us being helpless without taking a single penny in reward and have handed over all the wealth. O Lord of the Kazis! You are worthy of all honour." (14)

Thus getting rid of all enemies and sufferings, they saved their husband and then being overjoyed they served him by all means. (15) (1)

Here the hundred and forty-ninth episode of King's & Minister's dialogue regarding woman characterization from Charitar Pakhyani is completed. All is well.

(149-2989)(Contd)

ਚੌਪਈ

ਰਾਨੀ ਏਕ ਨਗੋਰੇ ਰਹੈ । ਗਰਭਵਤੀ ਤਾ ਕੋ ਜਗ ਕਹੈ ।
ਪੂਤ ਰਾਵ ਕੇ ਗ੍ਰਿਹ ਕੋਊ ਨਾਹੀ । ਚਿੰਤਾ ਇਹੇ ਤਾਹਿ ਮਨ ਮਾਹੀ । ੧ ।

Chopaiee

rani ek nagore rahe. garabhvati ta ko jag kahe.
put rav ke greh koyu nahi. chinta ehe tahi man mahi. 1.

ਗਰਭਵਤੀ ਆਪਹਿ ਠਹਿਰਾਯੋ । ਪੂਤ ਆਨ ਕੋ ਆਨ ਜਿਵਾਯੋ ।
ਸਭ ਕੋਊ ਪੂਤ ਰਾਵ ਕੋ ਮਾਨੈ । ਤਾ ਕੋ ਭੇਦ ਨ ਕੋਊ ਜਾਨੈ । ੨ ।

garabhvati aphi thehrayo. put aan ko aan jivayo.
sabh koyu put rav ko mane. ta ko bhed na koyu jane. (2)

ਅੜਿਲ

ਦੋਇ ਪੂਤ੍ਰ ਜਬ ਤਾਹਿ ਬਿਧਾਤੈ ਪੁਨ ਦਏ ।
ਰੁਪਵੰਤ ਸੁਭ ਸੀਲ ਜਤ ਬਤ ਹੋਤ ਭੇ ।
ਤਬ ਉਨ ਦੁਹੂ ਪਾਲਕਨ ਲੈ ਕੈ ਬਿਖੁਦਈ ।
ਹੋ ਨਿਜ ਪੂਤਨ ਕਹ ਰਾਜ ਪਕਾਵਤ ਤਹ ਭਈ । ੩ ।

Aril

deyi putar jab tahi bidhate pun deye.
roopvant subh seel jat barat hot bhae.
tab un duhun palkan le ke bokhdayi.
ho nij putan keh raj pakawat teh bhayi. (3)

ਭਾਤਿ ਭਾਤਿ ਸੋ ਰੋਦਨ ਕਿਯੋ ਪੁਕਾਰਿ ਕੈ ।
ਨਿਰਖਾ ਤਿਨ ਕੀ ਓਰ ਸਿਰੋਕਚੁਪਾਰਿ ਕੈ ।
ਪ੍ਰਾਨਨਾਥ ਉ ਆਏ ਕਹਿਯੋ ਨ ਸੋਕ ਕਰਿ ।
ਹੋ ਅਕਥ ਕਥਾ ਕੀ ਕਥਾ ਜਾਨਿ ਜਿਯ ਧੀਰ ਧਰਿ । ੪ ।

ਬਹਅਤੀ ਬਹਅਤੀ ਸੋ ਰੋਦਅਨ ਕਯੋ ਪੁਕਅਰ ਕੇ ।
nirkha tin ki aur sirokchupar ke.
prannath ou aye kahiyo na sok kar.
ho akath katha ki katha jan jiye dheer dhar. (4)

ਦੋਹਰਾ

ਜਿਯਤ ਤਿਹਾਰੇ ਪੂਤ ਦੋ ਸਦਾ ਰਹੈ ਜਗ ਮਾਹਿ ।
ਉਨ ਕੋ ਸੋਕ ਨ ਕੀਜਿਯੈ ਜਿਯਤ ਅਜੈ ਤਵ ਨਾਹ । ੫ ।

Dohra

jiyat tihare put do sada rahe jug mahi.
aun ko shonk na keejiye jiyat aje tav nah. (5)

Chopaiee :

There was a queen in the town of Nagour and was called by the people Garbhvati. The Raja had no son and this was his greatest worry in mind. (1)

Then she announced herself as pregnant and arranged for the birth of someone else's son at her place. All were thinking him to be Raja's son. No one else knew about this secret.

(2)

Aril :

Then she got two of her own sons through God's Grace. They were very beautiful, clever and celibate with a cool mind. Then these two sons gave poison to the other (brought-up) child and the queen started thinking of giving the kingdom to her sons. (3)

She started crying, wailing loudly in various ways and splitting her hair, she was looking at him (third son). The saviour Raja came and said, "Do not feel the pangs (of separation). This should be taken as God's Will and then have patience to bear this loss." (4)

Couplet :

May your two sons live forever in the world. You need not suffer on that account as your spouse is still alive. (5)

ਚੌਪਈ

ਜੋ ਕੋਊ ਤ੍ਰਿਯਾ ਤਹਾ ਚਲਿ ਆਵੈ । ਯਹੈ ਆਹਿ ਪਰਬੋਧ ਜਤਾਵੈ ।
ਜਿਯੋ ਚਾਰਿ ਜੁਗ ਪੂਤ ਤਿਹਾਰੇ । ਦੋਊਅਨ ਕੋ ਨਹਿ ਸੋਕ ਬਿਚਾਰੇ । ੬ ।

Choupaie :

jo koyu triya taha chal avyahe ahi parbodh jatave.
jiyo char jug poot tihare. dohuan ko nahi sok bichare. (6)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਪੰਜਾਹ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੫੦ । ੨੯੯੫ । ਅਫਜ਼ੁੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so panjah charitar samapatam. Sat Subham sat. (150) (2995) aphjun.

ਦੋਹਰਾ

ਕੁਪਿਤ ਸਿੰਘ ਰਾਜਾ ਰਹੈ ਰਾਜੌਰੀ ਮਾਹਿ ।
ਸਦਾ ਸੀਲ ਸੁ ਤਾਹਿ ਅਤਿ ਰੋਹ ਤਵਨ ਨਾਹਿ । ੧ ।

Dohra

kupit singh raja rahai rajouria mahi.
sada seel sutahi ati roh tavan nahi. (1)

ਚੌਪਈ

ਤ੍ਰਿਯਾ ਗੁਮਾਨ ਮਤੀ ਤਿਹ ਜਨਿਯਤ । ਅਤਿ ਸੁੰਦਰਿ ਤਿਹੁ ਲੋਕ ਬਾਨਿਯਤ ।
ਪਤਿ ਕੇ ਸੰਗ ਨੇਹ ਤਿਹ ਭਾਰੈ । ਵਾ ਕੋ ਰਹਤ ਪ੍ਰਾਨ ਤੇ ਪਯਾਰੈ । ੨ ।

Chopaiee

triya guman mat tih janiat.ati sundari tihu lok baniat
pat ke sang neh tih bharai.va ko rahat pran tai payaro. (2)

ਜਬ ਰਾਜਾ ਰਨ ਕਾਜ ਸਿਧਾਰੈ । ਤਬ ਰਾਨੀ ਇਹ ਭਾਤਿ ਉਚਾਰੈ ।
ਹੈ ਨਹਿ ਤੁਮੈ ਛੋਰਿ ਗ੍ਰਿਹ ਰਹਿਹੈ । ਪ੍ਰਾਨਨਾਥ ਕੇ ਚਰਨਨ ਗਹਿਹੈ । ੩ ।

jabai raja ran kaaj sidharai.tab rani eh bhat ucharai.
hou nahi tumai chor grih rahayiou.prannath ke charnan gahyious. (3)

ਜਬ ਨ੍ਰਿਪ ਕੋ ਰਨ ਬਾਨਿ ਕਹੁ ਆਵੈ । ਤ੍ਰਿਯਾ ਆਗੈ ਹੈ ਖੜਗ ਬਜਾਵੈ ।
ਬੈਰਨ ਜੀਤਿ ਬਹੁਰਿ ਘਰ ਆਵੈ । ਭਾਤਿ ਭਾਤਿ ਕੇ ਭੋਗ ਕਮਾਵੈ । ੪ ।

jab nrip ko ran ban kahun avai, triya agai havai kharag bajavai.
bairan jeet bhurai ghar avai. bhat bhat kai bhog kmavo. (4)

Chopaicee :

If any lady would come there to console her, she would also suggest that these two sons will live for four Yugas (ages) and do not feel any harm would come to them.

(6)(1)

Here the hundred fiftieth episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.

(150-2995)(Contd)

Couplet :

There was a Raja, called Kopit Singh in Rajouri. He was always cool-headed and would never get agitated or furious.

(1)

Chopaicee :

His queen was named Goman Mati, who was known as most beautiful in the three worlds. She had great adoration for her spouse and considered him dearer than her life even.

(2)

When the Raja would go to the battlefield, she would say, "O my Master! I shall not go back home leaving your company and would continue holding your lotus feet."

(3)

When the Raja had to go for the battlefield, then the queen would wield the sword ahead of him. When the Raja would come back after winning (the war) against enemies, then she would have cohabitation with him in many ways.

(4)

ਇਕ ਦਿਨ ਜੁਧ ਨਿਪਹਿ ਬਨਿ ਆਯੋ । ਚੜਿ ਗੈ ਪੈ ਤ੍ਰਿਯ ਸਹਿਤ ਸਿਧਾਯੋ ।
ਜਾਤਹਿ ਪਰਿਯੋ ਭੇਰ ਰਨ ਭਾਰੀ । ਨਾਚੇ ਸੂਰ ਭੀਰ ਹੰਕਾਰੀ । ੫ ।
ik din judh nripeh ban ayou.charr gai pai triya sahit sidhayiou.
jaateh paryiou bher ran bhari.nachai soor bheer hankari. (5)

ਅੜਿਲ

ਭਾਤਿ ਭਾਤਿ ਰਨ ਸੁਭਟ ਸੰਘਾਰੇ ਕੋਪ ਕਰਿ ।
ਭਾਤਿ ਭਾਤਿ ਰਥ ਬਾਜ ਬਿਦਾਰੇ ਸਰ ਪ੍ਰਹਰਿ ।
ਨਿਰਖਿ ਜੁਧ ਕੋ ਸੂਰ ਪਰੇ ਅਰਰਾਇ ਕੈ ।
ਹੋ ਮੰਦਲ ਤੂਰ ਮਿਦੰਗ ਮੁਦੰਗ ਬਜਾਇ ਕੈ । ੬ ।

Aril

bhat bhat ran subhat sanghare kop kari .
bhat bhat rath baj bidare sar parhari.
nirakh judh ko sur pare arraye kae.
ho mandal yur mirdang muchang bajaye kae. (6)

ਪਠੇ ਪਖਰਿਯਨ ਕੋਪ ਅਧਿਕ ਜਿਯ ਮੈ ਜਗਯੋ ।
ਸਜੇ ਸੰਜੋਅਨ ਸੈਨ ਦੁਹੁ ਦਿਸਿ ਉਮਗਯੋ ।
ਬਜੈ ਜੁਝਉਆ ਨਾਦ ਪਰੇ ਅਰਰਾਇ ਕੈ ।
ਹੋ ਟੂਕ ਟੂਕ ਹੈ ਜੁਝੇ ਸੁਭਟ ਸਮੁਹਾਇ ਕੈ । ੭ ।
pathe pakhrian kop adhik jiye mae jagyo.
saje sanjoan saen duhun disi umgayo.
baje jujhuya nad pare arraye kae.
ho tuk tuk haav jujhe subhat samuhaye kae. (7)

ਚਟਪਟ ਸੁਭਟ ਬਿਕਟਿ ਕਟਿ ਕਟਿ ਕੇ ਭੂ ਪਰੈ ।
ਖੰਡਿ ਖੰਡਿ ਕਿਤੇ ਅਖੰਡਿਯਨ ਖਹਿ ਖਗਨ ਮਰੈ ।
ਟੁਕ ਟੁਕ ਹੈ ਗਿਰੈ ਨ ਮੋਰੈ ਨੈਕ ਮਨ ।
ਹੋ ਪੁਲੈ ਕਾਲ ਸੋ ਕਿਯੋ ਬਿਧਾਤੈ ਬਹੁਰਿ ਜਨੁ । ੮ ।
chatpat subhat bikat kati kati ke bhu parae.
khandh khand kite akhandiyan kahi khagan marae.
tuk tuk haav gire na morae naek man.
ho parlae kal so kiyo bidhatae bahur janu. (8)

ਜਬ ਰਾਨੀ ਕੈ ਸਹਿਤ ਰਾਵ ਜੁ ਰਿਸਿ ਭਰੈ । ਦੋਉ ਕੈਬਰ ਕਠਿਨ ਕਮਾਨਨ ਕਰ ਧਰੈ ।
ਦਫਿਨ ਬਿਸਿਖ ਦਿਖਾਇ ਬਾਮ ਅਰਿ ਮਾਰਹੀ । ਹੋ ਏਕ ਘਾਇ ਕੈ ਸੰਗ ਚੁਰ ਕਰਿ ਡਾਰਹੀ । ੯ ।
jab rani kae sahit rav ju risi bharae.doyu kaedar kathin kamanan kar dharae.
dachin bisakh dikhaye ban ari marhi.ho ek ghaye kae sang chur kari darhi. (9)

One day the Raja had to go to the battlefield suddenly, then he rode on the elephant along with his queen and went. On his arrival, there was a fierce battle fought and the proud warriors danced around. (5)

Aril :

The Raja, getting enraged killed many warriors in the battlefield. With shooting many arrows, he killed many horses and cut off chariots. The warriors seeing the fury of battle, attacked by beating drums, toor and mirdang-muchang. (6)

Many horse riders with great wrathfulness advanced in the battlefield and the army armed with weapons and coats of mail advanced from both the sides. The war drums were beating and the warriors attacked by challenging the enemy and while fighting, were cut into pieces. (7)

Shortly many frightful warriors, being cut into pieces, were falling down on the ground. Many invincible warriors, being struck by swords, were cut down into pieces. Though they fell down cut into pieces, but they never relented at heart. It appeared as if dooms-day had come with God's Will. (8)

When the Raja, along with the queen became furious with rage then both of them took up their strong bows and arrows in hand. The woman shot an arrow in the south direction and with one arrow crushed the enemy. (9)

ਜਨੁਕ ਜੇਠ ਕੇ ਮਾਸ ਅਦਿਤ ਅਧ ਦਿਨ ਚੜ੍ਹਿਯੋ ।
ਜਨੁਕ ਕਰਾਰਨ ਛੋਰਿ ਨੀਰ ਨਾਯਕ ਹੜ੍ਹਿਯੋ ।
ਬਜੁ ਬਿਸਿਖ ਅਸ ਹਨਿਯੋ ਸੁ ਸੈਨ ਉਚਾਇਯੋ ।
ਹੋ ਜਬੈ ਬਿਸੁਨ ਲੜਮੀ ਕੇ ਸਹਤ ਰਿਸਾਇਯੋ । ੧੦ ।
januk jeth ke mas adit adhh din chadiyo.
januk karvan chor neer nayak hadiyo.
bajar bisakh asi hanyo su saen uchariyo.
ho jabae bison lachmi ke sahat risio. (10)

ਰਾਨੀ ਜਾ ਤਨ ਬਿਸਿਖ ਪ੍ਰਹਾਰੈ ਕੋਪ ਕਰਿ ।
ਤਛਿਨ ਮ੍ਰਿਤਕ ਹੈ ਪਰਈ ਸੂਰ ਸੁ ਭੂਮਿ ਪਰ ।
ਫੂਲ ਦਏ ਬਰਖਾਇ ਗਗਨ ਤੋ ਦੇਵਤਨ ।
ਹੋ ਰਾਨੀ ਕੋ ਰਨ ਹੋਰ ਉਚਾਰੋ ਧੰਨਯ ਧੀਨਿ । ੧੧ ।
rani ja tan bisakh parharai kop kari.
tachin mritak have paryi sur su bhumii par.
phul daye barkhaye gagan te devtan.
ho rani ko ran har ucharai dhanye dhani. (11)

ਤ੍ਰਿਯਾ ਸਹਿਤ ਨ੍ਰਿਪ ਲਰਿਯੋ ਅਧਿਕ ਰਿਸ ਖਾਇ ਕੈ ।
ਤਬ ਹੀ ਲਗੀ ਤੁਫੰਗ ਹਿਦੈ ਮੈ ਆਇ ਕੈ ।
ਗਿਰਿਯੋ ਅੰਬਾਰੀ ਸਧਯ ਮੁਰਛਨਾ ਹੋਇ ਕਰਿ ।
ਹੋ ਤਬ ਤ੍ਰਿਯ ਲਿਯੋ ਉਚਾਇ ਨਾਥ ਦੁਹੀ ਭੁਜਨਿ ਭਰਿ । ੧੨ ।
triya sahit nirap lario adhik ris khaye kae.
tab hi lagi tupang hirdai mae kae.
giriyo anbarimadhye murchana hoye kari.
ho tab triyo uchaye nath duhun bhujan bhari. (12)

ਤਵਨ ਅੰਬਾਰੀ ਸੰਗ ਨ੍ਰਿਪਹਿ ਬਾਧਤ ਭਈ ।
ਨਿਜੁ ਕਰ ਕਰਹਿ ਉਚਾਇ ਇਸਾਰਤਿ ਦਲ ਦਈ ।
ਜਿਯਤ ਨ੍ਰਿਪਤਿ ਲਖਿ ਸੁਭਟ ਸਭੇ ਧਾਵਤ ਭਈ ।
ਹੋ ਚਿਤੁ ਬਚਿਤੁ ਅਯੋਧਨ ਤਿਹ ਠਾ ਕਰਤ ਭੇ । ੧੩ ।
tavan ambari sang nireh badhat bhayi.
nij kar kareh uchaye isarati dal dayi.
jiyat nirapti lakhi subhat sabhe dhavat bhaye.
ho chitar bachiter ayodhan tehha tha karat bhe. (13)

It appeared as if in the month of Jeth (May-June) the sun had shone forth at noon, or due to flooding (high tide) the ocean (waters) was shirking away from the shores. The troops were killed by challenging them with Brij arrows and swords, just as Vishnu along with Lachhmi had become enraged. (10)

When the queen shot an arrow with fury at anybody, the warrior would fall down on the ground instantly. The gods showered flowers from the heavens and praised the queen for her fighting ability. (11)

The Raja along with the wife, being enraged fought bitterly. Then a bullet hit him on the heart and he fell down unconscious in the elephant's cradle. Then the queen took him in both her arms. (12)

She tied the Raja with the cradle and with raised hands, she started leading the army. Seeing the Raja still alive, the warriors launched a fierce attack and started fighting the battle in a wonderful manner. (13)

ਪੀਸਿ ਪੀਸਿ ਕਰਿ ਦੰਤ ਸੁਰਮਾ ਰਿਸਿ ਭਰੇ ।
 ਟੁਕ ਟੁਕ ਹੈ ਪਰੇ ਤਉ ਪਗੁ ਨ ਟਰੇ ।
 ਤੈਨ ਸੈਨ ਸੰਗ ਰਾਜਾ ਲੀਨੇ ਘਾਇ ਕੈ ।
 ਹੋ ਜੀਤ ਨਗਾਰੇ ਬਜੇ ਅਧਿਕ ਹਰਿਖਾਇ ਕੈ । ੧੪ ।
 pisi pisi kari dant surma risi bhare.
 tuk tuk haav pare tayu pagu na tare.
 ton saen sang raja line ghave kae.
 ho jeet nagare baje adhik harikhave kae. (14)

ਤਬ ਰਾਨੀ ਨਿਜੁ ਕਰਨ ਬੈਰਿਯਹਿ ਮਾਰਿ ਕੈ ।
 ਨਿਜੁ ਸੁਤ ਦੀਨੈ ਰਾਜ ਸੁ ਘਰੀ ਬਿਚਾਰਿ ਕੈ ।
 ਕਰਿ ਕੈ ਬਡੋ ਅਡੰਬਰ ਆਪੁ ਜਰਨ ਚਲੀ ।
 ਹੋ ਤਬੈ ਗਗਨ ਤੇ ਬਾਨੀ ਤਾਹਿ ਭਈ ਭਲੀ । ੧੫ ।
 tab rani nij karan baeriyahi mari kae.
 nij sut dino raj su ghari bichar kae.
 kari kae bado adanbar aap jaran chali.
 ho tabae gagan te bani bhyitahi bhayi bhali. (15)

ਕ੍ਰਿਪਾ ਸਿੰਧੁ ਜੁ ਕ੍ਰਿਪਾ ਅਧਿਕ ਤੁਮ ਪਰ ਕਰੀ ।
 ਨਿਜੁ ਨਾਯਕ ਕੇ ਹੇਤੁ ਬਹੁਤ ਬਿਧਿ ਤੈ ਲਰੀ ।
 ਤਾ ਤੇ ਅਪਨੈ ਭਰਤਾ ਲੇਹੁ ਜਿਯਾਇ ਕੈ ।
 ਹੋ ਬਹੁਰਿ ਰਾਜ ਕੋ ਕਰੇ ਹਰਖ ਉਪਜਾਇ ਕੈ । ੧੬ ।
 kirpa sindhu ju kirpa adhik tum par kari.
 niju nayak ke hetu bahut bidhi tae lari.
 ta te apno bharta lehu jiyaye kae.
 ho bahur raj ko karo harakh upjaye kae. (16)

ਦੋਹਰਾ

ਸਤੁ ਨਾਥ ਹਨਿ ਜੁਧ ਕਰਿ ਲੀਨੋ ਪਤਿਹਿ ਜਿਯਾਇ ।
 ਬਹੁਰਿ ਰਾਜ ਅਪਨੈ ਕਰਿਯੋ ਨਾਥ ਸਹਿਤ ਸੁਖ ਪਾਇ । ੧੭ । ੧ ।

Dohra

sataru nath hani judh kari lino pateh jiyaye.
 bahur raj apno kario nath sahit sukh paye. (17.1.)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਇਕ ਸੌ ਇਕਯਾਵਨੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੫੧ । ੩੦੧੨ । ਅਫਜੁੰ ।
 iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
 ik so ikyanvo charitar samapatam. Sat Subham sat. (151) (3012) aphjun.

Being furious with rage, the warriors were gnashing their teeth. They would not relent even if they were being cut into pieces. Having killed the enemy Raja and his army, the warriors felt greatly elated and sounded the drums of victory. (14)

Then the queen having defeated (killed) the enemy with her own hands and seeing an auspicious occasion, gave the reins of kingdom to her son. When she proceeded for her immolation with great pomp and show she heard a heavenly voice (verdict). (15)

“The benevolent Lord had been very kind to you, as you had fought well for your Master. So you may get back your spouse alive and go back with (your spouse) great joy and rule the country happily.” (16)

Dohra

By fighting the battle bravely, she had killed the Raja's enemy and then made (got) her spouse alive back and ruled the country along with the Raja with great eclat. (17)(1)

Here the hundred fifty one episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.

(151-3012)(Contd)

ਚਿਤ੍ਰ ਸਿੰਘ ਬਾਚ

ਦੋਹਰਾ

ਜੈਸੇ ਤ੍ਰਿਯ ਇਨ ਰਨ ਕਿਯੋ ਤੋਸੋ ਕਰੈ ਨ ਕੋਇ ।
ਪਾਛੇ ਭਯੋ ਨ ਅਬ ਸੁਨਯੋ ਆਗੇ ਕਬਹੂੰ ਨ ਹੋਇ । ੧ ।

Chitar singh bach

Dohra

jaiso triye in ran kiyo toso karae na koye.
pache bhayo na ab sunyo age kabhun na hoye. (1)

ਚੌਪਈ

ਤਬ ਮੰਤ੍ਰੀ ਇਹ ਭਾਤਿ ਉਚਾਰੀ । ਸੁਨੋ ਰਾਜ ਤੁਮ ਬਾਤ ਹਮਾਰੀ ।
ਬਿਸੁਨ ਸਾਥ ਜੰਭਾਸੁਰ ਲਰਿਯੋ । ਤਾ ਕੋ ਪ੍ਰਾਨ ਲਛਿਮੀ ਹਰਿਯੋ । ੨ ।

Chopaiee

tab mantri eh bhat uchari.suno raj tum bat hamari.
bison sath janbhasur lariyo.ta kop ran lachmi hariyo. (2)

ਤ' ਤੇ ਹੋਤ ਇੰਦੁ ਬੈ ਬੀਤਯੋ । ਚੌਦਹ ਭਵਨ ਨਰਹ ਤਨਿ ਜੀਤਯੋ ।
ਸੋਊ ਅਸੁਰ ਇਹ ਪਰ ਚੜਿ ਆਯੋ । ਤੁਮਲ ਜੁਧ ਹਰਿ ਸਾਥ ਮਚਾਯੋ । ੩ ।
ta te hot inder bhae bhitayo. chodeh bhavan nareh tani jitayo.
soyu asur eh par chadi ayo. tumil judh hari sath machayo. (3)

ਅੜਿਲ

ਭਾਤਿ ਭਾਤਿ ਤਾ ਸੋ ਰਨ ਇੰਦੁ ਮਚਾਇਯੋ ।
ਸਰ ਚੰਦੁ ਥਾਕਿ ਰਹੈ ਨ ਕਛੁ ਬਸਾਇਯੋ ।
ਦੈਵ ਦੈਤ ਹੈ ਮ੍ਰਿਤਕ ਬਿਰਾਜੈ ਤਾਹਿ ਰਨ ।
ਹੋ ਜਨੁ ਅਲਿਕਿਸ ਕੇ ਬਾਗ ਬਿਰਾਜੈ ਮਾਲਿ ਜਨ । ੪ ।

Aril

bhat bhat ta so ran inder machaiyo.
sur chander thaki rahe na kachu basaiyo.
dev daint haav pritak biraje tahi ran.
ho jan alikis ke bag birajae mali jan. (4)

ਭੁਜੰਗ ਛੰਦ

ਲਏ ਬੀਰ ਧੀਰੈ ਮਹਾ ਕੋਪਿ ਦੁਕੇ । ਚਹੂੰ ਓਰ ਗਾਜੇ ਹਠੀ ਇੰਦੁ ਜੁਕੇ ।
ਉਤੇ ਦੈਤ ਬ"ਕੇ ਇਤੈ ਦੇਵ ਰੂਰੇ । ਤਹੇ ਨ ਹਠੀਲੇ ਮਹਾ ਰੋਸ ਪੂਰੇ । ੫ ।

Bhujang Chhand

laye beer dhirae maha kop dhuke.chahun or gaje hathi inder juke.
ute daint banke itae dev rure. hate na hathile maha ros pure. (5)

Chitar Singh said,

Couplet :

The way this woman had fought the battle, none else had done so far. Such a thing had never happened before neither we have heard before nor it will be seen in future. (1)

Chopaiee :

Then the Minister said, "O Raja ! Please listen to my words. Once Jambasur had fought against Vishnu, then Lachhmi had won over his life. (2)

Even Indra was frightened of that demon (Jambasur) and he had won over all the fourteen worlds (the whole world). That demon had launched an attack against Vishnu and a fierce battle raged there. (3)

Aril :

Indra had fought against him many times, even the sun and moon (gods) were tired of fighting against him, but no one could beat him (compete with him). In that battle, the gods and demons had died so badly, as if in the garden of Kuber wealthy persons were seated. (4)

Bhujang Chhand :

The patient warriors had stood firmly, being enraged, in the battlefield and the Indra's stubborn warriors were thundering. On one side were smart demons while on the other side were charming gods. Being furious with rage, the stubborn warriors were not relenting. (5)

ਦੁਹੁੰ ਓਰ ਬਾਜੰਤੁ ਅਨੇਕ ਬਾਜੇ । ਬਧੇ ਬੀਰ ਬਾਨੇ ਦੁਹੁੰ ਓਰ ਗਾਜੇ ।
ਮਚਿਯੋ ਜੁਧ ਗਾੜੋ ਪਰੀ ਮਾਰ ਭਾਰੀ । ਬਹੈ ਤੀਰ ਤਰਵਾਰਿ ਕਾਤੀ ਕਟਾਰੀ । ੬ ।
dunhun or bajantar anek baje. badhe beer bane duhun or gaje.
machiyo judh gado pari mar bhari. bahae teer tarvar kati katarai. (6)

ਮਹਾ ਕੋਪ ਕੈ ਕੈ ਬਲੀ ਦੈਤ ਧਾਏ । ਹਠਿਨ ਕੋਪ ਕੈ ਸਮਤੁ ਅਸਤੈ ਚਲਾਏ ।
ਬਧੈ ਕੋਚ ਕਾਤੀ ਜਚੈ ਜੰਭ ਗਜਿਯੋ । ਤਬ ਛਾਡਿ ਕੈ ਖੇਤ ਦੇਵੇਸ ਭਜਿਯੋ । ੭ ।
Maha kop kae kae bali daint dhaye. Hathin kop kae sastar astraete chalaye.
Badhe Koch kati jabae janbh gajiyoy. Tabae chadh kae khet devees bhajiyoy. (7)

ਚੌਪਈ

ਭਾਜਤ ਇੰਦ੍ਰ ਜਾਤ ਭਯੋ ਤਹਾ । ਲਏ ਲਛਮੀ ਹਰਿ ਥਿਰ ਜਹਾ
ਭਾਤਿ ਭਾਤਿ ਹੈ ਦੁਖਿਤ ਪੁਕਾਰੇ । ਤੁਮਰੇ ਜਿਯਤ ਨਾਥ ਹਮ ਹਾਰੇ । ੮ ।

Chopaiee

Bhajat indar jat bhayo taha. Laye lachmi had thir jaha.
Bhat bhat haav dukhat pukare. Tumre jiyat nath ham hare. (8)

ਜਗਪਤਿ ਸੁਲ ਕੋਪ ਤਬ ਆਯੋ । ਲਛਮੀ ਕੁਆਰਿ ਲੈ ਸੰਗ ਸਿਧਾਯੋ ।
ਬਾਧਿ ਸਨਾਧਿ ਬਿਰਾਜਿਯੋ ਤਹਾ । ਗਾਜਤ ਬੀਰ ਜੰਭ ਬਹੁ ਜਹਾ । ੯ ।
Jagpati sul kop tab ayo. Lachmi kuyari lae sang sidhaye.
Badh sandhi birajiyoy taha. Gajat beer janbh bahu jaha. (9)

ਅੜਿਲ

ਬੀਸ ਬਾਨ ਬਿਸੁਨਾਥ ਚਲਾਏ ਕੋਪ ਕਰਿ ।
ਲਗੇ ਜੰਭ ਕੇ ਦੇਹ ਗਏ ਉਹਿ ਘਾਨਿ ਕਰਿ ।
ਭਏ ਸੁਨ ਬਿਸਿੱਤਮ ਅਧਿਕ ਬਿਰਜਾਹੀ ।
ਹੋ ਜਿਨ ਕੀ ਪ੍ਰਭਾ ਬਿਲੋਕਿ ਤਛਜਾ ਲਾਜਹੀ । ੧੦ ।

Aril

Bees ban bisunath chalaye kop kari.
Lage janbh ked eh gaye uhi ghani kari.
Bhaye sron bisikhotam adhik birajahi.
Ho jin ki prabha bilok tachja lajhi. (10)

ਦੋਹਰਾ

ਲਛਿਮ ਕੁਮਾਰਿ ਐਸੋ ਕਹਿਯੋ ਸੁਨਹੁ ਬਿਸਨ ਜੁ ਬੈਨ ।
ਯਾ ਕੋ ਰੋਹੁ ਜੀਤਿ ਕੈ ਪਠਯੁ ਜਮ ਕੈ ਅਠਨ । ੧੧ ।

Dohra

Lachim kumara also kahiyo sunhu bisan ju baen.
Ya ko hohun jiti kae pathyu jam kae aen. (11)

From both sides many musical instruments were being played and with glorious robes the warriors from both sides were roaring. A fierce battle then raged there and there were heavy casualties. The arrows, swords and daggers were in use. (6)

The demon's warriors getting enraged launched a bitter attack. The stubborn warriors used their arms and ammunition with great fury. When Jambasur armed with coats of mail and sword thundered in the battlefield, Indra fled away from the battlefield. (7)

Chopaiee :

Indra, fleeing from there, went to the place where Vishnu was sitting with Lachhmi. Indra, with great anguish cried aloud (and said), "O Master! We have been defeated in your lifetime even !"

(8)

Then Vishnu on hearing Indra's story with anguish felt greatly excited and left the place along with Lachhmi and armed with weapons came to the place where Jambhasur was thundering in the battlefield. (9)

Aril:

Vishnu, getting furious with rage, shot about twenty arrows, which wounded Jambhasur on striking him. The great arrows, stained with blood, were looking glorious and seeing their glamour even the offspring of the snake tachhak was feeling ashamed (belittled). (10)

Couplet :

Then Lachhmi Kumari said, "O dear Vishnu ! Listen to me. I will defeat him and send to the hell (valley of death)." (11)

ਅੜਿਲ

ਬਿਸਨ ਠਾਢਿ ਕੈ ਲਛਮਿ ਕੁਅਰਿ ਕਰ ਧਨੁਖ ਲਿਧ ।
ਚਿਤੁ ਬਚਿਤੁ ਅਯੋਧਨ ਤਾ ਸੋ ਐਸ ਕਿਯ ।
ਅਮਿਤ ਰੂਪ ਦਿਖਾਰਾਇ ਮੋਹਿ ਅਰਿ ਕੋ ਲਿਯੋ ।
ਹੋ ਬਹੁ ਘਾਇਨ ਕੇ ਸੰਗ ਤਾਹਿ ਘਾਯਲ ਕਿਯੋ । ੧੨ ।

Aril

Bisan thadhi kae lachmi kuari kar dhanuk liye.
Chitar bachitar ayodhan ta so ais kiye.
Amit roop dikhraye mohe ari ko liyo.
Ho bahu ghain ke sang tahi ghayal kiyo. (12)

ਮਿਸਹੀ ਕਹਿਯੋ ਨ ਹਨ ਰੇ ਹਰਿ ਇਹ ਮਾਰ ਹੈ ।
ਬਹੁਤ ਜੁਧ ਕਰਿ ਯਾ ਸੋ ਬਹੁਰਿ ਸੰਘਾਰਿ ਹੈ ।
ਜਬ ਪਾਛੇ ਕੀ ਓਚ ਸੁ ਸਤੁ ਨਿਹਾਰਿਯੋ ।
ਹੋ ਦਯੋ ਸੁਦਰਸਨਛਾਡ ਮੂੰਡਿ ਕਟ ਡਾਰਿਯੋ । ੧੩ ।

Mishi kahiyo na hanu re hari eh mar hae.
Bahut judh kari ya so batur sanghari hae.
Jab pache ki or su satru nihariyo.
Ho dayo sudrasan chadh mudi kat dariyo. (13)

ਦੋਹਰਾ

ਲਛਮਿ ਕੁਅਰਿ ਜਬ ਜੰਬ ਸੋ ਐਸੋ ਕਿਯੋ ਚਰਿਤੁ ।
ਮਾਰਿ ਸੁਦਰਸਨ ਸੋ ਲਯੋ ਸੁਖਿਤ ਕੀਏ ਹਰਿ ਮਿਤੁ । ੧੪ । ੧ ।

Dohra

Lachmi kuari jab janbh so also kiyo charitar.
Mari sudrasan so layo sukhit kiye hari mitar. (14.1.)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੋ ਬਾਵਨੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੫੨ । ੩੦੨੬ । ਅਫਜ਼ੁੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so bavno charitar samapatam. Sat Subham sat. (152) (3026) aphjun.

ਚੌਪਈ

ਨਾਜ ਮਤੀ ਅਬਲਾ ਜਗ ਕਹੈ । ਅਟਕੀ ਏਕ ਨਿਪਤ ਪਰ ਰਹੈ ।
ਬਾਹੁ ਸਿੰਘ ਜਿਹ ਜਗਤ ਬਖਾਨੈ । ਚੌਦਹ ਲੋਕ ਆਨਿ ਕੋ ਮਾਨੈ । ੧ ।

Chopaiee

Naj mati abla jag kahae. Atki ek nirpat par rahae.
Bahu singh jeh jagat bakhane. Chodeh lok aan ko mane. (1)

Aril :

Lachhmi took up the bow in hand by stopping Vishnu and then fought a wonderful battle. Then with her beauty she enamoured him and wounded him badly. (12)

She said with an excuse ! “Do not kill him, Vishnu alone will kill him. After a great battle, he will kill him. When the enemy looked back, then Vishnu with his Sudarshan Wheel cut off his head. (13)

Couplet :

When Lachhmi had enacted this deceitful action with Jambhasur, then Vishnu made his friend Indra happy and relieved by killing him with his Sudarshan Wheel. (14)(1)

Here the hundred and fifty-second episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well. (152-3016)(Contd)

Chopaiee :

There was a woman called Najmati, who was in love with a Raja, who was known in the world by the name of Bahu Singh. The whole world acknowledged his glory. (1)

ਨਿਪ ਕੀ ਪ੍ਰਭਾ ਹੋਰਿ ਛਕਿ ਰਹੀ । ਕੇਲ ਕਰੈ ਮੋ ਸੋ ਚਿਤ ਚਹੀ ।
ਭਾਤਿ ਭਾਤਿ ਉਪਚਾਰ ਬਨਾਏ । ਕੈਸਿਹੁ ਰਾਵ ਹਾਥ ਨਹਿ ਆਏ । ੨ ।

Nirap ki prabha heri chaki rahi. Kel karae mo so chit chahi.
Bhat bhat upchar hanaye. Kaesihu ray bath nahi aye. (2)

ਜਬ ਤਿਯ ਸੋਇ ਸਦਨ ਮੈ ਜਾਵੈ । ਨਿਪ ਕੀ ਪ੍ਰਭਾ ਚਿਤ ਮੈ ਆਵੈ ।
ਚਕਿ ਚਕਿ ਉਠੈ ਨੀਦ ਨਹਿ ਪਰੈ । ਮੀਤ ਮਿਲਨ ਕੀ ਚਿੰਤਾ ਕਰੈ । ੩ ।

Jab triye soye sadan mae javae. Nirap ki prabha chit mae avae.
Chaki chaki uthae need nahi parae. Meet Milan ki chinta karae. (3)

ਦੋਹਰਾ

ਵੈ ਸਮ੍ਰਥ ਅਸਮ੍ਰਥ ਮੈ ਵੈ ਸਨਾਥ ਮੈ ਅਨਾਥ ।
ਜਤਨ ਕਵਨ ਸੇ ਕੀਜਿਯੈ ਆਵੈ ਜਾ ਤੇ ਹਾਥ । ੪ ।

Dohra

Vae samrath asmarth mae vae sanath mae anath.
Jatan kavan so kijiyaе avae ja to hath. (4)

ਚੌਪਈ

ਕਾਸੀ ਬਿਖੈ ਕਰਵਤਹਿ ਲੈਹੋ । ਪਿਯ ਕਾਰਨ ਅਪਨੋ ਜਿਯ ਦੈਹੋ ।
ਮਨ ਭਾਵਤ ਪ੍ਰੀਤਮ ਜੋ ਪਾਉ । ਬਾਰ ਅਨੇਕ ਬਜਾਰ ਬਿਕਾਉ । ੫ ।

Chopaiee

Kasi bikhae karvateh laeho. Piye karan apno jiye daeho.
Man bhavat pritam jo payu. Bar anek bajar bikayu. (5)

ਦੋਹਰਾ

ਕਹਾ ਕਰੋ ਕੈਸੇ ਬਚੋ ਲਗੀ ਬਿਰਹ ਕੀ ਭਾਹ ।
ਰੁਚਿ ਉਨ ਕੀ ਹਮ ਕੋ ਘਨੀ ਹਮਰੀ ਉਨੈ ਨ ਚਾਹ । ੬ ।

Dohra

Kaha karo kaise bacho lagi birch ki hhah.
Ruchi un ki ham ko ghani hamri untie na vah. (6)

ਨਾਜ ਮਤੀ ਤਬ ਆਪਨੀ ਲੀਨੀ ਸਖੀ ਬੁਲਾਇ ।
ਬਾਹੁ ਸਿੰਘ ਰਾਜਾ ਭਏ ਕਹੋ ਸੰਦੇਸੈ ਜਾਇ । ੭ ।

Naj mati tab apni lini sakhi bulaye.
Bahu singh raja bhaye kaho sandeso jaye. (7)

ਬਚਨ ਸੁਨਤ ਤਾ ਕਉ ਸਖੀ ਤਹਾ ਪਹੁੰਚੀ ਆਇ ।
ਨਾਜ ਮਤੀ ਜੈਸੇ ਕਹਿਯੋ ਤਯੇ ਦਿਨ ਕਹਿਯੋ ਸੁਨਾਇ । ੮ ।

Bachan sunat to kayu sakhi taha pahunchi aye.
Naj mati jaise kahiyo tayo tin kahiyo sunaye. (8)

By seeing his charm, this woman got enamoured by him. She wanted that the Raja should have fun and frolic with her. So she tried all tricks, but did not succeed in getting his attention. (2)

When that woman would go to her bedroom for sleeping, she would recall in her mind his beauty. She would suddenly get awakened and could not get sound sleep. She was always worried about her beloved. (3)

Couplet :

She always felt that he was powerful whereas she was helpless. He was all mighty and she was quite helpless. "What means should I adopt to get hold of my beloved ?" (4)

Chopaiic :

"To get my beloved, I will bear the saw at Kasi even (to be sawed). I will immolate myself. If I could get my beloved of my choice, I shall sacrifice myself." (5)

Couplet :

"What shall I do ? How to save myself ? The fire of separation is burning within me. I am having great attraction for him, but he has no love for me." (6)

Then Naaj Mati called one of her lady friends, (attendants) and told her, "There was a Raja Bahu Singh, go and give him this message." (7)

On hearing her words, the lady attendant went there and gave him the message of Naaj Mati as she had suggested. (8)

ਅੜਿਲ

ਮੈ ਛਾਬਿ ਤੁਮਰੀ ਨਿਰਖ ਨਾਥ ਅਟਕਤਤ ਭਈ ।
ਬਿਰਹ ਸਮੁੰਦ ਕੇ ਬੀਚ ਬੁਡਿ ਸਿਰ ਲੈ ਗਈ ।
ਏਕ ਬਾਰ ਕਰਿ ਕਿਪਾ ਹਮਾਰੇ ਆਇਯੈ ।
ਹੋ ਮਨ ਭਾਵਤ ਕੋ ਹਮ ਸੋ ਭੋਗ ਕਮਾਇਯੈ । ੯ ।

Aril

Mae chabi tumri nirakh nath atkat bhayi.
Birch samund ke beech budi sir lo gayi.
Ek bar kari kirpa hamare aiyae.
Ho man bhavat ko ham so bhog kamaiyae. (9)

ਚੌਪਈ

ਜਬ ਚੇਰੀ ਅਸ ਜਾਇ ਉਚਾਰੀ । ਤਬ ਰਾਜੈ ਯੋ ਹਿਯੈ ਬਿਚਾਰੀ ।
ਸੋਊ ਬਾਤ ਇਹ ਤਿਯਹਿ ਕਹਿਜੈ । ਜਾ ਤੇ ਧਰਮ ਜੁਤ ਰਹਿਜੈ । ੧੦ ।

Chopaiee

Jab cheri as jaye uchari. Tab rajae yo hiyae bichari.
Soyu bat eh triyeh kahijae. Ja te aap dharma jut rahijae. (10)

ਅੜਿਲ

ਦੋਇ ਸਤ੍ਰੁ ਹਮਰਿਨ ਤੇ ਏਕ ਸੰਘਾਰਿਯੈ ।
ਬਿਨਾ ਘਾਇ ਕੇ ਕਿਯੋ ਦੁਸਰੋ ਮਾਰਿਯੈ ।
ਤਬ ਮੈ ਤੁਮ ਕੋ ਅਪਨੇ ਸਦਨ ਬੁਲਾਇ ਹੋ ।
ਹੋ ਮਨ ਭਾਵਤ ਕੇ ਤੁਮ ਸੋ ਭੋਗ ਕਮਾਇ ਹੋ । ੧੧ ।

Aril

doye satru hamrin te ek sanghariyae.
bina ghaye ke kiyo dusro mariyae.
Tab mae turn ko apne sadan bulaye ho.
ho man bhavat ke turn so bhog kamaye ho. (11)

ਜਾਇ ਸਹਚਰੀ ਕਹਿਯੋ ਤਿਯਾ ਸੁਨਿ ਪਾਇ ਕੈ ।
ਪ੍ਰੀਤ ਰਾਵਿ ਕੀ ਬਧਿ ਉਠੀ ਮਰਰਾਇ ਕੈ ।
ਹੈ ਕੈ ਬਾਜ ਅਰੁੜ ਭੇਖ ਨਰਿ ਧਾਰਿ ਕੈ ।
ਹੋ ਨ੍ਰਿਪ ਕੇ ਅਰਿ ਪੈ ਗਈ ਚਰਿਤ੍ਰ ਬਿਚਾਰ ਕੈ । ੧੨ ।

Jaye schchari kahiyo triya suni paye kae.
Prot rav ki badhi uthi marraye kae.
haav kae baj arud bhekh nar dhari kae.
ho nirap ke ari pae gayi charitar bichari kae. (12)

Aril :

"O Master ! On seeing your beauty, I have been enamoured by you and am in great love with you, having the pangs of separation from you. Kindly come to me once and have a cohabitation with me to your heart's satisfaction." (9)

Chopaicee :

When the attendant gave the message to him and the Raja heard it, he thought to himself. Let us meet this woman and do something, which would allow me to lead this life with moral dignity. (10)

Aril :

The Raja in reply gave this message, "I have two enemies, out of whom you must kill one of them and the second should be eliminated without a wound. Then I shall call you to my place and enjoy sensuous pleasure with you to your heart's satisfaction." (11)

Then the attendant went back and gave the woman his message. On hearing this, being bound in his love, she yawned and got up. She dressed up like a man and riding a horse, she went to the Raja's enemy having thought of a deceitful action. (12)

ਸੁਨੋ ਰਾਵ ਜੁ ਮੋ ਕੋ ਚਾਕਰ ਰਾਖਿਯੈ ।
 ਤਹ ਕੋ ਕਰੋ ਮੁਹਿਮ ਜਹਾ ਕੋ ਭਾਖਿਯੈ ।
 ਪਾਨ ਲੇਤ ਲੋ ਲਰੇ ਨ ਰਨ ਤੇ ਹਾਰਿਹੋ ।
 ਹੋ ਬਿਨ ਅਰਿ ਮਾਰੈ ਖੇਤ ਨ ਬਾਜੀ ਟਾਰਿਹੋ । ੧੩ ।

Suno rav ju mo ko chakar rakhiyae.
 tehh ko karo muhim jaha ko bhakiyae.
 pran let to lace na ran te hariho.
 ho binu ari marae khet na baji tariho. (13)

ਤਾ ਕੋ ਸੌਰ ਨਿਹਾਰਿ ਨਿਪਤਿ ਚਾਕਰ ਕਿਯੋ ।
 ਗ੍ਰਿਹ ਤੇ ਕਾਢਿ ਖਜਾਨੋ ਤਾ ਕੋ ਬਹੁ ਦਿਯੋ ।
 ਦੂਜੇ ਰਾਵਿ ਬੁਲਾਇ ਸੁ ਬੀਰ ਬੁਲਾਇ ਕੈ ।
 ਹੋ ਬਾਹੁ ਸਿੰਘ ਪੈ ਚੜਿਯੋ ਮਹਾ ਰਿਸਿ ਖਾਇ ਕੈ । ੧੪ ।

ta ko sur nihar nirpat chakar kiyo.
 greh te kadhi khajano to ko bahu diyo.
 dujo ray bulaye su beer bulaye kae.
 ho bahu singh pae chadiyo maha risi khaye kae. (14)

ਚੌਪਈ

ਨਾਜ ਮਤਿ ਇਹ ਭਾਤਿ ਉਚਾਰੀ । ਸੁਨੋ ਰਾਵ ਤੁਮ ਬਾਤ ਹਮਾਰੀ ।
 ਸਭ ਬੀਰਨ ਬੋਲ ਪਠੈਯੈ । ਸਭ ਕੇ ਸਰ ਪਰ ਨਾਮ ਡਰੈਯੈ । ੧੫ ।

Chopaiee

naj mati eh bhat uchari. Suno ray turn bat hamari.
 sabh biran boli pathaeyae. Sabh ke sar par nam dareyae. (15)

ਦੋਹਰਾ

ਜਬ ਗਾੜੋ ਰਨ ਪਰੈਗੋ ਬਹੈ ਤੀਰ ਤਰਵਾਰਿ ।
 ਬਿਨਾ ਨਾਮ ਸਰ ਪੈ ਲਿਖੈ ਸਕਿ ਹੈ ਕਵਨ ਬਿਚਾਰਿ । ੧੬ ।

Dohra

Jab gado ran parego bahae teer tarvar.
 bina nam sar pae likhae saki hac kavan Haar . (16)

ਚੌਪਈ

ਨਾਜ ਮਤਿ ਜਬ ਐਸ ਬਖਾਨਯੋ । ਸਤਯ ਸਤਯ ਰਾਜੇ ਕਰਿ ਮਾਨਯੋ ।
 ਸਕਲ ਸੁਰਮਾ ਬੋਲ ਪਠਾਏ । ਸਭਨ ਸਰਨ ਪਰ ਨਾਮ ਲਿਖਾਏ । ੧੭ ।

Chopaiee

naj mati jab ais bakhanayo. Satye satye raje kari manyo.
 sakal surma bol pathaye. Sabhan saran par nam likhaye. (17)

She said, "O dear Raja ! Please keep me as your attendant. I will fight for you and attack wherever you will order. I will fight till my death and will never lose the battle and shall not leave the battlefield without killing the enemy in the battlefield." (13)

On seeing his might, the Raja accepted him as an attendant and gave him lot of money from his treasury. He called the other Raja by sending a messenger and launched an attack on Bahu Singh, with great fury. (14)

Chopaiee :

Then Naaj Mati told him, "O Raja ! You listen to me. Send for all the warriors and on their arrows engrave their names." (15)

Couplet:

"When a fierce battle would be raging and arrows and swords would be in use, then without the names engraved on the arrows, who will know as to who had killed whom." (16)

Chopaiee

When Naaj Mati told him like this, the Raja believed her to be true. He called all the warriors and got their names engraved on their arrows. (17)

ਦੋਹਰਾ

ਸਰ ਪਰ ਨਾਮ ਲਿਖਾਇ ਕੈ ਰਨ ਕਹਿ ਚੜੈ ਰਿਸਾਇ ।
ਜਾ ਕੋ ਸਰ ਜਿਹ ਲਾਗ ਹੈ ਸੋ ਭਟ ਚੀਨੋ ਜਾਇ । ੧੮ ।

Dohra

Sar par nam likhaye kae ran keh chade risaye.
Ja ko sar jeh lagi hae so bhat chino jaye. (18)

ਜਧ ਜਬੈ ਗਾੜੋ ਪਰਿਯੋ ਘਾਤ ਬਾਲ ਤਿਨ ਪਾਇ ।
ਉਹਿ ਰਾਜਾ ਕੋ ਬਾਨ ਲੈ ਇਹ ਨਿਪ ਹਨਿਯੋ ਰਿਸਾਇ । ੧੯ ।

Judh jabae gado pariyo ghat hal tin paye.
Uhi raja ko ban lae eh nirap hanyo risaye. (19)

ਚੌਪਈ

ਲਾਗਤ ਬਾਨ ਰਾਵਿ ਰਿਸਿ ਭਯੋ । ਸਰ ਪਰ ਨਾਮ ਲਿਖਿਯੋ ਲਖਿ ਲਯੋ ।
ਮੁਹਿ ਇਨ ਹਨਯੋ ਨਿਪਤਿ ਸੋਊ ਮਾਰਿਯੋ । ਬਹੁਰਿ ਅਪਹੁੰ ਸਰਗ ਸਿਧਾਰਿਯੋ । ੨੦ ।

Chopaiee

Lagat ban rav risi bhayo. Sar par nam likhiyo lakhi layo.
Muh in hanyo nirpati soyu mariyo. Bahur aphun savarg sidhariyo. (20)

ਦੋਹਰਾ

ਨਾਜ ਮਤੀ ਇਹ ਚਰਿਤ੍ਰ ਸੋ ਦੁਹੀ ਨਿਪਨ ਕੋ ਘਾਇ ।
ਬਹੁਰ ਰੈਬਾਰੀ ਰਾਵ ਸੋ ਅਨਿ ਦਈ ਸੁਖ ਪਾਇ । ੨੧ ।

Dohra

Naj mati eh charitar so duhun nirpan ko ghaye.
Bahur raebari rav so ani dayi sukh paye. (21)

ਚੌਪਈ

ਨਿਪ ਮੈ ਤੁਮਰੇ ਕਾਜ ਸਵਾਰੇ । ਦੋਨੋ ਸਤ੍ਰ ਤਿਹਾਰੇ ਮਾਰੇ ।
ਅਬ ਮੋ ਕੋ ਤੁਮ ਧਾਮ ਬੁਲਾਵੈ । ਕਾਮ ਭੋਗ ਮੁਹਿ ਸਾਥ ਕਮਾਵੈ । ੨੨ ।

Chopaiee

nirap mae tumre kaj savare. Dono saint tihare mare.
ab mo ko turn dham bulavo. Kam bhog muh sath kamavo. (22)

ਦੋਹਰਾ

ਤਬ ਰਾਜੈ ਤਾ ਕੋ ਤੁਰਤ ਲੀਨੋ ਸਦਨ ਬੁਲਾਇ ।
ਕਾਮ ਭੋਗ ਤਾਸੋ ਕੀਯੋ ਹਿਦੈ ਹਰਖ ਉਪਜਾਇ । ੨੩ ।

Dohra

tab rajae ta ko turat lino sadan bulaye.
kam bhog ta so kiyo hirdae harakh upjaye. (23)

Couplet :

After writing their names on the arrows, the warriors, with great fury, proceeded to the battlefield. Whosoever will be killed by an arrow, will be known as to who killed whom ? (and the warrior recognized). (18)

When the battle was raging fiercely, then finding an opportunity the woman took the bow of the Raja and killed the other Raja with great wrathfulness. (19)

Chopaiee :

Being struck with the arrow (with the name of friendly Raja) the Raja became furious with rage, and seeing that the Raja had shot this arrow, so he killed him and then went to heaven himself (faced death). (20)

Couplet :

Naaj Mati thus managed to kill both the Rajas and then came to meet Raja Bahu Singh with great joy. (21)

Chopaiee :

On reaching there, she said, "O dear Raja ! I had killed both your enemies and had done your job according to your wish. So now you call me to your place and then have sexual relationship with me." (22)

Couplet :

Then the Raja called her (up) in his palace (chamber) and then with great elation enjoyed sensuous pleasure with her. (23)

ਏਕ ਨਿਪਤਿ ਨਿਜ ਕਰ ਹਨਿਯੋ ਤਾ ਤੇ ਦੁਤਿਯ ਹਨਾਇ ।
ਰਤਿ ਮਾਨੀ ਇਹ ਨਿਪ ਭਏ ਨਾਜ ਮਤੀ ਸੁਖ ਪਾਇ । ੨੪ ।

ek nirpat nij kar hanyo ta to dutiye hanaye.
rati mani eh nirap bhaye naj mati sukh paye. (24)

ਚੌਪਈ

ਨਾਜ ਮਤੀ ਨਿਪ ਲੈ ਘਰਿ ਰਾਖੀ । ਤ੍ਰਿਯ ਕੀਨੀ ਰਵਿ ਸਸਿ ਕਰਿ ਸਾਖੀ ।
ਰਾਕ ਹੁਤੀ ਰਾਨੀ ਕਰਿ ਡਾਰਿਯੋ । ਤ੍ਰਿਯ ਚਰਿਤ੍ਰ ਨ ਜਾਤ ਬਿਚਾਰਿਯੋ । ੨੫ । ੧ ।

Chopaiee

naj mati nirap lae ghar rakhi. Triye kini ravi sasi kari sakhi.
rank huti rani kari dariyo. Triya charitar na jat bichariyo. (25) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਾਖਿਆਨੇ ਤ੍ਰਿਯ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਤ੍ਰਿਪਤੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੫੩ । ੩੦੫੧ । ਅਫਜ਼ੀ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so trepanvo charitar samapatam. Sat Subham sat. (153) (3051) aphjun.

ਦੋਹਰਾ

ਸਯਾਲਕੋਟ ਕੇ ਦੇਸ ਮੈ ਦਰਪ ਕਲਾ ਇਕ ਬਾਮ ।
ਤਰੁਨ ਦੇਹ ਤਾ ਕੋ ਰਹੈ ਅਧਿਕ ਸਤਾਵਤ ਕਾਮ । ੧ ।

Dohra

Sayalkot ke des mae darap kala ik barn.
Tarun dehu ta ko rahae adhik satavat kam. (1)

ਦਾਨੀ ਰਾਇ ਤਹਾ ਹੁਤੋ ਏਕ ਸਾਹ ਕੇ ਪੁਤ ।
ਸੁਰਤਿ ਸੀਰਤ ਕੇ ਬਿਖੈ ਬਿਧਨੈ ਕਿਯੋ ਸਪੁਤ । ੨ ।

Dani raye taha huto ek sah ke put.
Surat sirat ke bikhae bidhnae kiyo saput. (2)

ਦਰਪ ਕਲਾ ਇਹ ਸਾਹ ਕੀ ਦੁਹਿਤ ਰਹੈ ਅਪਾਰ ।
ਹਿਯੈ ਬਿਚਾਰਿਯੋ ਸਾਹ ਕੇ ਸੁਤ ਸੌ ਰਮੋ ਸੁਧਾਰ । ੩ ।

Darap kala eh sah ki duhit rahae apar.
Hiyae bichariyo sah ke sut so ramo sudhar. (3)

One Raja was killed by her with her own hands, while the other one was killed by him (the Raja), Naaj Mati then carried out her sexual affairs with this Raja with great joy. (24)

Chopaiee :

The Raja then took Naaj Mati to his palace and kept her (with him). With the sun and moon as witnesses, the Raja wedded her. She was penniless and now she was made a queen. It is rather difficult to gauge the depth of character of a woman. (25)(1)

Here the hundred and fifty-third episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well. (153-3051)(Contd)

Couplet :

There was a woman by the name of Darap Kala in the town of Sialkot. She was very young and due to this she was very passionate (and was pestered by sexual desires). (1)

There was a Businessman's (Shah's) son named Dani Rai and he was created by the Lord as an obedient son by his figure and nature. (2)

The daughter of the King, Darap Kala was very beautiful. So, she thought to herself to have a good love affair with the Shah's son. (3)

ਚੌਪਈ

ਬੋਲਿ ਸਾਹੁ ਕੋ ਪੁਤ ਮੰਗਾਯੋ । ਕਾਮ ਕੇਲ ਤਿਹ ਸੰਗ ਕਮਾਯੋ ।
ਦਿਵਸ ਭਏ ਗ੍ਰਿਹ ਦੋਤ ਪਠਾਈ । ਰੈਨ ਭਯੇ ਪੁਨਿ ਲੇਤ ਬੁਲਾਇ । ੪ ।

Chopaiee

Boli sahu ko put mangayo. Kam kel teh sang kamayo.
Divas bhaye greh det pathayi. Raen bhaye pun let bulayi. (4)

ਐਸੀ ਪ੍ਰੀਤ ਦਹੁਨਿ ਮੈ ਭਈ । ਲੋਕ ਲਾਜ ਸਭ ਹੀ ਤਜਿ ਦਈ ।
ਜਾਨੁਕ ਕਹੂੰ ਬਯਾਹ ਕਰਿ ਅਨੀ । ਤਿਨ ਪਰਨਾਰਿ ਐਸ ਪਹਿਚਾਨੀ । ੫ ।

Aisi priti dahun mac bhayi. Lok laj sabh hi taji dayi.
Januk kahun hayah kari ani. Tin parnari aes pahichani. (5)

ਅੜਿਲ

ਇਸਕ ਮੁਸਕ ਖਾਸੀ ਅਰੁ ਖੁਰਕ ਬਖਾਨਿਯੈ ।
ਖੁਨ ਖੈਰ ਮਦਪਾਨ ਸੁ ਬਹੁਰਿ ਪ੍ਰਮਾਨਿਯੈ ।
ਕਸ ਕੋਊ ਕਰਹਿ ਸਾਤ ਛਪਾਏ ਛਪਤ ਨਹੀ ।
ਹੋ ਹੋਬਤ ਪ੍ਰਗਟ ਨਿਦਾਨ ਸੁ ਸਾਰੀ ਸਿਸਟਿ ਮਹਿ । ੬ ।

Aril

Isak musak khasi aru khurak bakhaniaye.
Khun khaer madpan su bahur parmaniya.
Kas koyu karyi sat chapaye chapat nahi.
Ho hovat pargat nidan su sari srisati meh. (6)

ਦੋਹਰਾ

ਦਰਪ ਕਲਾ ਸੁਤ ਸਾਹੁ ਕੇ ਉਪਰ ਰਹੀ ਬਿਕਾਇ ।
ਰੈਨਿ ਦਿਵਸ ਤਾ ਸੋ ਰਮੈ ਸਭਹਿਨ ਸੁਨਿ ਬਨਾਇ । ੭ ।

Dohra

Darap kala sut sahu ke upar rahi bikaye.
Raen divas to so ramae sabhin suni banaye. (7)

ਦਰਪ ਕਲਾ ਜਬ ਸਾਹੁ ਕੋ ਲੀਨੋ ਪੁਤ ਬੁਲਾਇ ।
ਅਨ ਪਿਯਾਦਨ ਗਹਿ ਲਿਯੋ ਰਹਿਯੋ ਨ ਕਛੁ ਉਪਾਇ । ੮ ।

Darap kala jab sahu ko lino put bulaye.
Aan piyadan gahi liyo rahiyo na kachu upaye. (8)

Chopaiee :

She called the Shah's son and had a sexual relationship with him. During day she would send him home and at night she would call him. (4)

There was so much love between the two, that she completely forgot about worldly shyness (modesty). It appeared as if they were married, though she was a stranger woman. (5)

Aril :

It has been stated that the seven functions (thing) like love, playing of fun, cough, itch, bloodshed (Murder), alms giving, (goodness or giving presents) and wine cannot be kept secret (hidden not with standing all the efforts). These are always known to the whole world in the end. (6)

Couplet :

Darap Kala had sold herself off to Shah's son (was almost madly in love) and was having a love affair with him during day and night and all had heard about it. (7)

When Darap Kala sent for the Shah's son, then the infantrymen caught hold of him and there was no possibility of saving him. (8)

ਚੌਪਈ

ਦਰਪ ਕਲਾ ਇਹ ਭਾਤ ਉਚਾਰੀ । ਸੁਨੋ ਮੀਤ ਤੁਮ ਬਾਤ ਹਮਾਰੀ ।
ਸੋਨੋ ਬੋਵਤ ਮੁਹਿ ਤੁਮ ਕਹਿਯਹੁ । ਯੋ ਕਹਿ ਨੈਨ ਨੀਚ ਕਰਿ ਰਹਿਯਹੁ । ੯ ।

Chopaiee

Darap kala eh bhat uchari. Suno meet turn bat hamari.
Sona bovat mull turn kahiyahu. Yo kaki naen neech kari rahiyahu. (9)

ਨਿਪ ਪਹਿ ਬਾਬ ਤਾਹਿ ਲੈ ਗਏ । ਤੇ ਵੈ ਬੈਨ ਬਖਾਨਤ ਭਏ ।
ਏਕ ਬਾਤ ਮੇ ਤੁਮੈ ਦਿਖਾਊ । ਤਬ ਮੈ ਕਹੋ ਕਹਾ ਤਬ ਪਾਊ । ੧੦ ।
Nirap pahi badh tahi lae gaye. Te vae baen bakhanat bhaye.
Ek bat mae tumae dikhayu. Turn to kaho kaha tab payu. (10)

ਜਾ ਪੈ ਬੈਠੇ ਮੁਹਿਹ ਗਹਿ ਅਨੋ । ਉਨ ਮੋ ਸੋ ਇਹ ਭਾਤ ਬਖਾਨੋ ।
ਜੋ ਮੈ ਕੰਚਨ ਬੀਜਿ ਦਿਖਾਊ । ਤੁਮ ਤੇ ਕਹੋ ਕਹਾ ਤਬ ਪਾਊ । ੧੧ ।
Ja pae baethe muh gahi ano. Un mo so eh bhat hakh
Jo mae kanchan hiji dikhayu. Tab mae kaho kaha bar payu. (11).

ਜਦ ਯੋ ਬਚਨ ਰਾਵ ਸੁਨਿ ਪਾਇਯੋ ਦਰਪ ਕਲਾ ਕੋ ਬੋਲ ਪਠਾਯੋ ।
ਤਾ ਕੋ ਏਕ ਧਾਮ ਮੈ ਰਾਖਿਯੋ । ਕੰਚਨ ਕੇ ਬੀਜਨ ਕਹ ਭਾਖਿਯੋ ।
Jad yo bachan rav suni payo. Darap kala ko boli pathayo.
Ta ko ek dham mae rakhiyo. Kanchan ke bijan keh bhakhiyo. (12)

ਮੋਹਿ ਇਹ ਏਕ ਸਦਨ ਮੈ ਰਾਖੋ । ਭਲੀ ਬੁਰੀ ਕਛੁ ਬਾਤ ਨ ਭਾਖੋ ।
ਜਬ ਮੈ ਮਾਸ ਇਕਾਦਸ ਲਹਿਹੋ । ਤੁਮ ਸੋ ਅਇ ਅਪ ਹੀ ਕਹਿਹੋ । ੧੩ ।
Mohe eh ek sadan mae rakho. Bhali burl kachu bat na bhakho.
Jab mae mas ikadas lahiho. Turn so aye ap hi kahihoh. (13)

ਜਬ ਬੈ ਦੋਊ ਏਕ ਗ੍ਰਿਹ ਰਾਖੈ । ਤਬ ਤ੍ਰਿਯ ਯੋ ਤਾ ਸੋ ਬਚ ਭਾਖੈ ।
ਮੋ ਸੋ ਭੋਗ ਮੀਤ ਅਬ ਕਰਿਯੈ । ਯਾ ਚਿੰਤ ਤੇ ਨੈਕੁ ਨ ਡਰਿਯੈ । ੧੪ ।
Jab vae doyu ek greh rakhae. Tab triye yo to so bach bhakhae.
Mo so bhog meet ab kariyae. Ya chint to naeku na dariyae. (14)

ਦੋਹਰਾ

ਪਕਰਿ ਮੀਤ ਕੋ ਅਪਨੇ ਉਪਰ ਲਯੋ ਚਰਾਇ ।
ਤਾ ਸੋ ਰਤ ਮਾਨਤ ਭਈ ਲਪਟਿ ਲਪਟਿ ਸੁਖ ਪਾਇ । ੧੫ ।

Dohra

Pakri meet ko apne upar Jaye charaye.
Ta so rati manat bhayi lapat lapat sukh pai. (15)

Chopaiee :

Darap Kala then said to her paramour, "O friend ! Listen to me. When you will be produced before the King then you should say that you were showing to me how to sow the gold and then she cast her eyes downwards after saying this. (9)

They took him to the Raja after tying him in bondage and he said the same thing (before the Raja). "If I were to show you something, then what would you give me in reward ?" (10)

The place from where you had caught me and brought me here, she had told me like this. "If I were to show you how to sow gold, then what present could I get from you in return." (as reward). (11)

When the Raja heard these words, then he sent for Darap Kala as well. That man was kept in a palace and he asked him to sow the gold. (12)

"You keep me and this woman in a house without saying any good or bad things. After the elapse of eleven months, I will come personally and tell you (inform you)." (13)

When both of them were kept in a house, then the woman told her paramour, "O friend ! Now you have sensuous pleasure with me without having any fear in mind ?" (14)

Couplet :

The woman clasped him and lifted him up on top of herself and embracing him tightly carried out the sexual relationship with great satisfaction. (15)

ਕਾਲਿ ਕਿਨੀ ਜਾਨਿਯੋ ਨਹੀ ਅਜ ਰਮੋ ਤਵ ਸੰਗ ।
ਲਾਜ ਨ ਕਾਹੁ ਕੀ ਕਰੋ ਮੋ ਤਨ ਬਢਿਯੋ ਅਨੰਗ । ੧੬ ।

Kal kini janyo nahi aaj ramo tav sang.
Laj na kahu ki karo mo tan badhiyo anang. (16)

ਅੜਿਲ

ਦਸ ਮਾਸਨ ਰਤ ਕਰੀ ਹਰਖ ਉਪਜਾਇ ਕੈ ।
ਅਸਨ ਚੁੰਬਨ ਅਨਿਕ ਕਿਯੋ ਲਪਟਾਇ ਕੈ ।
ਜਬ ਗਿਯਾਰਬੋ ਮਾਸ ਪਹੁਚਯੋ ਅਇ ਕਰਿ ।
ਹੋ ਦਰਪ ਕਲਾ ਕਹਿਯੋ ਨਿਪਤਿ ਸੋ ਜਾਇ ਕਰਿ । ੧੭ ।

Aril

Das masan rati kari harakh upjayc kae.
Asan chunban anik kiyo laptaye kae.
Jab giyaravo mas pahuchayo aye kari.
Ho darap kala kahiyo nirpati so jaye kari. (17)

ਕੰਚਨ ਬੋਵਨ ਕੇ ਸਮੇ ਪਹੁਚਯੋ ਅਇ ਕੈ ।
ਸਭ ਰਾਨੀ ਜੁਤ ਨਿਪ ਕੋ ਲਿਯੋ ਬੁਲਾਇ ਕੈ ।
ਪੁਰ ਬਾਸੀ ਜਨ ਸਭੇ ਤਮਾਸਾ ਕੋ ਗਏ ।
ਜੋ ਜਹ ਅਸਥਿਤ ਵਹ ਤਿਯਾ ਤਹਾ ਹੀ ਜਾਤ ਭੇ । ੧੮ ।

Kanchan bovan samae pahuchayo aye kae.
Sabh rani jut nirap ko liyo bulaye kae.
Pur basi jan sabhe tamasa ko gaye.
Ho jeh asthit veh triya taha hi jat bhe. (18)

ਜੋ ਤਿਯ ਪੁਰਖ ਨ ਬਿਨਸਿਯੋ ਤਾਹਿ ਬੁਲਾਇਯੋ ।
ਵਾ ਕੈ ਕਰ ਦੈ ਹਯਾ ਕਲਧੋਤ ਬਿਜਾਇਯੋ ।
ਜੋ ਬਿਨਸਿਯੋ ਨਰ ਤਿਯ ਇਹ ਹਾਥ ਛੁਵਾਇ ਹੈ ।
ਹੋ ਉਗੇ ਨ ਕੰਚਨ ਨੈਕ ਦੋਸ ਮੁਹਿ ਅਇ ਹੈ । ੧੯ ।
Jo triye purakh na binsiyo tahe bulaiyae.
Va kae kar dae haya kaldhot bijaiyae.
Jo binsiyo nar triye eh hath chuvaye hae.
Ho ugae na kanchan naek dos muh aye hae. (19)

ਤਬ ਰਾਜੇ ਸਭਹਿਨ ਯੋ ਕਹਿਯੋ ਸੁਨਾਇ ਕੈ ।
ਜੋ ਬਿਨਸਯੋ ਨਹਿ ਹੋਇ ਸੋ ਬੀਜਨੁ ਜਾਇ ਕੈ ।
ਸੁਨਤ ਬਚਨ ਤਿਯ ਨਰ ਸਭ ਹੀ ਚਕ੍ਰਿਤ ਭਏ ।
ਹੋ ਸੋਨੋ ਬੀਜਨ ਕਾਜ ਨ ਤਿਤ ਕੈ ਜਾਤ ਭੇ । ੨੦ ।

Tab rajae sabhin yo kahiyo sunaye kae. Jo binsiyo nahi hoye su bijhu jaye kae.
Sunat bachan triye nar sabh hi chakrit bhaye. Ho sono bijan kaj na tit ko jat bhe. (20)

“No one knows about the future (about to-morrow) but today I will carry out love affair with you. Do not feel shy of anybody. I am possessed with great passionate love.”
(16)

Aril :

They carried on with their love affair and sexual relationship for ten months and embracing each other carried out cohabitation in various styles. When the eleventh month started then Darap Kala went to the Raja and said.
(17)

“The time for sowing gold had come and she called all the queens along with the Raja. The whole lot of residents of the town also came for watching the fun and reached the place where the woman was seated.”
(18)

“
Now call the woman or man who had not been degraded from his moral values (religions duties). He should sow this gold. If any degraded man or woman were to touch the gold, then the gold will not grow and I will be held guilty (responsible).”(19)

Then the Raja said, addressing them all, “If someone had not lost his moral values (had not been degraded) he should go to sow the gold.” On hearing these words all the men and women kept quiet, being shocked (surprised) and no one came forward for sowing the gold.”
(20)

ਚੌਪਈ

ਦਰਪ ਕਲਾ ਇਹ ਭਾਤਿ ਉਚਾਰੀ । ਜੋ ਰਾਜਾ ਸਭ ਤ੍ਰਿਯਾ ਤੁਹਾਰੀ ।
ਤਿਨ ਸਭਹਿਨ ਇਹ ਠੌਰ ਬੁਲਾਵਹੁ । ਕੰਚਨ ਦੇ ਕਰਿ ਹਾਥ ਬਿਜਾਬਹੁ । ੨੧ ।

Chopaiee

Darap kala eh bhat uchari. Jo raja sabh triya tuhari.
Tin sabhin eh thor bulavahu. Kanchan de kari hath bijavahu. (21)

ਦੋਹਰਾ

ਸਭ ਰਾਨੀ ਜੇਤਕ ਹੁਤੀ ਠਟਿਕ ਰਹੀ ਮਨ ਮਾਹਿ ।
ਕਛੁ ਚਰਿਤ੍ਰ ਇਹ ਠਾਨਿ ਰਖਿ ਕੰਚਨ ਬੋਯੋ ਨਾਹਿ । ੨੨ ।

Dohra

Sabh rani jetak huti thatki rahi man mahi.
Kachu charitar eh thani rakhi kanchan boyo nahi. (22)

ਚੌਪਈ

ਦਰਪ ਕਲਾ ਪੁਨ ਐਸ ਉਚਾਰੀ । ਜੋ ਤੁਰਨ ਆਯੀ ਕੰਚਨਹਿ ਬੋਵਹੁ ।
ਤੋ ਤੁਮਿ ਅਇ ਕੰਚਨਹਿ ਬੋਵਹੁ । ਹਮਰੋ ਸਕਲ ਅਸੁਖ ਕਹ ਖੋਵਹੁ । ੨੩ ।

Chopaiee

Darap kala pun aes uchari. Jo turn ravhu na bibhchari.
To turn aye kanchneh bovhu. Hamro sakal asukh keh khovhu. (23)

ਅੜਿਲ

ਤ੍ਰਿਯਾ ਪੁਰਖ ਸੁਨਿ ਬੈਨ ਮੂੰਦਿ ਮੁਖ ਰਹਤ ਭੇ । ਕੰਚਨ ਬੋਵਨ ਕਾਜ ਨ ਟਰਿ ਤਿਤ ਕੋ ਗਏ ।
ਦਰਪ ਕਲਾ ਤਬ ਬਚਨ ਕਹੇ ਮੁਸਕਾਇ ਕੈ । ਹੋ ਸੁਨੋ ਰਾਵ ਜੁ ਬਚਨ ਹਮਾਰੋ ਅਇ ਕੈ । ੨੪ ।

Aril

Triya purakh suni baen mundi mukh rahat bhe.
Kanchan bovan kaj na tari tit ko gaye.
Darap kala tab bachan kahō muskaye kae.
Ho suno rav ju bachan hamaro aye kae. (24)

ਪੁਰਖ ਇਸਤ੍ਰਿਨ ਕੋ ਜੋ ਨਿਪ ਪ੍ਰਥਮ ਸੰਘਾਰਿਯੈ । ਤੋ ਕਰ ਲੈ ਕੇ ਖੜਗ ਦੁਹਨ ਹੁਮ ਮਾਰਿਯੈ ।
ਬਿਨਸੈ ਬਿਨਾ ਨ ਰਹਿਯੋ ਕੋਊ ਜਗਤ ਮੈ । ਹੋ ਛਮਾ ਕਰੋ ਅਪਰਾਧੁ ਜੁ ਕੀਨੋ ਅਜੁ ਮੈ । ੨੫ ।

Purakh istrin ko jo nirap pratham sanghariyae.
To kar laeke khadag duhun hum mariyae.
Binse bina na rahiyo koyu jagat mae.
Ho chama karō apradh ju kino aaj mae. (25)

Chopaiee :

Darap Kala then said like this ? "O Raja ! All the wives you have got, please call them all here and then get the gold sown by them. (21)

Couplet :

All the queens who were there started trembling in their hearts. There must be some deceit in this act and no one could sow the gold. (22)

Chopaiee :

Darap Kala then said, "If you do not possess evil (base) character, then you should sow this gold. So you may come forward and sow the gold, thus relieving me of all my afflictions." (23)

Aril :

All the men and women, on hearing these words become dumb founded, and no one went there for sowing the gold. Then Darap Kala laughed and said, "O Raja ! Come and listen to my words." (24)

If any Raja used to kill the woman (and spouse) before. then you may kill us with your sword. In this world there was none who was above impurities (being impure) so if I have committed some sin then pray pardon me also." (25)

ਦੋਹਰਾ

ਜਬ ਰਿਤੁ ਰਾਜ ਸਮੇ ਬਿਖੈ ਬੇਗ ਪਵਨ ਕੋ ਹੋਇ ।
ਉਚ ਨੀਚ ਕ"ਪੇ ਬਿਨਾ ਰਹਿਯੋ ਬਿਰਛ ਨ ਕੋਇ । ੨੬ ।

DOHRA

Jab ritu raj samae bikhae beg pavan ko hoye.
Uch neech kanpe bina rahiyo birach na koye. (26)

ਸੁਨਿ ਰਾਜਾ ਐਸੋ ਬਚਨ ਕੀਨੋ ਤਿਨੈ ਨਿਹਾਲ ।
ਸਾਹੁ ਸੁਤਾ ਸੁਤ ਸਾਹੁ ਕੋ ਦੇਤ ਭਯੋ ਤਤਕਾਲ । ੨੭ ।

Suni raja aiso bachan kino tinae nihāl.
Shahu suta sut shahu ko det bhayo tatkal. (27)

ਅੜਿਲ

ਇਹ ਛਲ ਸੋ ਤਿਯ ਛੈਲ ਸਭਨ ਕੋ ਛਲਿ ਗਈ ।
ਕੇਲ ਨਿਪਤਿ ਕੇ ਧਾਮ ਮਾਸ ਦਸ ਕਰਤ ਭੀ ।
ਬਹੁਰ ਸਭਨ ਕੋ ਐਸੋ ਚਰਿਤ੍ਰ ਦਿਖਾਇ ਕਰਿ ।
ਹੋ ਮਨ ਭਾਵਤ ਕੋ ਮੀਤ ਬਰਿਯੋ ਸੁਖ ਪਾਇ ਕਰਿ । ੨੮ । ੧ ।

Aril

Eh chat so triye chael sabhan ko chali gayi.
Kel nirpati ke dham mas das karat bhi.
Bahur sabhan ko aiso charitar dikhaye kari.
Ho man bhavat ko meet bariyo sukh paye kari. (28) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਇਕ
ਸੋ ਚੌਵਨੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੫੪ । ੩੦੭੯ । ਅਫਜ਼ੁੰ ।

Iti Sri Charitar pakhyane triya charitarte mantri bhoop sanhade
ik so chovano charitar samapatam sat subham sat. 154. 3079. Aphjun.

ਚੌਪਈ

ਸਾਹਿਜਹ" ਕੀ ਏਕ ਬਰ ਨਾਰੀ । ਪ੍ਰਾਨਪਤੀ ਤਿ ਨਾਮ ਉਚਾਰੀ ।
ਤਿਨਕ ਸਾਹੁ ਕੋ ਪੁਤ ਬਿਲੋਕਿਯੋ । ਤਬ ਹੀ ਅਨਿ ਕਾਮੁ ਤਿਹ ਰੋਕਿਯੋ । ੧ ।

Chopaiee

Sahjahan ki ek bar nari. Pranmati tehh nam uchari.
Tinak sahu ko put bilkiyo. Tab hi ani kamu tehh rokiyo. (1)

Couplet :

When during the spring season (during Basant) the wind blows, then out of small or big trees none remains unaffected, of being shaken up. (26)

On hearing such (noble) words from her, the Raja pardoned her and complimented her. Then he arranged the marriage of the King's daughter to the Shah's son (gave away the King's daughter). (27)

Aril :

Thus with this deceitful action (witchcraft) the young woman deceived all of them. She was busy in sexual affairs in the Raja's palace for ten months and then playing such a trick she managed to get the spouse of her choice with great joy and relief. (28)(1)

Here the hundred and fifty-fourth episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyani is completed. All is well. (154-3079)(Contd)

Chopaiee :

Shahjahan had a charming wife, who was called Pran Mati. She saw a King's son and she developed a passionate love for him. (1)

ਅੜਿਲ

ਪਠੈ ਸਹਿਚਰੀ ਤਾ ਕੋ ਲਿਯੋ ਬੁਲਾਇ ਕੈ । ਲਪਟਿ ਲਪਟਿ ਰਤਿ ਕਰੀ ਹਰਖ ਉਪਜਾਇ ਕੈ ।
ਕੇਲ ਕਰਤ ਦੋਹੀ ਬਚਨ ਕਹੈ ਮੁਸਕਾਇ ਕੈ । ਹੋ ਚੋਰਾਸੀ ਅਸਨ ਲੀਨੇ ਸੁਖ ਪਾਇ ਕੈ । ੨ ।

Aril

Pathae sehchari to ko liyo bulaye kae. Lapat lapat rati kari harakh upjaye kae.
Kel karat duhun bachan kahe muskai kai. Ho chorasi asan line sukh paye kae. (2)

ਦੋਹਰਾ

ਬਹੁਤ ਦਿਵਸ ਤਾ ਸੋ ਰਮੀ ਪੁਨਿ ਯੋ ਕਹਿਯੋ ਬਨਾਇ ।
ਯਾਹਿ ਮਾਰਿ ਕਰਿ ਡਾਰਿਯੈ ਜਿਨਿ ਕੋਊ ਲਖਿ ਜਾਇ । ੩ ।

Dohra

Bahut divas ta so rami puni yo kahiyo banaye.
Yahi marl kari dariyae jin koyu lakhi jaye. (3)

ਚੌਪਈ

ਪ੍ਰਾਨਪਤੀ ਅਗਯਾ ਤਿਹ ਦਈ । ਮਾਰਨ ਸਖੀ ਤਾਹਿ ਲੈ ਗਈ ।
ਅਪੁ ਭੋਗ ਤਿਹ ਸਾਥ ਕਮਾਯੋ । ਪੁਨਿ ਤਾ ਸੋ ਇਹ ਭਾਤਿ ਸੁਨਾਯੋ । ੪ ।

Chopaiee

Pranmati agya tehh dayi. Maran sakhi tahe lae gayi.
Aap bhog tehhsath kamayo. Puni ta so eh bhat sunayo. (4)

ਮੋ ਸੋ ਭੋਗ ਲੋ ਤੈ ਦਿਯੋ ਮੋਹਿ ਚਿਤ ਹਮਰੋ ਕੋ ਲਿਯੋ ।
ਤੋ ਪਰਿ ਚੋਟ ਮੈ ਨਹੀ ਡਾਰੋ । ਏਕ ਚਰਿਤਾ ਤਨ ਤੁਮੇ ਨਿਕਾਰੋ । ੫ ।

Mo so bhog bhalo tae diyo. Mohe chit hamro ko liyo.
To par chot mae nahi daro. Ek charit tan tumae nikaro. (5)

ਅੜਿਲ

ਅਰਧ ਸੂਰ ਜਬ ਚੜਿਯੋ ਸੁ ਦ੍ਰਿਗਨ ਨਿਹਾਰਿਹੋ । ਤਬ ਤੋਰੋ ਗਹਿ ਹਾਥ ਨਦੀ ਮੈ ਡਾਰਿਹੋ ।
ਤਬੈ ਹਾਥ ਅਰ ਪਾਵਿ ਅਧਿਕ ਤੁਮ ਮਾਰਿਯੋ । ਹੋ ਡੂਬਤ ਡੂਬਤ ਕਹਿ ਕੈ ਪੁਕਾਰਿਯੋ । ੬ ।

Aril

Aradh sur jab chadiyo su drigan nihariho. Tab toro gahi hath nadi mae dari ho.
Tabae hath ar pay adhik turn mariyo. Ho dubat dubat kahi kae pukariyo. (6)

ਤਬ ਸਰਤਾ ਕੇ ਬਿਖੇ ਤਾਹਿ ਗਹਿ ਡਾਰਿਯੋ । ਹਾਥ ਪਾਵ ਬਹੁ ਮਾਰਿ ਸੁ ਜਾਰ ਪੁਕਾਰਿਯੋ ।
ਡੂਬਤ ਤਿਹ ਲਖ ਲੋਗ ਪਹੁਚੈ ਅਇ ਕੈ । ਹੋ ਹਾਥੋ ਹਾਥ ਉਬਾਰਿਯੋ ਲਯੋ ਬਚਾਇ ਕੈ । ੭ । ੧ ।

Tab sarta ke bikhe tahe gahi dariyo.
Hath pay bahu marl su jar pukariyo.
Dubat tehh lakh log pahuchae aye kae.
Ho hatho hath ubariyo layo bachaye kae. (7) (1)

Aril :

She sent a lady attendant and called him and then embracing him closely, had sensuous pleasure with him with joy. Then both of them laughed and said, "We have enjoyed eighty-four poses (of sexual relationship). (2)

Couplet:

After enjoying love affair with him for many days, she thought to herself (in mind) that he should be killed, lest anyone may know about it. (3)

Chopaiee :

Pran Mati then ordered the lady attendant, who took him away for killing him. First the lady attendant had cohabitation with him and then said to him like this. (4)

"You have done cohabitation with me to my satisfaction and have enamoured me. So I shall not kill you and with a deceitful action, I will arrange for your escape." (5)

Aril :

When I shall see the sun rise half way through with my eyes, then I will push you in the river by holding your hand. Then you should try hard (to save yourself) by flapping your hands and then shout loudly, "I am drowning." (6)

Then she pushed him into the river, then the paramour made many efforts to save himself and shouted loudly. Then many people came rushing on seeing him drowning and giving him their hands saved him (from drowning). (7)(1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਇਕ ਸੌ ਪਚਪਨ ਚਰਿਤ੍ਰ ਸਮਾਪਤ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੫੫ । ੩੦੮੬ । ਅਗਜੁੰ
 Iti Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
 ik so pachpan charitar samapatam sat subham sat. 155. 3086. Aphjun.

ਚੌਪਈ

ਮਦ੍ ਦੇਸ ਚੌਧਰੀ ਭਣਿਜੈ । ਰੋਸਨ ਸਿੰਘ ਤਿਹ ਨਾਮ ਕਹਿਜੈ ।
 ਕੰਦ੍ਰਪ ਕਲਾ ਬਾਲ ਤਿਹ ਸੋਹੈ । ਖਗ ਮਿਗ ਜਛ ਭੁਜੰਗਨ ਮੋਹੈ । ੧ ।

Chopaiee

Madar des chodhri bhanijae. Rosan singh tehh nam kahijae.
 Kandrap kala bal tehh sohae. Khag mrig jach bhujangan mohae. (1)

ਤਾ ਕੋ ਧਾਮ ਅੰਨੁ ਧਨੁ ਭਾਰੀ । ਨਿਤਿ ਉਠੈ ਕਰੇ ਨਾਥ ਰਖਵਾਰੀ ।
 ਜੋ ਅਥਿਤ ਮੰਗਨ ਕਹਿ ਆਵੈ । ਮੁਖ ਮੰਗਤ ਬਰੁ ਲੈ ਘਰੁ ਜਾਵੈ । ੨ ।

Ta ke dham anu dhanu bhari. Nit uthi karae nath rakhvari.
 Jo atib magan keh avae. Mukh magat bare le gharu jayae. (2)

ਅੜਿਲ

ਤਿਹਾ ਠਾਹ ਇਕ ਅਤਿਥ ਪਹੁੰਚਯੋ ਅਇ ਕੈ । ਲਖਿ ਤਿਹ ਝਬਿ ਝਖ ਕੇਤੁ ਰਹੈ ਉਰਝਾਇ ਕੈ ।
 ਅਪ੍ਰਮਾਨ ਅਪ੍ਰਤਿਮ ਸਰੂਪ ਬਿਧਨੈ ਦਯੋ । ਹੋ ਭੂਤ ਭਵਿਖ ਭਵਾਨ ਨ ਕੋ ਐਸੋ ਭਯੋ । ੩ ।

Aril

Tehh tha ik atith pahunchayo aye kae.
 Lakh tehhchabi jhakh ketu rahae urjhaye kae.
 Aparman apartim sarup bidhnae dayo.
 Ho bhut bhavikh bhavan na ko aiso bhayo. (3)

ਕੰਦ੍ਰਪ ਕਲਾ ਹੇਰ ਤਾ ਕੀ ਛਬ ਬਸਿ ਭਈ ।
 ਬਿਰਹ ਨਦੀ ਕੇ ਬੀਚ ਡੂਬਿ ਸਿਗਰੀ ਗਈ ।
 ਪਠੈ ਸਹਚਰੀ ਤਿਹ ਗ੍ਰਿਹ ਲਿਯੋ ਬੁਲਾਇ ਕੈ ।
 ਹੋ ਭੰਤਿ ਭੰਤਿ ਰਤਿ ਕਰੀ ਹਰਖ ਉਪਜਾਇ ਕੈ । ੪ ।

Kandrap kala heri to ki chab basi bhayi.
 Birch nadi ke beech dubi sigri gayi.
 Pathae sehchari tehh greh liyo bulaye kae.
 Ho bhat bhat rail kari harakh upjaye kae. (4)

Here the hundred and fifty-fifth episode of the King's & Minister's dialogue regarding woman characterization from Charit - Pakhyān is completed. All is well.

(155-3086)(Contd)

Chopaiee :

“There was a Choudhary (landlord) of Madhya Pradesh, whose name was Roshan Singh according to people. His wife was Kandrap Kala, who had allured (with her beauty) all, including birds, deer, (wild animals), demi-gods and snakes. (1)

He had plenty of money and food material and the master would guard them every day. If any Yogi would come for alms, he was given lot of alms and sent away with full satisfaction. (2)

Aril :

Then a Yogi came there, on seeing whose charm, even Kamdev (god of love) would get allured. The Lord had bestowed him with great charm and none like him would be there even in the past, present or future. (3)

Kandrap Kala got enamoured by seeing his charming beauty and was suffering from the pangs of separation. By sending her lady attendant she called him at home and then enjoyed sensuous pleasure with him in many ways. (4)

ਪਾਚ ਚੌਤਰੋ ਛੋਰਿ ਚੌਧਰੀ ਅਇਯੋ ।
 ਕੁਠਿਆ ਮੋ ਚੌਧਰੀ ਤਾਹਿ ਛਪਾਇਯੋ ।
 ਬਹੁਰਿ ਉਚਾਰੇ ਬੈਨ ਮੂੜ ਸੋ ਕੋਪ ਕੈ ।
 ਹੋ ਤਾ ਕੋ ਸਿਰ ਕੈ ਬਿਖੈ ਪਹਨਿਯਾ ਸੋਕੁ ਦੈ । ੫ ।

Pach chotro chori chodhri aivo.
 Kuthiya mo chodhrni tahe chapaiyo.
 Bahur uchare baen mud so kopi kae.
 Ho to ko sir kae bikhae panhiya sok dae. (5)

ਤੁਮਰੇ ਰਾਜ ਨ ਧਰੈ ਸੁਯੰਬਰ ਅੰਗ ਮੈ ।
 ਅਛੋ ਸਦਨ ਸਵਾਰੇ ਦਯੋ ਨ ਦਰਬ ਤੈ ।
 ਕਛੁ ਨ ਕੀਨੋ ਭੋਗ ਜਗਤ ਮੈ ਅਇ ਕੈ ।
 ਬਿਪ੍ਰਨ ਦੀਯੋ ਸੋ ਕਛੁ ਨ ਦਾਨ ਬੁਲਾਇ ਕੈ । ੬ ।

Tumre raj na dharae suyanbar ang mae.
 Acho sadan savaro dayo na darab tae.
 Kachu na kino bhog jagat mae aye kae.
 Bipran diyo su kachu na dan bulaye kae. (6)

ਚੌਪਈ

ਤਬ ਮੁਰਖ ਐਸੀ ਬਿਧਿ ਭਾਖਿਯੋ । ਮੈ ਤੁਮ ਤੇ ਕਛੁ ਦਰਬੁ ਨ ਰਾਖਿਯੋ ।
 ਜਾ ਕੋ ਰੁਚੈ ਤਿਸੀ ਕੋ ਦੀਜੈ । ਮੋਰੀ ਕਛੁ ਕਾਨਿ ਨਹੀ ਕੀਜੈ । ੭ ।

Chopaiee

lab murakh aisi bidh bhakhiyo. Mae turn te kachu darab na rakhiyo.
 la ko ruchae tisi ko dijae. Mori kachu kan neh kijae. (7)

ਅੜਿਲ

ਤੁੰਬ ਦਾਨ ਤੇ ਦੁਗਨ ਰੁਕਮ ਕੋ ਜਾਨੀਯੈ । ਰੁਕਮ ਦਾਨ ਤੈ ਚੌਗੁਨ ਸੁਰਨਹਿ ਮਾਨੀਯੈ ।
 ਬਡੋ ਧਾਨ ਕੋ ਧੀਨ ਤੈ ਦਾਨ ਪੁਮਾਨਹੀ । ਹੋ ਚਾਰ ਸੋ ਖਟ ਦਸ ਅਠ ਪੁਰਾਨ ਬੁਖਾਨਹੀ । ੮ ।

Aril

Tanbar dan te dugan rukam ko janiyae, Rukam dan tae chogun savarnahin maniyae.
 Bado dhan ko dhan tae dan parmanhi. Ho char su khat das ath puran bakhanhi. (8)

ਦੋਹਰਾ

ਇਹ ਜੋ ਕੋਠੀ ਅੰਨ ਜੁਤ ਦੀਜੈ ਬਿਜਨ ਬੁਲਾਇ ।
 ਇਹੈ ਕਹਿਯੋ ਮੁਰ ਮਾਨਨਿਯੈ ਸੁਨੁ ਚੌਧਰਨ ਕੇ ਰਾਇ । ੯ ।

Dohra

Eh jo kothi ann jut dijae dijan bulaye.
 Ihae kahiyo muri maniyae sun chodhrin ke raye. (9)

When the landlord, leaving the citadel of elders, came home then the wife hid the Yogi in a store room. Then, getting enraged, she told the foolish landlord that you deserve to be beaten with shoes on the head hundred times. (5)

“In your rein of riches, I have never worn beautiful clothes nor had palatial house to live in or you had not given me enough money. Neither I have enjoyed the fun and frolic in this world, nor I have been able to give alms (presents) to Brahmins by inviting them at home.” (6)

Chopaiee :

Then the fool replied that he had never kept any money hidden away from her. “You could give away any amount to anyone you like without asking me (without caring for me).” (7)

Aril :

The wife then said, “Instead of giving copper coins in alms, the alms given in silver have double the effect (reward), while the alms (presents) given in the form of gold was four times more effective (rewarding). Instead of giving alms in terms of money, it is always more rewarding to give alms in the form of food materials. This thing had been stated in the four Vedas, six Shastras or eighteen Puranas. (8)

Couplet :

This store-room full of food material, should be given away in alms to the Brahmins by inviting them sometimes. O great Landlord ! So you better agree to my demand, which I would like most ? (9)

ਵਹੈ ਭਿਟੋਅਨ ਬਾਮਨੀ ਲੀਨੀ ਨਿਕਟ ਬੁਲਾਇ ।
ਜਾਰ ਸਹਿਤ ਤਿਹ ਨਾਜ ਕੀ ਕੁਠਿਯਾ ਦਈ ਉਠਾਇ । ੧੦ ।

Vahe bhitoan bamni lini nikat bulaye.
Jar sahit tchhnaj ki kuthiya dayi tithave. (10)

ਚੋਪਈ

ਮੁਰਖ ਬਾਤ ਨ ਕਛੁ ਲਖਿ ਲਈ । ਕਿਹ ਬਿਧਿ ਨਾਰਿ ਤਾਹਿ ਛਲਿ ਗਈ ।
ਜਾਨਯੋ ਦਾਨ ਅਜੁ ਤਿਯ ਕੀਨੋ । ਤਾ ਕੋ ਕਛੁ ਚਰਿਤ੍ਰ ਨ ਚੀਨੋ । ੧੧ ।

Chopaiee

Murakh bat na kachu lakhi layi. Kch bidh nari tahe chal gayi.
Janyo dan aaj triye kino. Ta ko kachu charitar na chino. (11)

ਦਾਨ ਭਿਟੋਅਨ ਕੋ ਜਬ ਦਿਯੋ । ਕਛੁ ਜਛੁ ਭੇਦ ਸਮਝਿ ਨਹਿ ਲਿਯੋ ।
ਤਹ ਕੇ ਕਾਢਿ ਅੰਨ ਤਿਨ ਖਾਯੋ । ਤਵਨ ਜਾਰ ਕੋ ਘਰ ਪਹੁਚਾਯੋ । ੧੨ । ੧ ।

Dan bhitoan ko jab diyo. Kachu jad bhed samjhi nahi liyo.
Tehh te kadhi ann tin khayo. Tavan jar ko ghar pahuchayo. (12) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੋ ਛਪਨੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੫੬ । ੩੦੯੮ । ਅਫਜ਼ੀ ।

Iti Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
ik so chapno charitar samapatam sat subham sat. 156. 3098. Aphjun.

ਦੋਹਰਾ

ਬਿਦ੍ਰਭ ਦੇਸ ਭੀਤਰ ਰਹੈ ਭੀਮਸੈਨ ਨਿਪ ਏਕ ।
ਹੈ ਗੈ ਰਥ ਹੀਰਨ ਜਰੇ ਝੁਲਹਿ ਦਾਰ ਅਨੇਕ । ੧ ।

Dohra

Bidrabh des bhitare rahae bimsaen nirap ek.
Hae gae rath hiran jare jhuleh davar anek. (1)

ਦਮਵੰਤੀ ਤਾ ਕੀ ਸੁਤਾ ਜਾ ਕੋ ਰੂਪ ਅਪਾਰ ।
ਦੇਵ ਅਦੇਵ ਗਿਰੈ ਧਰਾਨਿ ਤਿਸ ਕੀ ਪ੍ਰਭਾ ਨਿਹਾਰਿ । ੨ ।

Damvanti ta ki suta ja ko roop apar.
Dev adev girae dharani tis ki prabha nihari. (2)

Then she called the Brahmin lady attendant, who was arranging her meetings (with the Yogi) and gave away food material in the store, along with the (Yogi) paramour. (10)

Chopaiee :

The foolish landlord could not see through the secret (behind this move), as to how his wife had deceived him. He thought that the woman had given away alms that day, but could not gauge the depth of her secret move, (11)

When the lady attendant, who was arranging meetings-was given presents, the foolish landlord did not realize the secret. They took away the food material from the storeroom and the woman managed to send away the paramour safely home.(12)(1)

Here the hundred and fifty-sixth episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well. (156-3098)(Contd)

Couplet :

There was a Raja, named Bhim Sain, in the land of Vidharbha. There, were elephants, horses, and chariots studded with jewels, standing at his gates. (1)

He had a daughter called Damvanti, who was extremely beautiful. On seeing her beauty, the gods and demons were falling down on the ground." (2)

ਅਤਿਲ

ਕਾਮ ਦੇਵ ਤਿਹ ਚਹੈ ਸੁ ਕਯੋਹੁ ਪਾਇਯੈ ।
ਇੰਦੁ ਚੰਦੁ ਕਹੈ ਤਾਹਿ ਬਿਯਾਹਿ ਲੈ ਅਇਯੈ ।
ਕਾਰਤਕੇਅ ਤਿਹ ਬਯਾਹਨ ਕਿਯੋ ਨਿਹਾਰਿ ਕਰਿ ।
ਹੈ ਮਹਾ ਰੁਦੁ ਬਨ ਬਸੇ ਨ ਅਏ ਪਲਟਿ ਘਰਿ । ੩ ।

Aril

Kam dev tehh chahae su kayohun paiyae.
Indar chandar kahae tahe bayah lae aiyae.
Kartakeye tehh bayahan kiyo nihar kari.
Ho maha rudar ban base na aye palate ghar. (3)

ਨੈਨ ਹਰਨ ਕੇ ਹਰੇ ਬੈਨ ਪਿਕ ਕੇ ਹਰਿ ਲੀਨੇ ।
ਹਰਿ ਦਾਮਨਿ ਕੀ ਦਿਪਤਿ ਦਸਨ ਦਾਰਿਮ ਬਸ ਕੀਨੇ ।
ਕੀਰ ਨਾਸਿਕਾ ਹਰੀ ਕਦਲਿ ਜੰਘਨ ਤੇ ਹਾਰੇ ।
ਹੈ ਛਪੇ ਜਲਜ ਜਲ ਮਹਿ ਅਖਿ ਲਖਿ ਲਜਤ ਤਿਹਾਰੇ । ੪ ।
Naen haran ke hare baen pik ke hari line.
Hari damni ki dipat dasan daram bas kine.
Keer nasika hari kadil janghan te hare.
Ho chape jalaj jal mane ankh lakh lajat tihare.4.

ਦੋਹਰਾ

ਤਾ ਕੀ ਪ੍ਰਭਾ ਜਹਾਨ ਮੈ ਪ੍ਰਚੁਰ ਭਈ ਚਹੈ ਦੇਸ ।
ਸਭ ਬਯਾਹਨ ਤਾ ਕੋ ਚਹੈ ਸੇਸ ਸੁਰੇਸ ਲੁਕੈਸ । ੫ ।

Dohra

Ta ki prabha japan mae prachur bhayi chahun des.
Sabh bayahan ta ko chahe ses sures lukes.5.

ਸੁਨਿ ਪਛਨ ਕੇ ਬਕਤ ਤੇ ਤਿਯਾ ਕੀ ਸੁੰਦਰ ਹਾਲ ।
ਮਾਨ ਸਰੋਵਰ ਛੋਡਿ ਤਿਹ ਅਵਾਤ ਭਏ ਮਰਾਲ । ੬ ।
Suni pachin ke baktar te tiye ki sundar hal.
Man sarovar chodhi tehh avat bhaye maral.6.

ਚੌਪਈ

ਦਮਵੰਤੀ ਤੇ ਹੰਸ ਨਿਹਾਰੇ । ਰੂਪ ਮਾਨ ਚਿਤ ਮਝ ਬਿਚਾਰੇ ।
ਸਖਿਯਨ ਸਹਿਤ ਅਪ ਉਠ ਧਾਈ । ਏਕ ਹੰਸ ਤਿਨ ਤੇ ਗਹਿ ਲਯਾਈ । ੭ ।

Chopalee

Damvanti te hans nihare. Roop man chit manjh bichare.
Sakhiyan sahit aap uth dhayi. Ek hans tin te gahi layayi.7.

Aril :

Even Kamdev (god of love) was keen to acquire her and Indra or moon (gods) were wishing to marry her. Even Kartikya, on seeing her, wanted to wed her. Maha Rudra, on seeing her, decided to stay in the jungle and then never returned home. (3)

She was having beautiful eyes of the deer, (as if stolen from the deer) and her speech was sweet like the Koel (black Cuckoo). She had borrowed (snatched) the brilliance from lightning and her teeth were like the pomegranate beads (grains). She had taken away the nose of the parrot and her legs would put the banana tree to shame. On seeing her (beautiful) eyes, the lotus flowers, feeling ashamed of themselves had hidden themselves in water. (4)

Couplet :

Her beauty was known all over the (four corners of the) world. Sheshnag, Indra and Kuber all were keen to marry her. (5)

The Swans on hearing about her beauty from the birds, had come over to this place, leaving Mansarovar. (6)

Chopalee :

Damvanti saw some swans and felt in her mind about their extreme beauty. Along with the lady attendant she got up and came there and caught hold of a swan. (7)

ਹੰਸ ਬਾਚ

ਸੁਨੁ ਰਾਨੀ ਇਕ ਕਥਾ ਪ੍ਰਕਾਸੈ । ਤੁਮਰੇ ਜਿਯ ਕੋ ਭਰਮ ਬਿਨਾਸੈ ।
ਨਲ ਰਾਜਾ ਦਛਨ ਇਕ ਰਹਈ । ਅਤਿ ਸੁੰਦਰਤਾ ਕੋ ਜਗ ਕਹਈ । ੮ ।

Hans bacch

Sunu rani ik katha parkaso. Tumre jiye ko bharam binaso.
Nal raja dachin ik rehyi. Ati sundar ta ko jag kehysi. (8)

ਦੋਹਰਾ

ਤੇਜਮਾਨ ਸੁੰਦਰ ਧਨੀ ਤਾਹਿ ਉਚਾਰਤ ਲੋਗ ।
ਤਾ ਕੋ ਬੋਲ ਬਿਵਾਹਿਯੈ ਵਹੁ ਬਰ ਤੁਮਰੋ ਜੋਗ । ੯ ।

Dohra

Tejman sundar dhani tahe ucharat log.
Ta ko boli bivahiyae vahu bar tumro jog. (9)

ਚੌਪਈ

ਹਮ ਹੈ ਮਾਨ ਸਰੋਬਰ ਬਾਸੀ । ਹੰਸ ਜੋਨ ਦੀਨੀ ਅਬਿਨਾਸੀ ।
ਦੇਸ ਦੇਸ ਕੇ ਚਰਿਤ ਬਿਚਾਰੈ । ਰਾਵ ਰੰਕ ਕੀ ਪ੍ਰਭਾ ਨਿਹਾਰੈ । ੧੦ ।

Chopaiee

Ham hae man sarovar basi. Hans joni dini abinasi.
Des des ke charit bicharae. Rav rank ki prabha niharac. (10)

ਅੜਿਲ

ਧਨਦ ਧਨੀ ਹਮ ਲਹਿਯੋ ਤਪੀ ਇਕ ਰੁਦ੍ਰ ਨਿਹਾਰਿਯੋ ।
ਇੰਦ੍ਰ ਰਾਜ ਇਕ ਲਹਿਯੋ ਸੂਰ ਬਿਸੁਇਸਹਿ ਬਿੜਾਰਿਯੋ ।
ਲੋਕ ਚਤੁਰਦਸ ਬਿਖੈ ਤੁਹੀ ਸੁੰਦਰੀ ਨਿਹਾਰੀ ।
ਹੈ ਰੂਪਮਾਨ ਨਲ ਰਾਜ ਤਾਹਿ ਤੁਮ ਬਰੋ ਪਯਾਰੀ । ੧੧ ।

Aril

Dhand dhani ham lahiyo tapi ik rudar nihariyo.
Indar raj ik lahiyo sur bisuiseh bichariyo.
Lok chatardas bikhae tuhi sundri nihari.
Ho rupman nal raj tahe tum baro payari. (11)

ਦੋਹਰਾ

ਦਮਵੰਤੀ ਇਹ ਬਚਨ ਸੁਨਿ ਹੰਸਹਿ ਦਯੋ ਉਡਾਇ ।
ਲਿਖਿ ਪਤਿਯਾ ਕਰ ਮੈ ਦਈ ਕਹਿਯਹੁ ਨਲ ਪ੍ਰਤਿ ਜਾਇ । ੧੨ ।

DOHRA

Damvanti ae bachan suni hanseh dayo udaye.
Likh patiya kar mae dayi kahiyahu nal prati jaye. 12.

The Swan said,

O princess ! Listen. "I am relating one episode to remove your doubts. There is a Raja Nal in the south, who was known in the world for his charm." (8)

Couplet :

"People consider him to be full of glory and is charming and very wealthy. You call him and wed him as he was most suitable for you." (9)

Chopaiee :

We are having our abode in Mansarovar, and God Almighty had given us the life of a swan. We watch the wonderful sights of various lands and see the glory of the rich or poor people. (10)

Aril :

We have seen a very rich person, called Kuber and another ascetic Rudra and another King (god) Indra, who was considered to be the Master (Lord) of the world. We have seen only one beautiful woman, like you." O dear ! Nal is also very charming, so you should marry him." (11)

Couplet :

Damvanti on hearing these words, made the swan fly off and gave a letter to him, to be delivered to Nal. (12)

ਅੜਿਲ

ਬੋਲਿ ਪਿਤਾ ਕੋ ਕਾਲਿ ਸੁਯੰਬ ਬਨਾਇ ਹੈ ।
ਬਡੇ ਬਡੇ ਰਾਜਨ ਕੋ ਬੋਲਿ ਪਠਾਇ ਹੈ ।
ਪਤਿਯਾ ਕੇ ਬਚਤ ਤੁਮ ਹਯਾ ਉਠਿ ਅਇਯੈ ।
ਹੋ ਨਿਜ ਨਾਰੀ ਕਰਿ ਮੋਜਿ ਸੰਗ ਲੈ ਜਾਇਯੈ । ੧੩ ।

Aril

Boli pita ko kali suyanbar banaye ho.
Bade bade rajan ko boli pathaye hc.
Patiya ke banchat turn haya uthi aiyae.
ho nij nari kari moj sang lae jaiyae.13.

ਹੰਸ ਉਹਾ ਤੇ ਉਡਿਯੋ ਤਹਾ ਅਵਤ ਭਯੋ ।
ਦਮਵੰਤੁਯਹਿ ਸੰਦੇਸ ਨਿਪਤਿ ਨ ਕੋ ਦਯੋ ।
ਨਲ ਪਤਿਯਾ ਕੋ ਰਹਿਯੋ ਹਿਦੈ ਸੋ ਲਾਇ ਕੈ ।
ਹੋ ਜੋਰਿ ਸੈਨ ਤਿਤ ਚਲਿਯੋ ਮਿਦੰਗ ਬਜਾਇ ਕੈ । ੧੪ ।

Hans uha to udiyo taha avat bhayo.
Damvanteyahi sandes nirpati nal ko dayo.
Nal patiya ko rahiyo hirdac so laye kae.
Ho jori sacn tit chaliyo mirdang bajyae kae.14.

ਦੋਹਰਾ

ਦੂਤ ਪਹੁੰਚਯੋ ਮੀਤ ਕੋ ਪਤਿਯਾ ਲੀਨੇ ਸੰਗ ।
ਅਖੈ ਅਤਿ ਨਿਮਲ ਭਈ ਨਿਰਖਤ ਹ ਕੇ ਅੰਗ । ੧੫ ।

Dohra

Dut pahuchayo meet ko patiya line sang.
Akhae ati firma! bhayi nirkhat va ke ang.15.

ਸੁਨਿ ਰਾਜਾ ਬਚ ਹੰਸ ਕੇ ਮਨ ਮੇ ਮੋਦ ਬਢਾਇ ।
ਬਿਦ੍ਰਭ ਦੇਸ ਕੋ ਉਠਿ ਚਲਿਯੋ ਢੋਲ ਮਿਦੰਗ ਬਜਾਇ । ੧੬ ।

Suni raja Bach bans ke man mae mod badhaye.
Bidrabh des ko uthi chaliyo dhol mirdang bajaye.16.

Aril :

"I will tell my father to arrange for my Swamjvar to-morrow only and call all the mighty Rajas there. On seeing this letter, you also come here and making me your wife, take me along with you." (13)

The swan flew off from there, and reached there and gave the message of Damvanti to Raja Nal. Nal placed the letter to his bosom and collecting an army with beating of drums, proceeded to that place. (14)

Couplet :

The messenger of the beloved with the letter reached there and seeing it, his eyes became purified (wet). (15)

Raja Nal felt very happy on hearing the words of the Swan. So he moved to the land of Vidarbha with the playing of drums and mirdang. (16)

ਅੜਿਲ

ਦੇਵਉ ਪਹੁਚੇ ਅਏ ਦੈਤ ਅਵਤ ਭਏ ।
ਗੰਧਬ ਜਛ ਭੁਜੰਗ ਸਭੈ ਚਲਿ ਤਹ ਗਏ ।
ਇੰਦ੍ਰ ਚੰਦ੍ਰ ਅਰ ਸੂਰਜ ਪਹੁਚੇ ਅਇ ਕਰਿ ।
ਹੋ ਧਨਧਿਈਸ ਜਲਿ ਰਾਵ ਬਦਿਤੁ ਬਜਾਇ ਕਰਿ । ੧੭ ।

Aril

Devyu pahuche aye daint avat bhaye.
Gandhrab jack bhujiang sabhae chali tehh gaye.
Indar chandar ar suraj pahuchae aye kari.
Ho dhandhies jali rav baditar bajaye kari.17.

ਨਲ ਹੀ ਕੋ ਧਰਿ ਰੂਪ ਸਕਲ ਚਲਿ ਤਹ ਗਏ ।
ਨਲ ਕੋ ਕਰਿ ਹਰਿ ਦੂਤ ਪਠਾਵਤ ਤਹ ਭਏ ।
ਸੁਨਿ ਨਿਰਪ ਬਰ ਏ ਬਚਨ ਚਲਿਯੋ ਤਹ ਧਾਇ ਕਰਿ ।
ਹੋ ਕਿਨੀ ਨ ਹਟਕਿਯੋ ਤਾਹਿ ਪਹੁਚਯੋ ਜਾਇ ਕਰਿ । ੧੮ ।

Nal hi ko dhari roop sakal chali tehh gaye.
Nal ko kari hari doot pathavat tehh bhaye.
Suni nirap bar ee bachan chaliyo tehh dhaye kari.
Ho kini na jatkiyo tahe pahuchayo jaye kari.18.

ਦਮਵੰਤੀ ਛਬਿ ਨਿਰਖਿ ਅਧਿਕ ਰੀਝਤ ਭਈ ।
ਜੁ ਕਛੁ ਹੰਸ ਕਹਿਯੋ ਸੁ ਸਭ ਸਾਚੀ ਭਈ ।
ਜਾ ਦਿਨ ਮੈ ਜਾ ਕੋ ਪਤਿ ਕਰਿ ਕਰਿ ਪਾਇ ਹੋ ।
ਹੋ ਤਦਿਨ ਘਰੀ ਕੇ ਸਖੀ ਸਹਿਤ ਬਲਿ ਜਾਇ ਹੋ । ੧੯ ।

Damvanti chahi nirakh adhik rijhat bhayi.
iu kachu hans kahiyo su sabh sachi bhayi.
Ja din mae yae ko pati kari kari paye ho.
Ho tadin ghari ke sakhi sahit hal jaye ho.19.

ਮਨ ਮੈ ਇਹੈ ਦਮਵੰਤੀ ਮੰਤ੍ਰ ਬਿਚਾਰਿਯੋ ।
ਸਭਹਿਨ ਕੇ ਬੈਠੇ ਇਹ ਭਾਤਿ ਉਚਾਰਿਯੋ ।
ਸੁਨੋ ਸਕਲ ਜਨ ਇਹੈ ਭੀਮਜਾ ਪ੍ਰਨ ਕਰਿਯੋ ।
ਹੋ ਜੋ ਤੁਮ ਮੈ ਨਲ ਰਾਵ ਵਹੈ ਕਰਿ ਪਤਿ ਬਰਿਯੋ । ੨੦ ।

Man mae ihae damvanti mantar bichariyo.
Sabhin ke baethe eh bhat uchariyo.
Suno sakal jan ihae bhimja pran kariyo.
Ho jot urn mae nal rav vahae kari pati bariyo.20.

Aril :

The gods and demons both had reached there, along with musicians (Shiva's) demi-gods and snakes. The gods, sun, moon and Indra also came there. Kuber and Varuna also came with the playing of musical bands. (17)

All came there posing in the form of Nal. Indra had sent Nal as his emissary. Hearing the words of Indra, the mighty Raja came rushing there. No one stopped him and he reached there (18)

On seeing his charm Damvanti felt greatly elated. Whatever the swan had stated came out to be true. "The day I will attain him as my spouse, then from that moment of that day I will be all sacrifice to him along with my lady attendant" (19)

Damvanti had thought to herself in her mind) and in front of all said like this. "O People ! Listen to me. The daughter of Bhim Sain takes this vow that I will wed only Raja Nal amongst you." (20)

ਫੂਕ ਬਦਨ ਹੈ ਨਿਪਤਿ ਸਕਲ ਘਰ ਕੋ ਗਏ ।
ਕਲਿਜਗਾਇ ਜੇ ਹੁਤੇ ਦੁਖਿਤ ਚਿਤ ਮੈ ਭਏ ।
ਨਲਹਿ ਭੀਮਜਾ ਬਰੀ ਅਧਿਕ ਸੁਖ ਪਾਇ ਕੈ ।
ਹੋ ਭਾਤਿ ਭਾਤਿ ਬਾਦਿਤੁ ਅਨੇਕ ਬਜਾਇ ਕੈ । ੨੧ ।

Phuk badan haav nirpat sakal ghar ko gaye.
Kaljugad je hute dukhit chit mae bhaye.
Naleh bhimja bari adhik sukh paye kae.
Ho bhat bhat baditar anek bajaye kae.21.

ਧਰਿ ਪੁਹਕਰਿ ਕੋ ਰੂਪ ਤਹਾ ਕਲਿਜੁਗ ਗਯੋ ।
ਜਬ ਤਾ ਕੋ ਨਲ ਬਯਾਹਿ ਸਦਨ ਲਯਾਵਤ ਭਯੋ ।
ਖੇਲਿ ਜੂਪ ਬਹੁ ਭਾਤਿਨ ਤਾਹਿ ਹਰਾਇਯੋ ।
ਹੋ ਰਾਜ ਪਾਟ ਨਲ ਬਨ ਕੋ ਜੀਤਿ ਪਠਾਇਯੋ । ੨੨ ।

Dhari pahukari ko roop taha kaljug gayo.
Jab to ko nal bayah sadan layavat bhayo.
Kheli joop balm bhatin tahe haraiyo.
Ho raj pat nal ban ko jiti pathaiyo.22.

ਰਾਜ ਪਾਟ ਨਲ ਜਬ ਇਹ ਭਾਤ ਹਰਾਇਯੋ ।
ਬਨ ਮੈ ਅਤਿ ਦੁਖ ਪਾਇ ਅਜੁਧਿਆ ਅਇਯੋ ।
ਬਿਛਰੇ ਪਤਿ ਕੋ ਭੀਮਸੁਤਾ ਬਿਰਹਿਨ ਭਈ ।
ਜੋ ਜਿਹ ਮਾਰਗ ਗੇ ਨਾਥ ਤਿਸੀ ਮਾਰਗ ਗਈ । ੨੩ ।

Raj pat nal jab eh that haraiyo.
Ban mae ati dukh paye ajudhiya aiyo.
Bichre pati ke bhimsuta birhan bhayi.
Jo eh marag ge nath tisi marag gayi. (23)

ਭੀਮ ਸੁਤਾ ਬਿਨ ਨਾਥ ਅਧਿਕ ਦੁਖ ਪਾਇਯੋ ।
ਕਹ ਲਗ ਕਰੋ ਬਖਯਾਨ ਨ ਜਾਤ ਬਤਾਇਯੋ ।
ਨਲ ਰਾਜ ਕੇ ਬਿਰਹਿ ਬਾਲ ਬਿਰਹਿਨਿ ਭਈ ।
ਹੋ ਸਹਰਿ ਚੰਦੇਰੀ ਮਾਝ ਵਹੈ ਅਵਤ ਭਈ । ੨੪ ।

Bheem suta bin hath adhik dukh paiyo.
Keh lagi karo bakhyan na jat bataiyo.
Nal raj ke birehbal birhani bhayi.
Ho sehar chanderi majh vahae avat bhayi. (24)

All the Rajas became pale and dejected and they went back home. All those, including Kalyug etc, felt greatly pained at heart. When Nal got married to the daughter of Bhim Sain with great eclat and playing of music, as per normal rites. (21)

Kalyug (Nal's brother) in the form of Pohkar had gone there, when Nal brought Damvanti along with him after marriage. By (playing chess), gambling he defeated Nal and after winning his kingdom and glamour, he sent Nal to the jungle. (22)

When Nal, having left his glory and kingdom came to the jungle and felt aggrieved, and then came to Ayudhya. Due to the separation of her spouse, Damvanti became a recluse and started on the path where her spouse had gone. (23)

Without her spouse, Damvanti also was in great suffering and her pangs of suffering cannot be described by me, as they are beyond description. That woman, in the form of a recluse in the separation of her spouse, came to the town of Chanderi. (24)

ਭੀਮਸੈਨ ਤਿਨ ਹਿਤ ਜਨ ਬਹੁ ਪਠਵਤ ਭਏ ।
 ਦਮਵੰਤੀ ਕਹ ਖੋਜਿ ਬਹੁਰਿ ਗ੍ਰਿਹ ਲੈ ਗਏ ।
 ਵਹੈ ਜੁ ਇਹ ਲੈ ਗਯੋ ਦਿਜ ਬਹੁਰਿ ਪਠਾਇਯੋ ।
 ਹੋ ਖੋਜਤ ਖੋਜਤ ਦੇਸ ਅਜੁਧਿਯਾ ਅਇਯੋ । ੨੫ ।

Bhimsaen tin hit jan bahu pathvat bhaye.
 Damvanti keh khoj batur greh lae gaye.
 Vahae ju eh lae gayo dih batur pathaiyo.
 Ho khojat khojat des ajudhaya aiyo.25.

ਹੋਰਿ ਹੋਰਿ ਬਹੁ ਲੋਗ ਸੁ ਯਾਹਿ ਨਿਹਾਰਿਯੋ ।
 ਦਮਵੰਤੀ ਕੋ ਮੁਖ ਤੇ ਨਾਮ ਉਚਾਰਿਯੋ ।
 ਕੁਸਲ ਤਾਹਿ ਇਹ ਪੁਛਿਯੋ ਨੈਨਨ ਨੀਰ ਭਰਿ ।
 ਹੋ ਤਬ ਦਿਜ ਗਯੋ ਪਛਾਨਿ ਇਹੈ ਨਲ ਨਿਪਤਿ ਬਰ । ੨੬ ।

Her her bahu log su yahe nihariyo.
 Damvanti ko mukh te nam uchariyo.
 Kusal tahe eh puchiyo naenan neer bhari.
 Ho tab dij gayo pachani ihae nal nirpati bar.26.

ਜਾਇ ਤਿਨੈ ਸੁਧੀ ਦਈ ਨਿਪਤਿ ਨਲ ਪਾਇਯੋ ।
 ਤਬ ਦਮਵੰਤੀ ਬਹੁਰਿ ਸੁਯੰਬ ਬਨਾਇਯੋ ।
 ਸੁਨਿ ਰਾਜਾ ਏ ਬੈਨ ਸਕਲ ਚਲਿ ਤਹ ਗਏ ।
 ਹੋ ਰਥ ਪੈ ਚੜਿ ਨਲ ਰਾਜ ਤਹਾ ਅਵਤ ਭਏ । ੨੭ ।

Jaye tinae sudhi dayi nirpati nal paiyo.
 Tab damvanti batur suyanbar banaiyo.
 Suni raja ae baen sakal chali tehh gaye.
 Ho rath pae chadi nal raj taha avat bhaye.27.

ਦੋਹਰਾ

ਨਿਪ ਨਲ ਕੋ ਰਥ ਪੈ ਚੜੈ ਸਭ ਜਨ ਗਏ ਪਛਾਨਿ ।
 ਦਮਵੰਤੀ ਪੁਨਿ ਤਿਹ ਬਰਿਯੋ ਇਹ ਚਰਿਤ੍ਰ ਕਹ ਠਾਨਿ । ੨੮ ।

Dohra

Nirap nal ko rath pae chade sabh jan gaye pachani.
 Damvanti pun tehh bariyo eh charitar keh thani.28.

Bhim Sain sent many people to locate her and after tracing her they brought her home. Those Brahmins, who had trace ' Damvanti, were sent again to locate Nal and while on his search, they reached Ayudhya. (25)

After watching out many people they came across Nal and uttered the name of Damvanti (with their tongue). Then with tears in eyes, he asked about the welfare of Damvanti. Then the Brahmins were assured that this was Raja Nal only. (26)

When they conveyed the news of Raja Nal, having been found, then a second Swambar for Damvanti was organized. Hearing the words of Raja Bhim Sain all the Rajas came again and Raja Nal also came there riding a chariot. (27)

Couplet :

Seeing Raja Nal riding a chariot, all the people recognized him and Damvanti with this deceitful action married him again. (28)

ਚੌਪਈ

ਲੈ ਤੋ ਕੋ ਰਾਜਾ ਘਰ ਅਏ । ਖੇਲ ਜੂਪ ਪੁਨਿ ਸਤ੍ਰ ਹਰਾਏ ।
ਜੀਤਿ ਰਾਜ ਅਪਨੋ ਪੁਨਿ ਲੀਨੋ । ਭਾਤਿ ਭਾਤਿ ਦੁਹੁਅਨ ਸੁਖ ਕੀਨੋ । ੨੯ ।

Chopaiee

Lae to ke raja ghar aye. Khel jup pun satru haraye.
Jiti raj apno pun lino. Bhat bhat duhunan sukh kino.29.

ਦੋਹਰਾ

ਮੈ ਜੋ ਕਥਾ ਸੰਛੇਪਤੇ ਯਾ ਕੀ ਨਹੀ ਬਨਾਇ ।
ਯਾ ਤੇ ਕਿਯੋ ਬਿਸਥਾਰ ਨਹੀ ਮਤਿ ਪੁਸਤਕ ਬਦ ਜਾਇ । ੩੦ ।

Dohra

Mae ju katha sanchepate ya ki kahi banaye.
Ya te kiye bisathar nahi mati pustak badh jaye.30.

ਦਮਵੰਤੀ ਇਹ ਚਰਿਤ ਸੋ ਪੁਨਿ ਬਰਿਯੋ ਬਨਾਇ ।
ਸਭ ਤੇ ਜਗ ਜੂਆ ਬੁਰੋ ਕੋਊ ਨ ਖੇਲਹੁ ਰਾਇ । ੩੧ । ੧ ।

Damvanti eh charit so pun bariyo banaye.
Sabh te jag juya buro koyu na khelhu raye.31.1.

ਇਤ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੋ ਸਤਵੰਜਵੀ ਕਥਾ ਸਮਾਪਤਮਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੫੭ । ੩੧੨੯ । ਅਫਜ਼ੀ ।
In Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
ik so satvanjavi charitar samapatam sat subham sat.157. 3129. Aphjun.

ਚੌਪਈ

ਚੌੜ ਭਰਥ ਸੰਨਯਾਸੀ ਰਹੈ । ਰੰਡੀਗਿਰ ਦੁਤਿਯੈ ਜਗ ਕਹੈ ।
ਬਾਲਕ ਰਾਮ ਏਕ ਬੈਰਾਗੀ । ਤਿਨ ਸੋ ਰਹੈ ਸਪਰਧਾ ਲਾਗੀ । ੧ ।

Chopaiee

Chod bharath sanyasi rahae. Randigir dutiyae jag kahae.
Balak ram ek baeragi. Tin so rahae sapradha lagi.1

ਏਕ ਦਿਵਸ ਤਿਨ ਪਰੀ ਲਰਾਈ । ਕੁਤਕਨ ਸੇਤੀ ਮਾਰਿ ਮਚਾਈ ।
ਕੰਠੀ ਕਹੂੰ ਜਟਨ ਕੇ ਜੂਟੇ । ਖਪਰ ਸੋ ਖਪਰ ਬਹੁ ਫੂਟੇ । ੨ ।

Ek divas tin pari larayi. Kutran seti mari machayi.
Kanthi kahun jatan ke jute. Khapar so khapar bahu phute.2.

ਗਿਰਿ ਗਿਰਿ ਕਹੂੰ ਟੋਪਿਯੈ ਪਰੀ । ਦੇਰ ਜਟਨ ਹੈ ਗਏ ਉਪਰੀ ।
ਲਾਤ ਮੁਸਟ ਕੇ ਕਰੋ ਪਹਾਰਾ । ਜਨ ਕਰਿ ਚੋਟ ਪਰੇ ਘਰਿਯਾਰਾ । ੩ ।

Giri giri kahun topiyae pari. Dher jatan haav gaye upri.
Lat musat ke karae parhara. Jan kari shot parae ghariyara.3.

Chopaiee :

Raja Nal came home along with Damvanti and then gambling again defeated his rivals and gained back his kingdom also. Then both of them enjoyed all the bliss of life in many ways. (29)

Couplet :

I have related his episode briefly and to avoid a lengthy book I have not given details. (30)

Damvanti, playing this game trick, got married to Raja Nal again. This gambling is the worst thing in the world, so no one should gamble in life. (31)(1)

Here the hundred and fifty-seventh episode of the Minister's and King's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (157-3129)(Contd)

Chopaiee :

Chour Bharath was an ascetic, while the second one was called Randigir. There was a Bairagi (recluse) by the name of Balak Ram, and he was jealous of them. (1)

One day they had a quarrel and there was too much wrangling with the use of sticks. Somewhere the (ear-rings of the necklaces or tufts of hair got loosened and their (begging) bowls struck each other and got broken. (2)

Somewhere their caps (helmets) got broken and scattered, or somewhere tufts of matted hair got heaped up. They were fighting with fists and legs as if the gong was being struck each time. (3)

ਦੋਹਰਾ

ਸਭ ਕ"ਪੈ ਕੁਤਕਾ ਬਜੈ ਪਨਹੀ ਬਹੈ ਅਨੇਕ ।
ਸਭ ਹੀ ਕੇ ਫੂਟੇ ਬਦਨ ਸਾਬਤ ਰਹਿਯੋ ਨ ਏਕ । ੪ ।

Dohra

Sabh kanpae kutka bajaeh panhi bahae anek.
Sabh hi ke phute badan sabat rahiyo na ek,4.

ਚੌਪਈ

ਕੰਠਨ ਕੀ ਕੰਠਨ ਬਹੁ ਟੂਟੀ । ਮਾਰੀ ਜਟਾ ਲਾਠੀਅਨ ਛੂਟੀ ।
ਕਿਸੀ ਨਖਨ ਕੇ ਘਾਇ ਬਿਰਾਜੈ । ਜਨੁ ਕਰਿ ਚੜੈ ਚੰਦਮਾ ਰਾਜੈ । ੫ ।

Chopaiee

Kanthan ki kanthi bahu tuti. Mari jata lathiyan chuti.
Kisi nakhan ke ghaye birajae. Janu kari chade chandrama rajae.5.

ਕੇਸ ਅਕੇਸ ਹੋਤ ਨਹੀ ਭਏ । ਕਿਤੇ ਹਨੇ ਨਸਿ ਕਿਨ ਮਰ ਗਏ ।
ਕਾਟਿ ਕਾਟਿ ਦ"ਤਨ ਕੋਊ ਖਾਈ । ਐਸੇ ਕਹੂੰ ਜੁਧ ਭਯੋ ਨਾਹੀ । ੬ ।

Kes akes hot kahi bhaye. Kite !lane nasi kin mar gage.
Kat kat dantan koyu khahi. Aiso kahun judh bhayo nahi.6

ਐਸੀ ਮਾਰ ਜੁਤਿਯਨ ਪਰੀ । ਜਟਾ ਨ ਕਿਸਹੂੰ ਸੀਸ ਉਬਰੀ ।
ਕਿਸੁ ਕੰਠ ਕੰਠੀ ਨਹੀ ਰਹੀ । ਬਾਲਕ ਰਾਮ ਪਨੀ ਤਬ ਗਹੀ । ੭ ।

Aisi mar jutiyan pari. Jata na kishun sees ubri.
Kisu kanth kanthi nahi rahi. Balak ram Pani Tab gahi.7.

ਏਕ ਸੰਨਯਾਸੀ ਕੇ ਸਿਰ ਝਾਰੀ । ਦੂਜੇ ਕੇ ਮੁਖ ਉਪਰ ਮਾਰੀ ।
ਸੋਨਤ ਬਹਿਯੋ ਬਦਨ ਜਬ ਛੂਟਿਯੋ । ਸਾਵਨ ਜਾਨ ਪਨਾਰੋ ਛੂਟਿਯੋ । ੮ ।

Ek sanyasi ke sir jhari. Duje ke mukh upar marl.
Sronat bahiyo badan jab phutiyo. Sayan jan panaro chutiyo.8.

ਤਬ ਸਭ ਹੀ ਸੰਨਯਾਸੀ ਧਾਏ । ਗਹਿ ਗਹਿ ਹਾਥ ਜੁਤਿਯੈ ਅਏ ।
ਚੌੜ ਭਰਥ ਰੰਡੀਗਿਰ ਦੋਰੇ । ਲੈ ਲੈ ਢੋਵ ਚੇਲਕਾ ਔਰੇ । ੯ ।

Tab sabh hi sanyasi dhaye. Gahi gahi bath jutiyaeh aye.
Chod bharathrandigir dore. Lae lae dhov chelka aore.9.

ਬਾਲਕ ਰਾਮ ਘੇਰ ਕੈ ਲਿਯੋ । ਜੁਤਨ ਸਾਥ ਦਿਵਾਨੋ ਕਿਯੋ ।
ਘੁਮਿ ਭੁਮਿ ਕੇ ਉਪਰ ਛਰਿਯੋ । ਜਨੁ ਕਰਿ ਬੀਜ ਮੁਨਾਰਾ ਪਰਿਯੋ । ੧੦ ।

Balak ram gheri kae liyo. Jutan sath divano kiyo.
Ghum ghum ke upar chariyo. Janu kari biju munara pariyo.10.

Couplet

With the use of clubs striking them they were trembling and many shoes were being hurled at each other. Their bodies were bleeding with scratches and no one was left unwounded/unhurt. (4)

Chopaiee :

The necklaces of many necks were broken and the tufts of matted hair had got loosened with the striking of clubs (sticks) some faces had wounds with the nails, as if moon had risen. (5)

Many persons, originally with tufts of hair had lost their tufts, many had been killed, and many had run away and many had died, some were biting others with their teeth, just as a type of battle had never been fought before. (6)

Mostly people were beaten with shoes, leaving no tufts of hair on heads, no one was left with any necklaces, then Balak Ram took up a shoe in his hand. (7)

He struck a sanyasi's head (ascetic) with his shoe and struck another sanyasi on his face (with shoe), resulting in blood oozing out of the (defaced) face just like a drain flowing during the month of Savan (July). (8)

Then all the ascetics launched a combined attack and came rushing holding their shoes in hand. Chour Bharath and Randigir also rushed and came collecting many followers with them. (9)

They surrounded Balak Ram and beat him with shoes, making him unconscious. He fell down reeling on the ground, as if a pillar had fallen with the strike of lightning. (10)

ਦੋਹਰਾ

ਸਭ ਮੁੰਡਿਆ ਕੁਥਿਤ ਭਏ ਭਾਜਤ ਭਯੋ ਨ ਏਕ ।
ਚੌੜ ਭਰਥ ਗਿਰ ਰੰਡ ਪੈ ਕੁਤਕਾ ਹਨੇ ਅਨੇਕ । ੧੧ ।

Dohra

Sabh mundiya krudhit bhaye bhajat bhayo na ek.
Chod bharath gir rand pae kutka bane anek.11.

ਸੰਨਯਾਸੀ ਕੋਪਤਿ ਭਯੇ ਲਗੇ ਮੁਤਹਰੀ ਘਾਇ ।
ਲਾਤ ਮੂਸਟ ਜੂਤਨ ਭਏ ਮੁੰਡਿਆ ਦਏ ਗਿਰਾਇ । ੧੨ ।

Sanyasi kopit bhaye lage muthari ghaye.
Lat musat jutin bhaye mundiya daye giraye.12.

ਅੜਿਲ

ਪਕਰਿ ਮੁਤਹਰਿ ਪੁਨਿ ਸਕੋਪ ਮੁੰਡਿਆ ਭਏ ਗਰੂਆ ਲਾਠੀ ਸਭੇ ਲਏ ਉਦਿਤ ਭਏ ।
ਕਾਟਿ ਕੈ ਅੰਗ ਸੰਨਯਾਸਿਨ ਖਾਵਹੀ ਹੋ ਦਸ ਨਾਮਨ ਕੋ ਲੈ ਲੈ ਨਾਮ ਗਿਰਾਵਹੀ । ੧੩ ।

Aril

Pakari muthari pun sakop mundiya bhaye. Pharuya lathi sabhe laye udit bhaye.
Kat kat kae nag sanyasin khavhi. Ho das naman ko lac lae nam giravahi.13.

ਤਬ ਸੰਨਯਾਸੀ ਧਾਇ ਧਾਇ ਤਿਨ ਕਾਟਹੀ ਤੋਰਿ ਤੋਰਿ ਕੰਠਿਨ ਤੇ ਕੰਠੀ ਸਾਟਹੀ ।
ਐਚ ਐਚ ਟੰਗਨ ਤੇ ਗਹ ਗਹ ਡਾਰਹੀ ਦੋ ਦੁਹੀ ਹਾਧ ਭੇ ਖੈਚਿ ਮੁਤਹਰੀ ਮਾਰਹੀ । ੧੪ ।

Tab sanyasi dhaye dhaye tin kathi. Tor tor kanthin te kanthi sathi.
Aech aech tangan te geh darhi. Do duhun hath bhe khaech muthari marhi.14.

ਮੁੰਡਿਆ ਤੰਬਰ ਕਲਾ ਪੈ ਅਏ । ਹਮ ਸਭ ਸੰਨਯਾਸੀਨ ਦੁਖਾਏ ।
ਜਬ ਰਾਨੀ ਐਸੇ ਸੁਨ ਲਈ । ਦਤਾਤ੍ਰੈਨ ਬੁਲਾਵਤ ਭਈ । ੧੫ ।
Mundiya tanbar kala pae aye. Ham sabh sanyasin dukhaye.
Jab rani aise sun layi. Datatraen bulavat bhayi.15.

ਸੰਨਯਾਸੀ ਦਤਾਤ੍ਰੈ ਮਾਨੈ । ਰਾਮਾਨੰਦ ਬੈਰਾਗ ਪ੍ਰਮਾਨੈ ।
ਤੇ ਤੁਮ ਕਹੈ ਬਹੈ ਚਿਤ ਧਰਯਹੁ । ਮੇਰੀ ਕਹੀ ਚਿਤ ਮੈ ਕਰਿਯਹੁ । ੧੬ ।
Sanyasi datatrete manae. Ramanand bacrag parmanae.
Te turn kahae vahae chit dhariyahu. Meri kahi chit mae kariyahu.16.

ਏਕ ਦਿਵਸ ਹਮੇ ਗ੍ਰਿਹ ਸੋਵਹੁ । ਸਗਰੀ ਨਿਸਾ ਜਾਗਤਹਿ ਖੋਵਹੁ ।
ਜੋ ਤੁਮ ਕਹੈ ਲਰੋ ਤੋ ਲਰਿਯਹੁ । ਨਾਤਰ ਵੈਰ ਭਾਵ ਨਹਿ ਕਰਿਯਹੁ । ੧੭ ।
Ek divas hame greh sovhu. Sagri nisa jagteh khovhu.
Jo turn kahae laro to lariyahu. Natar baer bhav nahi kariyahu.17.

Couplet :

All the bairagis (recluses) became furious with rage and none fled away. They struck Chour Bharth and Randigir with sticks. (11)

Having been beaten with clubs and being wounded, the sanyasis were enraged greatly and (beating) fighting with fists, legs and shoes, they laid(threw) down the bairagis on the ground. (12)

Aril

Holding clubs in hands, the bairagis became very furious with rage and stood up with their spades and clubs. They started cutting off the limbs of sanyasis (ascetics) and eating them and were throwing them down by naming some ten organizations. (13)

The sanyasis were also biting them with teeth, while attacking them and throwing their necklace (broken) from the necks and throwing them on the ground by pulling their legs and striking them with their maces with both hands. (14)

Then the bairagis came to the (queen) Tambar Kala and said, "The sanyasis had pestered them too much. Then on hearing this, the queen called Dautantrai." (15)

The sanyasis were listening to Dautantra while Bairagis were worshipping Ramanand. The queen told them, "You do as directed by them and listen to my words, keeping it in mind. (16)

"One day you come and sleep at my place and spend the night being fully awake. If your religious leaders order you to quarrel then only you should fight else you should not bother." (17)

ਜੁਦਾ ਜੁਦਾ ਘਰ ਦੋਊ ਸੁਵਾਏ । ਅਰਧ ਰਾਤ੍ਰਿ ਭੇ ਬੈਨ ਸੁਨਾਏ ।
 ਦਤ ਰਾਮਾਨੰਦ ਕਹੇ ਸੁ ਕਾਰਿਯਹੁ । ਬਹੁਰੋ ਕੋਪ ਠਾਨਿ ਨਹੀ ਲਰਿਹੁ । ੧੮ ।
 Juda juda ghar doyu suvaye. Aradh ratri bhe baen sunaye.
 Dat ramanand kahae su kariyahu. Bahuro kop thani nahi lariyahu.18.

ਦੋਹਰਾ

ਛਲਿ ਛਲਿ ਇਜ ਬਿਧਿ ਗਈ ਐਸੋ ਚਰਿਤ ਸਵਾਰਿ ।
 ਸਿਮਰਿ ਗੁਰਨ ਕੇ ਬਚਨ ਦੈ ਬਹੁਰਿ ਨ ਕੀਨੀ ਰਾਰਿ । ੧੯ । ੧ ।

Dohra

Chaff chacli eh bidh gayi aiso charit savar.
 Simar guran ke bcahan daev bahur na kini rar. 19.1.

ਇਤ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਇਕ ਸੋ ਅਠਾਵਨੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੫੮ । ੩੧੪੮ । ਅਫਜ਼ੁ ।
 Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
 ik so athavano charitar samapatam sat subham sat.158. 3148. Aphjun.

ਚੌਪਈ

ਰਾਜ ਸਿੰਘ ਰਾਜਾ ਇਕ ਰਹਈ । ਬੀਰ ਕਲਾ ਰਾਨੀ ਜਗ ਕਹਈ ।
 ਤਾ ਸੋ ਨੇਹ ਨਿਪਤਿ ਕੋ ਭਾਰੋ । ਜਾਨਤ ਭੇਦ ਦੇਸ ਇਹ ਸਾਰੇ । ੧ ।

Chopaiee

Raj singh raja ek rehyi. Beer kala rani jag kehyi.
 Ta so neh nirpati ko bharo. Janat bhed des eh saro.1.

ਅੜਿਲ

ਐਰ ਰਾਨੀਯਨ ਕਬਹੂਣ ਨ ਨਿਪਤਿ ਬੁਲਾਵਈ । ਭੂਲਿ ਨ ਕਬਹੂ ਤਿਨ ਕੋ ਸਦਨ ਸੁਹਾਵਈ ।
 ਇਹ ਚਿੰਤਾ ਚਿਤ ਮਾਝ ਚੰਚਲਾ ਸਭ ਧਰੈ । ਜੰਤ੍ਰ ਮੰਤ੍ਰ ਅਰੁ ਤੰਤ੍ਰ ਰਾਵ ਸੋ ਸਭ ਕਰੈ । ੨ ।

Aril

Aor raniyan kabhun na nirpat bulavayi.
 Bhul na kabhun tin ko sadan suhavayi.
 Eh chinta chit majh chanchala sabh dharae.
 Ho jantar mantar aru tantar rav so sabh karae.2.

ਚੌਪਈ

ਜੰਤ੍ਰ ਮੰਤ੍ਰ ਸਭ ਹੀ ਕਰੇ ਹਾਰੇ । ਕੈਸੇ ਹੁੰ ਪਰੇ ਹਾਥ ਨਹੀ ਪਯਾਰੇ ।
 ਏਕ ਸਖੀ ਇਹ ਭਾਤ ਉਚਾਰੈ । ਸੁਨੁ ਰਾਨੀ ਤੈ ਬਚਨ ਹਮਾਰੈ । ੩ ।

Chopaiee

Jantar mantar sabh hi kari hare. Kaeshun pare hath nahi payare.
 Ek sakhi eh bhat ucharo. Sunu rani tae bachan hamaro.3.

Both were made to sleep at different sites and at midnight she said that whatever Ramanand and Dautantar would order, you act accordingly, but do not get excited and quarrel. (18)

Couplet :

The woman thus deceived both of them with her magic spell and both of them remembering their Guru's words did not quarrel any more. (19)(1)

Here the hundred and fifty-eighth episode of King's & Minister's dialogue regarding woman characterization from Charitar Pakhyani is completed. All is well.

(158-3148)(Contd)

Chopaiee:

There was a Raja called Raj Singh. His queen was called by all as Bir Kala. The Raja was having great love for her and the whole country knew about it. (1)

Aril :

The Raja would not meet other queens and would not visit their palaces by mistake even and all the queens were worried about it (in their hearts). So all of them were trying their tricks or witchcraft on him. (2)

Chopaiee :

They had tried all their tricks and magic spells but the beloved could not be attained. Then one lady attendant said, "Listen to my words." (3)

ਜੈ ਉਨ ਸੋ ਮੈ ਪ੍ਰੀਤਿ ਤੁਰਾਊ । ਤੈ ਤੁਮ ਤੇ ਕਹੁ ਮੈ ਕਾ ਪਾਊ ।
ਬੀਰ ਕਲਹਿ ਨਿਪ ਮੁਖ ਨ ਦਿਖਾਵੈ । ਤੁਮਰੇ ਪਾਸ ਰੈਨਿ ਦਿਨ ਆਵੈ । ੪ ।

Jo un so mae preti turayu. To turn te kahu mae ka payu.
Beer kaleh nirap mukh na dikhavae. Tumre pas raen din avae.4.

ਯੈ ਕਹਿ ਜਾਤ ਤਹਾ ਤੇ ਭਈ । ਨਿਪ ਬਰ ਕੇ ਮੰਦਿਰ ਮਹਿ ਗਈ ।
ਪਤਿ ਤਿਯ ਕੇ ਕਾਨਨ ਮਹਿ ਪਰੀ । ਮੁਖ ਤੇ ਕਛੂ ਨ ਬਾਤ ਉਚਰਢ । ੫ ।

Yo kahi jat taha te bhayi. Nirap bar ke mandir meh gayi.
Pati triye na kanan meh pari. Mukh te kachu na bat uchri.5.

ਨਿਪ ਤਿਯਾ ਕਹਿਯੋ । ਸੁਨਿ ਪਤਿ ਬਚਨ ਮੋਨ ਹੈ ਰਹਿਯੋ ।
ਪਤਿ ਪੂਛਯੋ ਤੁਹਿ ਇਹ ਕਾ ਕਹੀ । ਸੁਨ ਤਿਯ ਬਚਨ ਮੋਨ ਹੈ ਰਹੀ । ੬ ।
Nirap triye kahiyo tohe ka kahiyo. Sun pati bachan mon haav rahiyo.
Pati puchayo tuhe eh ka kahi. Sun triye bachan mon haav rahi.6.

ਪਤਿ ਜਾਨਯੋ ਤਿਯ ਬਾਤ ਦੁਰਾਈ । ਤਿਯ ਜਾਨਯੋ ਕਛੂ ਨਿਪਤਿ ਚੁਰਾਈ ।
ਕੋਪ ਕਰਾ ਦੁਹੁੰਅਨ ਕੈ ਪਈ । ਪ੍ਰੀਤਿ ਰੀਤ ਸਭ ਹੀ ਛੁਟਿ ਗਈ । ੭ ।

Pati janyo triye bat durayi. Triye janyo kachu nirpati churayi.
Kop kara duhunan kae payi. Preti reet sabh hi chuti gayi .7.

ਵਾ ਰਾਨੀ ਸੋ ਨੇਹ ਬਢਾਯੋ । ਜਿਨ ਚਰਿਤ੍ਰ ਇਹ ਭਾਤ ਬਨਾਯੋ ।
ਵਾ ਸੋ ਪ੍ਰੀਤਿ ਰੀਤਿ ਉਪਜਾਈ । ਬੀਰ ਕਲਾ ਚਿਤ ਤੇ ਬਿਸਰਾਈ । ੮ । ੧ ।

Va rani so neh badhayo. Jin charitar eh bhat banayo.
Va so preti reet upjayi. Beer kala chit to bisrayi.8.1.

ਇਤ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੋ ਉਨਸਠਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੫੯ । ੩੧੫੬ । ਅਫਜ਼ੀ ।

;Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
ik so unsathavo charitar samapatam sat subham sat.159. 3156. Aphjun.

ਚੋਪਈ

ਬਲਵੰਡ ਸਿੰਘ ਤਿਰਹੁਤਿ ਕੋ ਨਿਪ ਬਰ । ਜਨੁ ਬਿਧਿ ਕਰਿਯੋ ਦੂਸਰੇ ਤਮ ਹਰ ।
ਅਮਿਤ ਰੂਪ ਤਾ ਕੋ ਅਤਿ ਸੋਹੈ । ਖਗ ਮ੍ਰਿਗ ਜਛ ਭੁਜੰਗਨ ਮੋਹੈ । ੧ ।

Chopaicee

Balvand singh tirhuti ko nirap bar. Janu bidh kariyo dusro tam bar.
Amit roop ta ko ati sohae. Khag mrig jach bhujangan mohae.1.

"If I manage to break the love affair of the Raja with that queen then what reward shall I get? If I shall manage to show you that the Raja would not even show his face to Bir Kala and would spend day and night with you." (4)

After saying these words, she went to the Raja's palace. She did not utter anything but both the spouses learnt about it. (5)

The Raja asked the queen what had she talked about, then he kept quiet after hearing the reply. The husband asked the queen what she had said, the queen kept quiet after listening to him. (6)

The husband thought that the wife had kept something hidden from him, while the queen thought that the Raja had kept something secret from her. Both got enraged within and there was no love lost between them. (7)

The Raja developed greater love for the queen, who had played this trick. Thus, the Raja increased his love for her, completely forgetting Bir kala from his mind. (8)(1)

Here the hundred and fifty-ninth episode of the King's & Minister's dialogue regarding woman character from Charitar Pakhyan is completed. All is well.
(159-3156)(Contd)

Chopaiee :

Balwant Singh was the mighty Raja of Tiruhath. His radiance was so much, as if a second sun had risen. His beauty was full of glamour with which the birds, deer (wild animals) demi-gods and snakes were allured. (1)

ਰਾਨੀ ਸਾਥ ਸਦਨ ਤਿਹ ਮਾਹੀ । ਰੂਪਵਤੀ ਤਿਨ ਸਮ ਕਹੋ ਨਾਹੀ ।
ਸਭਹਿਨ ਸੋ ਪਤਿ ਨੇਹ ਬਢਾਵਤ । ਬਾਰੀ ਬਾਰੀ ਕੇਲ ਕਮਾਵਤ । ੨ ।

Rani sath sadan tehh mahi. Rupvati tin sam kahun nahi.
Sabhin so pati neh badhavat. Bari bari kel kamavat.2.

ਰੁਕਮ ਕਲਾ ਰਾਨੀ ਰਸ ਭਰੀ । ਜੋਬਨ ਜੇਬ ਸਭਨ ਤਿਨ ਹਰੀ ।
ਅਨ ਮੈਨ ਜਬ ਤਾਹਿ ਸੰਤਾਵੈ । ਪਠੈ ਸਹਚਰੀ ਨਿਪਤਿ ਬੁਲਾਵੈ । ੩ ।

Rukam kala rani ras bhari. Joban jeb sabhan tin hari.
Aan saen jab tahe santavae. Pathae sehchari nirpati bulavae.3.

ਦੋਹਰਾ

ਕ੍ਰਿਸਨ ਕਲਾ ਇਕ ਸਹਚਰੀ ਪਠੈ ਦਈ ਨਿਪ ਤੀਰ ।
ਸੋ ਯਾ ਪਰ ਅਟਕਤ ਭਈ ਹਰਿਅਰਿ ਕਰੀ ਅਧੀਰ । ੪ ।

Dohra

Krisan kala ek sehchari pathae dayi nirap Leer.
So ya par atkat bhayi hariar kari adher.4.

ਚੌਪਈ

ਸੁਨੋ ਨਿਪਤਿ ਜੁ ਬਾਤ ਹਮਾਰੀ । ਮੈ ਰੀਝਿ ਲਖ ਪ੍ਰਭਾ ਤਿਹਾਰੀ ।
ਮੈ ਤਵਿ ਹੋਰਿ ਦਿਵਾਨੀ ਭਈ । ਮੋ ਕਹ ਬਿਰ ਸਕਲ ਸੁਧਿ ਗਈ । ੫ ।

Chopaiee

Suno nirapti ju bat hamari. Mae rijhi lakh prabha tihari.
Mae tav heri divani bhayi. Mo keh bisar sakal sudh gayi.5.

ਦੋਹਰਾ

ਸੁਧਿ ਭੁਲੀ ਮੋਰੀ ਸਭੈ ਬਿਰਹ ਬਿਕਲ ਭਯੋ ਅੰਗ ।
ਕਾਮ ਕੇਲ ਮੋ ਸੋ ਕਰੋ ਗਹਿ ਗਹਿ ਰੇ ਸਰਬੰਗ । ੬ ।

DOHRA

Sudh bhuli mori sabhae bireh bikal bhayo sang.
Kam kel mo so karo geh geh re sarbang.6

ਚੌਪਈ

ਜਬ ਰਾਜੈ ਐਸੇ ਸੁਨਿ ਪਾਯੋ । ਤਾ ਕੋ ਭੋਗ ਹੇਤ ਲਲਚਾਯੋ ।
ਲਪਟਿ ਲਪਟਿ ਤਾ ਸੋ ਰਤਿ ਕਰੀ । ਚਿਮਟਿ ਚਿਮਟਿ ਅਸਨ ਤਨ ਧਰੀ । ੭ ।

Chopaiee

Jab rajae aise sun payo. Ta ko bhog het lalchayo.
Lapat lapat ta so rati kari. Chimat chimat asan tan dhari.7.

There were sixty queens in his palace and there were no other women as beautiful. The husband was loving all of them and was having sensuous pleasure with each one in turn. (2)

Rukam Kala was very lovable and her youthful beauty was more glamorous than the others. When she was pestered with passionate love, she would call the Raja through some attendant. (3)

Couplet :

An attendant called Krishan Kala was sent to the Raja and she got enamoured by the Raja due to her extreme passionate desires. (4)

Chopaice :

The attendant said, "O Raja ! Listen to me ! I have been allured by your beauty and am madly in love with you and I have lost all my senses." (5)

Couplet :

"I have lost all my senses and my body was madly suffering from the pangs of your separation. O Raja ! By holding all my limbs (one by one) you have sexual relationship with me." (6)

Chopaice :

When the Raja heard like this, then he was allured to have cohabitation with her. So he enjoyed sensuous pleasure with her by embracing her closely and had many poses of relationship by embracing and kissing her. (7)

ਚਿਮਟਿ ਚਿਮਟਿ ਤਾ ਸੋ ਰਤਿ ਮਾਨੀ । ਕਾਮਾਤੁਰ ਹੈ ਤਿਯੁ ਲਪਟਾਨੀ ।
ਨਿਪ ਬਰ ਛਿਨਿਕ ਨ ਛੋਰਿਯੋ ਭਾਵੈ । ਗਹਿ ਗਹਿ ਤਾਹਿ ਗਰੇ ਸੋ ਲਾਵੈ । ੮ ।

Chimat chimat ta so rati mani. Kamatur haav triye laptani.
Nirap bar chinak na choriyo bhavae. Geh geh tahe gare so lavae.8.

ਦੋਹਰਾ

ਭਾਤਿ ਭਾਤਿ ਅਸਨ ਲਏ ਚੁੰਬਨ ਕਰੇ ਬਨਾਇ ।
ਚਿਮਟਿ ਚਿਮਟਿ ਭੋਗਤ ਬਯੋ ਗਨਨਾ ਗਨੀ ਨ ਜਾਇ । ੯ ।

Dohra

bhat bhat asav laye chumban kare banaya.
chimat chimat bhogat bhayo ganna gani na jaye.9.

ਸਵੈਯਾ

ਖਾਇ ਬੰਧੋਯਨ ਕੀ ਬਰਿਯੈ ਨਿਪ ਭਾਗ ਚਬਾਇ ਅਫੀਮ ਚੜਾਈ ।
ਪੀਤ ਸਰਾਬ ਬਿਰਾਰਜ ਸੁੰਦਰ ਕਾਮ ਕੀ ਰੀਤਿ ਸੋ ਪੀਤ ਮਚਾਈ ।
ਅਸਨ ਔਰ ਅਲਿੰਗਨ ਚੁੰਬਨ ਭਾਤਿ ਅਨੇਕ ਲੀਏ ਸੁਖਦਾਈ ।
ਯੋ ਤਿਹ ਤੋਰਿ ਕੁਚਾਨ ਮਰੋਰਿ ਸੁ ਭੋਰਿ ਲਗੇ ਝਕੜੋਰ ਬਜਾਈ । ੧੦ ।

Swaiyya

khayae bandhejan ki bariyae nirap bhang chabaye aphem chadayi.
peet sarab birajat sunder kam ki riti so preet machayi.
asan aor alingan chunban bhat anek liye sukhdayi.
yo tehh tor kuchan marori su bhor lage jhakjhor bajayi. 10 .

ਅੜਿਲ

ਰਤਿ ਮਾਨੀ ਤਿਹ ਸੰਗ ਨਿਪਤਿ ਹਰਖਾਇ ਕੈ ।
ਕਾਮਾਤੁਰ ਹੈ ਜਾਤ ਤਿਯਾ ਲਪਟਾਇ ਕੈ ।
ਭਾਤਿ ਭਾਤਿ ਕੈ ਅਸਨ ਲਏ ਬਨਾਇ ਕਰਿ ।
ਹੋ ਭੋਰ ਹੋਤ ਲੈ ਭਜੀ ਹਿਯੋ ਸੁਖ ਪਾਇ ਕਰਿ । ੧੧ ।

Aril

rati mani tehhsang nirpati hakhave kae.
kamatur haav jat triya laptaye kae.
bhat bhat ke asan laye banaye kari.
ho bhor hot lo bhaji hiyo sukh paye kari. 11.

ਚੋਪਈ

ਬਿਤਈ ਰੈਨ ਭੋਰ ਜਬ ਪਈ । ਚੇਰੀ ਨਿਪਤਿ ਬਿਦਾ ਕਰ ਦਈ ।
ਬਿਹਬਲ ਭਈ ਬਿਸਰਿ ਸਭ ਗਯੋ । ਤਾ ਕਾ ਓਡਿ ਉਪਰਨਾ ਲਯੋ । ੧੨ ।

Chopaiee

bityi raen bhorr jab bhayi. cheri nirpati bida kar dayi.
bihabal bhayi bisri sabh gayo. ta ka odi uprana layo.12.

He had sexual companionship with her and the passionate woman continued holding him in her embrace. She would not leave the Raja even for a moment and would embrace him to her bosom by pulling him all the time. (8)

Couplet

She had many poses of her cohabitation along with kissing him. By embracing him tightly she had relations (sexual) with him, which cannot be described. (9)

Swaiyya :

The Raja had eaten some pills of stopping the flow of semen, then munched some hemp and poppy husk and then taking wine he showed his love of passions with greater zeal. Then he continued with many poses of cohabitation, embracing and kissing and then continued enjoying sensuous pleasure till morning by pressing and distorting her breasts. (10)

Aril :

The Raja had carried out sexual relationship with great joy with her and the woman was also clasping him with embraces and/had cohabitation with her in various styles till morning to his satisfaction. (11)

Chopaiee :

When the night was over and day had dawned then the Raja sent away the lady attendant and she forgot about everything else and wrapped the Raja's robe on herself. (12)

ਦੋਹਰਾ

ਕ੍ਰਿਸਨ ਕਲਾ ਰਤਿ ਮਾਨਿ ਕੈ ਤਹਾ ਪਹੁੰਚੀ ਜਾਏ ।
ਰੁਕਮ ਕਲਾ ਪੂਛਤ ਭਈ ਤਾ ਕਹਿ ਨਿਕਟ ਬੁਲਾਇ । ੧੩ ।

Dohra

krisan kala rati mani kae taha pahuchi jaye.
rukam kala puchit bhayi ta keh nikat bulaye.13.

ਪ੍ਰਤਿ ਉਤਰ

ਸਵੈਯਾ

ਕਾਹੇ ਕੋ ਲੇਤ ਹੈ ਅਤੁਰ ਸਾਸ ਗਈ ਹੀ ਉਤ'ਇਲ ਦੋਰੀ ਇਹਾਤੇ ।
ਕਾਹੇ ਕੋ ਕੇਸ ਖੁਲੇ ਲਟ ਛੂਟਿਯੋ ਪਾਇ ਪਰੀ ਤਵ ਨੇਹ ਕੇ ਨਾਤੇ ।
ਓਠਨ ਕੀ ਅਰੁਨਾਈ ਕਹਾ ਭਈ ਤੇਰੀ ਬਦਾਈ ਕਰੀ ਬਹੁ ਭਾਤੇ ।
ਕੌਨ ਕੋ ਅੰਬਰ ਓਡਿਯੋ ਅਲੀ ਪਰਤੀਤਿ ਕੋ ਲਾਈ ਹੋ ਲੇਹੁ ਉਹਾਤੇ । ੧੪ ।

Prati Utar

Swaiyya

kahe ko let hae atur savas gayi hi utail dori ihate.
kahe ko kes khule lat chutiye paye parri tav neh ke nate.
othan ki anunayi kaha bhayi teri badayi kari bahu bhate.
kon ko anbar odhiyo ali partet ko layi ho lehu uhate. 14.

ਦੋਹਰਾ

ਸੁਨਿ ਬਚ ਰਾਨੀ ਚੁਪ ਰਹੀ ਜਾ ਕੋ ਰੂਪ ਅਪਾਰ ।
ਛਲ ਕੋ ਛਿਦ੍ਰ ਨ ਕਿਛੁ ਲਖਿਯੋ ਇਮ ਛਲਗੀ ਬਰ ਨਾਰਿ । ੧੫ । ੧ ।

ਡੋਹਰਾ

sunī bach rani chup rahi ja ke roop apar.
chal ko chadar na kichu lakhiyo im chalgī bar nari.15.1.

ਇਤੁ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਸਠਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੬੦ । ੩੧੭੧ । ਅਫਜ਼ੀ ।
itt sri charitar pakhyane triya chariterte mantri bhoop sanbade
ik so sathavo chartar samaptam sat subham sat.160.3171.aphjun.

ਦੋਹਰਾ

ਨਰਬਰ ਕੋ ਰਾਜਾ ਬਡੋ ਬੀਰ ਸੈਨ ਤਿਹ ਨਾਮ ।
ਦੇਸ ਦੇਸ ਕੇ ਦੇਸ ਜਿਹ ਜਪਤ ਅਠਹੂੰ ਜਾਮ । ੧ ।

Dohra

Narvar ko raja bado beer saen tehh nam.
Des des ke des jeh japat athhun jam.1 .

Couplet :

Krishna Kala after enjoying sensuous pleasure reached back, where Rukam Kala was waiting and Rukam Kala then asked her by calling her near. (13)

In reply

Swaiyya :

The queen said, "Why are you heaving with difficult sighs (breathing with difficulty). The girl friend said, "I had gone running to him for your sake in great-haste." The queen said, "Why your hair are dishevelled and the tresses of your hair are hanging loose ? The girl attendant said, "I had requested him on your behalf by bowing to him." The queen said, "Where is your redness of lips gone ?" The attendant said, "By praising you in many ways my redness is gone." The queen said, "O friend ! Whose is this robe you are wearing ?" The attendant said, "I have brought for you a symbol of confidence from there with love." (14)

Couplet :

The queen with her charming beauty on hearing her words kept quiet and could not gauge the depth of this secret. Thus, the woman (queen) was deceived. (15)(1)

Here the hundred and sixtieth episode of King's & Minister's dialogue regarding woman characterization from Charitar Pakhyani is completed. All is well.

(160-3171)(Contd)

Couplet :

There was a great Raja of the land of Narwar, called Bir Sain, whose name was known all over and being repeated with respect by all other Rajas all the twenty-four hours.

(1)

ਚੌਪਈ

ਸੁਰਨਮਤੀ ਤਾ ਕੀ ਬਰ ਨਾਰੀ । ਜਨ ਸਮੁੰਦ ਮਥਿ ਸਾਤ ਨਿਕਾਰੀ ।
ਰੂਪ ਪ੍ਰਭਾ ਤਾ ਕੀ ਅਤਿ ਸੋ ਹੈ । ਜਾ ਸਮ ਰੂਪਵਤੀ ਨਹਿ ਕੋ ਹੈ । ੨ ।

Chopaiee

Savarnmati ta ki bar nari. Jan samundar mathi sat nikari.
Roop prabha ta ki ati so hae. Ja sam roopvati nahi ko hae.2.

ਸੁਨਿਯੋ ਜੋਤਕਿਨ ਗ੍ਰਹਨ ਲਗਾਯੋ । ਕੁਰੂਚੇਤ ਨਾਵਨ ਨਿਪ ਅਯੋ ।
ਰਾਨੀ ਸਕਲ ਸੰਗ ਕਰਿ ਲੀਨੀ । ਬਹੁ ਦਛਿਨਾ ਬਿਪ੍ਰਨ ਕਹਿ ਦੀਨੀ । ੩ ।

Suniyo jotkin grehan lagayo. Kuruchetar navan nirap ayo.
Rani sakal sang kar lini. Bahu dachina bipran keh dini.3.

ਦੋਹਰਾ

ਸੁਰਨਮਤੀ ਗਰਭਿਤ ਹੁਤੀ ਸੋਊ ਸੰਗ ਕਰਿ ਲੀਨ ।
ਛੋਰਿ ਬੰਡਾਰ ਦਿਜਾਨ ਕੋ ਅਮਿਤ ਦਛਿਨਾ ਦੀਨ । ੪ ।

DOHRA

Savarnmati garabhit huti soyu sang kar leen.
Chor bhandar dijan ko amit dachna deen.4.

ਨਵਕੋਟੀ ਮਰਵਾਰ ਕੋ ਸੂਰ ਸੈਨ ਥੋ ਨਾਥ ।
ਸੋਊ ਤਹਾ ਅਵਤ ਭਯੋ ਸਭ ਰਨਿਯਨ ਲੈ ਸਾਥ । ੫ ।

Navkoti marvar ko sur saen tho nath.
Soyu taha avat bhayo sabh raniyan lae sath.5.

ਚੌਪਈ

ਬੀਰ ਕਲਾ ਤਾ ਕੀ ਬਰ ਨਾਰੀ । ਦੁਹੂ ਪਛ ਭਤਿਰ ਉਜਿਅਰੀ ।
ਤਾ ਕੀ ਪ੍ਰਭਾ ਜਾਤ ਨਹਿ ਕਹੀ । ਮਾਨਹੁ ਫੂਲਿ ਚੰਬੋਲੀ ਰਹੀ । ੬ ।

Chopaiee

Beer kala ta ki bar nari. Duhun pach bhitar ujjari.
Ta ki prabha jat nahi kahi. Manhu phuli chanboli rahi.6.

ਰਾਜਾ ਦੋਊ ਅਨੰਦਿਤ ਭਏ । ਅੰਕ ਭੁਜਨ ਦੋਊ ਭੇਟਤ ਭਏ ।
ਰਨਿਯਨ ਦੁਹੁ ਮਿਲਾਵੇ ਭਯੋ । ਚਿਤ ਕੋ ਸੋਕ ਬਿਦਾ ਕਰਿ ਦਯੋ । ੭ ।

Raja doyu anandit bhaye. Ank bhujan doyu bhetat bhaye.
Raniyan duhu milavae bhayo. Chit ko sok bida kari dayo.7.

Chopaiee:

He had a beautiful queen by the name of Swammati. It appeared she had been brought out by churning seven seas, as her charm was radiant and glamorous and there was none else so beautiful. (2)

Hearing from the astrologers about the sun eclipse the Raja came to Kurukeshetra for taking bath. He had taken all the queens along with him and gave many presents (alms) to the Brahmins. (3)

Couplet :

Swam Mati was pregnant and he took her also along with him. He opened his treasure and gave many presents to Brahmins. (4)

There was a Raja Sur Sain of Navkati Marwar who also had come there with all the queens. (5)

Chopaiee :

Bir Kala was his beautiful queen, who was very popular and known in both her parents and in-laws families. Her beauty was beyond description, as if she was like a lily flower. (6)

Both the Rajas met each other with great honour and joy and embraced each other. Both the queens also met each other and all their worries were alleviated. (7)

ਅੜਿਲ

ਨਿਜ ਦੇਸਨ ਕੀ ਕਥਾ ਬਖਾਨਤ ਸਭ ਭਈ ।
ਦੁਹੂੰ ਅਪ ਮੈ ਕੁਸਲ ਕਥਾ ਕੀ ਸੁਧਿ ਲਈ ।
ਗਰਭ ਦੁਹੂੰਨ ਕੇ ਦੁਹੂੰਅਨ ਸੁਨੇ ਬਨਾਇ ਕੇ ।
ਹੋ ਤਬ ਰਨਿਯਨ ਬਚ ਉਚਰੇ ਕਛੁ ਮੁਸਕਾਇ ਕੈ । ੮ ।

Aril

Nnij desan ki katha bakhanat sabh bhayi.
Duhun aap mae kusal katha ki sudhi layi.
Garabh duhun ke duhuan sune banaye kae.
Hotab raniyan bach uchre kachu muskaye kae.8.

ਜੋ ਦੁਹੂੰਅਨ ਹਰਿ ਦੈਹੈ ਪੂਤ੍ਰਪਜਾਇ ਕੈ ।
ਤਬ ਹਮ ਤੁਮ ਮਿਲੈ ਹੈ ਹਯਾ ਬਹੁਰੋ ਅਇ ਕੈ ।
ਪੂਤ ਏਕ ਕੇ ਸੁਤਾ ਬਿਧਾਤਾ ਦੇਇ ਜੋ ।
ਹੋ ਅਪਸ ਬੀਚ ਸਗਾਈ ਤਿਨ ਕੀ ਕਰੈ ਤੋ । ੯ ।

Jo duhunan hari daehae putupajaye kae.
Tab ham turn mili hae haya bahuro aye kae.
Put ek ke suta bidhata deye jo.
Ho apas beech sagayi tin ki karae to.9.

ਦੋਹਰਾ

ਯੋ ਕਹਿ ਕੈ ਤਿਯ ਗ੍ਰਿਹ ਗਈ ਦੈਕਨ ਬੀਤੇ ਜਾਮ ।
ਸੁਤਾ ਏਕ ਕੇ ਗ੍ਰਿਹ ਭਈ ਪੂਤ ਏਕ ਕੇ ਧਾਮ । ੧੦ ।

Dohra

Yo kahi kae triye greh gayi daevkan bite jam.
Suta ek ke greh bhayi put ek ke dham.10.

ਚੌਪਈ

ਸੰਮਸ ਨਾਮ ਸੁਤਾ ਕੋ ਧਰਿਯੋ । ਢੋਲਾ ਨਾਮ ਪੂਤ ਉਚਰਿਯੋ ।
ਸੁਤਾ ਏਕ ਕੇ ਗ੍ਰਿਹ ਭਈ ਪੂਤ ਏਕ ਕੇ ਧਾਮ । ੧੧ ।

Chopaiee

Samas nam suta ko dhariyo. Dhola nam put uchariyo.
Kharan beech dari doyu bayahe. Bhat bhat so bhaye umahe.11.

ਦੋਹਰਾ

ਕੁਰੁਛੇਤਰ ਕੋ ਨਾਨ ਕਰਿ ਤਹ ਤੇ ਕਿਯੋ ਪਯਾਨ ।
ਅਪਨੇ ਅਪਨੇ ਦੇਸ ਕੇ ਰਾਜ ਕਰਤ ਭੇ ਅਨਿ । ੧੨ ।

Dohra

Kuruchetar ko navan kari tehh to kiyo payan.
Apne apne des ke raj karat bhe ani.12.

Aril :

They were talking all about their lands and were finding out each other's welfare. When both learnt about each other's being pregnant then they laughed and said, (8)

"If both of us were bestowed by the Lord with sons, then we will again meet each other here only. But if one begets a son and the other a daughter, then we will betroth them." (9)

Couplet :

After saying these words, both the women went back home. After some hours (two pehars) one lady gave birth to a son and the other a daughter. (10)

Chopaicee :

The girl was named Shamas and the son was named Dhola. Then both were married by putting them in large baskets, and there was lot of jubilation all around. (11)

Couplet :

After baths at Kurukshetra, both the families left that place and became busy with their rule of kingdom. (12)

ਚੌਪਈ

ਐਸੀ ਭਾਤਿਨ ਬਰਖ ਬਿਤਏ । ਬਾਲਕ ਹੁਤਰ ਤਰੁਨ ਦੋਊ ਭਏ ।
ਜਬ ਅਪਨੋ ਤਿਨ ਰਾਜ ਸੰਭਾਰਿਯੋ । ਪੂਰਬ ਕਹਿਯੋ ਬਿਵਾਹ ਚਿਤਾਰਿਯੋ । ੧੩ ।

Chopaiee

Aisi bhatin barkah bite. Balak hute tarun doyu bhaye.
Jab apno tin raj sanbhariyo. Purab kariyo bivah chitariyo.13.

ਲਰਿਕਾਅਪਨੋ ਦੁਰਿ ਜਬ ਭਯੋ । ਠੌਰਹਿ ਠੌਰ ਔਰ ਹੈ ਗਯੋ ।
ਬਾਲਾਈ ਕੀ ਤਰੀਰੀ ਅਈ । ਅੰਗ ਅੰਗ ਫਿਰੀ ਅਨੰਗ ਦੁਹਾਈ । ੧੪ ।

Larkapno duri jab bhayo. Thoreh thor aor haav gayo.

Balayi ki tagiri ayi. Ang sang phiri artang duhayi.14.

ਸਵੈਯਾ

ਏਕ ਦਿਨਾ ਮ੍ਰਿਗ ਮਾਰਿ ਕੈ ਦੋਲਨ ਯੋ ਅਪਨੇ ਮਨ ਬੀਰ ਬੀਚਾਰਿਯੋ ।
ਬੈਸ ਬਿਤੀ ਬਸਿ ਬਾਮਨ ਕੇ ਅਬਿਬੇਕ ਬਿਬੇਕ ਕਛੂ ਨ ਬਿਚਾਰਿਯੋ ।
ਬਯਾਹ ਕਿਯੋ ਲਰਿਕਾਪਨ ਮੈ ਹਮ ਜੋ ਤਿਹ ਕੋ ਕਬਹੂੰ ਨ ਸੰਭਾਰਿਯੋ ।
ਅਵਤ ਭਯੋ ਨਿਜ ਧਾਮ ਨਹੀ ਤਿਹ ਮਾਰਗ ਹੀ ਸਸੁਰਾਰਿ ਸਿਧਾਰਿਯੋ । ੧੫ ।

Swaiyya

Ek dina mrig mari kae dholan yo apne man beech bichariyo.
Baes biti basi baman ke abibek bibek kachu na bichariyo.
Bayah kiyo larkapan mae ham jo tehh ko kabhu na sanbhariyo.
Avat bhayo nij dham nahi tehh marag hi sasurari sidhariyo.15.

ਕੰਬਰ ਬਾਧਿ ਅਡੰਬਰ ਕੈ ਕਰਿ ਬੋਲਿ ਸੁ ਬੀਰ ਬਰਾਤ ਬਨਾਈ ।
ਭੂਖਨ ਚਾਰੁ ਦਿਪੈ ਸਭ ਅੰਗਨ ਅਨੰਦ ਅਜੁ ਹਿਯੋ ਨ ਸਮਾਈ ।
ਰੂਪ ਅਨੂਪ ਬਿਰਾਜਤ ਸੁੰਦਰ ਨੈਨਨ ਕੀ ਕਹਿ ਕੁੰਤਿ ਨ ਜਾਈ ।
ਚਾਰੁ ਛਕੈ ਛਬਿ ਹੇਰਿ ਚਰਾਚਰ ਦੇਵ ਅਦੇਵ ਰਹੈ ਉਰਝਾਈ । ੧੬ ।

Kanbar badhi adanbar kae kari boli su beer barat banayi.
Bhukhan charu dipae sabh angan anand aju hiye na samayi.
Roop anup birajat sundar naenan ki kahi kranti na jayi.
Charu chake chabi heri charchar dev adev rahae urjhayi.16.

ਚੌਪਈ

ਸੁਰ ਸੈਨ ਰਾਜੇ ਸੁਨੀ ਪਾਯੋ । ਬੇਟਾ ਬੀਰ ਸੈਨ ਕੋ ਅਯੋ ।
ਲੋਕ ਅਗਮਨੈ ਅਧਿਕ ਪਠਾਏ । ਅਦਰ ਸੋ ਗ੍ਰਿਹ ਮੈ ਤਿਹਹ ਲਯਾਏ । ੧੭ ।

Chopaiee

Sur saen rajae suni payo. Beta beer saen ko ayo.
Lok agmanae adhik pathaye. Adar so greh mae tehhlawaye.17.

Chopaiee :

Then many years had elapsed, both the children had grown up now. When Dhola took charge of the reins of his kingdom, then he was reminded of his early marriage. (13)

When his childhood age was over, his form (appearance) changed by and by, and became different. There was change in adolescence and Kamdev (god of love) was ruling each of his limbs and he became very passionate. (14)

Swaiyya

One day he killed a deer in his hunting spree, he thought to himself that his life was being spent being in the chase (control) of women only and he had never thought of spiritual knowledge. "The marriage, which I had solemnised in childhood, I have never bothered about her. He was coming on his way, without thinking about it, but then he went to his in-laws place on route." (15)

With full preparation and glamour and calling some warriors, he made up a marriage party. Beautiful ornaments were glorifying his body, and he was besides himself in joy. His body was glorifying with beauty while the charm of his eyes was beyond description. All the animate and inanimate world (things) gods and demons were allured with his charm. (16)

Chopaiee :

When Raja Roor Sain heard about the arrival of Bir Sain's (Raja) son, then he sent many people for his welcome, who brought him with great honour and regard. (17)

ਤਬ ਰਾਨੀ ਸਮਮਸ ਸੁਨਿ ਪਾਯੋ । ਢੋਲਾ ਦੇਸ ਹਮਾਰੇ ਅਯੋ ।
ਫੁਲਤ ਅਧਿਕ ਹਿਦੈ ਮਹਿ ਭਈ । ਚਿਤ ਮੈ ਅਤਿ ਪਫੁਲਤ ਹੈ ਗਈ । ੧੮ ।

Tab rani sanmas suni payo. Dhola des hamare ayo.
Phulat adhik hirdae mahi bhayi. Durbal huti pusat haav gayi.18.

ਭੇਟਤ ਪੀਯ ਪਿਯਵਹਿ ਭਈ । ਚਿਤ ਮੈ ਅਤਿ ਪਫੁਲਤ ਹੈ ਗਈ ।
ਐਚਿ ਐਚਿ ਪਿਯ ਗਰੇ ਲਗਾਵੈ । ਛੈਲਹਿ ਛੈਲ ਨ ਛੈਰਿਯੋ ਜਾਵੈ । ੧੯ ।

Bhetat piye piyevahi bhayi. Chit mae ati parphulat haav gayi.
Aech aech piye gare lagavae. Chaeleh chael na choriyo javae.19.

ਦੋਹਰਾ

ਪਿਯ ਪਾਤਰ ਪਤਰੀ ਤ੍ਰਿਯਾ ਪਰਮ ਪ੍ਰੀਤਿ ਉਪਜਾਇ ।
ਗਹਿ ਗਹਿ ਪਰੈ ਪ੍ਰਜੰਕ ਪਰ ਪਲ ਪਲ ਬਲਿ ਬਲਿ ਜਾਇ । ੨੦ ।

Dohra

Piye patar patri triya param priti upjaye.
Geh geh parae pranjak par pal pal bal bal jaye.20.

ਚੌਪਈ

ਸੰਮਸ ਸੰਗ ਨ ਰਤਿ ਕਰੈ । ਚਿਤ ਇਹੈ ਬਿਚਾਰ ਬਿਚਰੈ ।
ਐਚਿ ਹਾਥ ਤਾ ਕੋ ਨ ਚਲਾਵੈ । ਜਿਨਿ ਕਟਿ ਟੁਟਿ ਪ੍ਰਿਯਾ ਕੋ ਜਾਵੈ । ੨੧ ।

Chopaiee

sanmas sang na rat karai. chit ehai bichar bichrai.
eich haath ta ko na chalavai . jini katai tutai priya kao javai. 21.

ਦੋਹਰਾ

ਤਬ ਸੰਮਸ ਐਸੇ ਕਹਿਯੋ ਸੁਨਿਯੋ ਢੋਲਨ ਮੀਤ ।
ਰਤਿ ਕਸਿ ਕਸਿ ਮੋ ਸੋ ਕਰੋ ਹੈ ਕੈ ਹਿਦੈ ਨਿਚੀਤ । ੨੨ ।

Dohra

Tab sanmas aise kahiyo suniho dholan meet.
Rati kasi kasi mo so karo haav kae hirdae nichet.22.

ਢੋਲਾ ਮਰਬਰ ਕੋਟ ਕੋ ਬਸੋ ਨੇਹ ਕੇ ਗਾਵੈ ।
ਤਾ ਤੇ ਸਭ ਤ੍ਰਿਯਾ ਪਿਯਨ ਕੋ ਢੋਲਾ ਉਚਰਤ ਨਾਵ । ੨੩ ।

Dhola narvar kot ko baso neh ke gay.
Ta to sabh triye piyan ko dhola ucharat nav.23.

ਨਿਡਰ ਹੋਇ ਤੁਮ ਮੋਹਿ ਭਜੋ ਸੰਕਾ ਕਰੋ ਨ ਏਕ ।
ਜਯੋ ਰੇਸਮ ਟੁਟੇ ਨਹੀ ਕਸਿਸੈ ਕਰੋ ਅਨੇਕ । ੨੪ ।

Nidar hoye turn muh bhaje sankha karo na ek.
Jayo resam tute nahi kasisae karo anek.24.

Then the queen Shamas heard about the arrival of Dhola in their territory. Then she felt elated in her mind and weakened by the separation of her spouse, got herself strengthened in mind (with the arrival of Dhola). (18)

She met her dear beloved and felt great joy. She was pulling him and embracing her beloved and could not get away from the charming prince. (19)

Couplet :

The lover was lean and the beloved also was very slim. With increased love she was pulling him towards the cot and was offering herself in sacrifice to him. (20)

Chopaicee :

He was not having any forced love affair with Shamas. He was thinking in his mind so he was not using any force to pull, lest her (weak) soft waist may not crack. (21)

Couplet :

Then Shamas said, " O friend Dholan ! Listen. Without any hesitation, you may carryout your love affair with me with great excitement." (22)

Dhola of Narwarkot was now living in the town of love. Thus all the women started calling their beloved(s) with the name of Dhola only. (23)

Then Shamas said, "You may carryout your sexual relationship without any hesitation or fear, just as silken thread does not break under strain or pull similarly my body can also bear any stress or strain." (24)

ਅੜਿਲ

ਸੁਨਤ ਪਿਯਰਵਾ ਬੈਨ ਤਾਹਿ ਭੋਗਤ ਭਯੋ ।
ਚੌਰਾਸੀ ਅਸਨ ਸੰਮਸ ਕੇ ਕਸਿ ਲਯੋ ।
ਚੁੰਬਨ ਲਏ ਅਨੇਕ ਅੰਗ ਲਪਟਾਇ ਕੈ ।
ਹੋ ਚਿਮਟਿ ਚਿਮਟਿ ਤਿਹ ਭਜਿਯੋ ਹਰਖ ਉਪਜਾਇ ਕੈ । ੨੫ ।

Aril

Sunat piyarva baen tahe bhogat bhayo.
Chorasi asan sanmas ke kasi layo.
Chunban laye anek ang laptaye kae.
Ho chimat chimat tehh bhajiyo harkh upjaye kae.25.

ਚਤੁਰੁ ਚਤੁਰਿਯਾ ਚਿਮਟਿ ਚਿਮਟਿ ਰਤਿ ਮਾਨਹਿ ।
ਬਿਹਸਿ ਬਿਹਸਿ ਬਹੁ ਭਾਤਿਨ ਬਚਨ ਬਖਾਨਹੀ ।
ਤਿਯਾ ਤਿਹਾਰੋ ਅਸਨ ਤਜਿਯੋ ਨ ਜਾਵਹੀ ।
ਹੋ ਕਹਿ ਕਹਿ ਐਸੀ ਭਾਤਿ ਗਲੋ ਲਪਟਾਵਈ । ੨੬ ।
Chatur chaturiya chimat chimat rati manhi.
Bihas bihas bahu bhatin bachan bakhnanhi.
Triya tiharo asan tajiyo na javhi.
Ho keh keh aisi bhat gale laptavayi.26.

ਭਾਤਿ ਭਾਤਿ ਅਬਲਾ ਕੇ ਅਸਨ ਲੇਤ ਭਯੋ ।
ਲਪਟਿ ਲਪਟਿ ਕਰੇ ਗਰੇ ਤਾਹਿ ਸੁਖ ਦੇਤ ਭਯੋ ।
ਚਿਮਟਿ ਚਿਮਟਿ ਰਤਿ ਕਰੈ ਦੇਉ ਮੁਸਕਾਇ ਕੈ ।
ਹੋ ਸਕਲ ਕੋਕ ਕੋ ਮਤ ਕੋ ਕਰੈ ਬਨਾਇ ਕੈ । ੨੭ ।
Bhat bhat abla ke asan let bhayo.
Lapat lapat kari gare tahe sukh det bhayo.
Chimat chimat rati karae doyu muskaye kae.
Ho sakal kok ko mat ko kahae banaye kae.27.

ਚੌਪਈ

ਲੈ ਮੁਕਲਾਵੈ ਅਤਿ ਸੁਖ ਪਾਯੋ । ਨਰਵਰ ਗੜ ਕੀ ਓਰ ਸਿਧਾਯੋ ।
ਬਯਾਹਿਤ ਦੁਤ ਤਿਯਾ ਕੋ ਧਾਯੋ । ਸਕਲ ਜਾਇ ਤਿਹ ਭੇਦ ਜਤਾਯੋ । ੨੮ ।

Chopaiee

Lae muklavo ati sukh payo. Narvar sad ki or sidhaya.
Bayahit dut triya ko dhayo. Sakai jaye tehh bhed jatayo. 28.

Aril

“On hearing these words, the beloved had cohabitation with her and had eighty four poses with Shamas with excitement (great force). He kissed her by embracing her with all limbs and enjoyed sensuous pleasure with her with great joy. (25)

Both the smart (man and woman were having love affair by embracing each other and were) talking to each other by laughing merrily. The lover said, “O dear ! I cannot leave your (sexual) companionship and was embracing her closely.” (26)

He was having various poses of sexual relationship with the woman and by clasping; her in his arms was giving her joy. Both were having fun and love affair by laughing and embracing each other and were experiencing all the styles of love as mentioned in Kok Shastra. (27)

Chopaiee :

Afterwards, by taking the bride he started off for the fort of Narwar with great joy and jubilation. Then the emissary of the other wedded woman (wife) rushed to her and gave all the details to her. (28)

ਦੋਹਰਾ

ਤਬ ਬਯਾਹਿਤ ਅਗਲੀ ਤਿਯਹਿ ਭੇਦ ਸਕਲ ਸੁਨਿ ਪਾਇ ।
ਕੋਪਿ ਅਧਿਕ ਚਿਤ ਮੈ ਕੀਯੋ ਸੁਨਿ ਸੰਮਸ ਕੋ ਨਾਇ । ੨੯ ।

Dohra

Tab bayahit agli triyeh bhed sakal suni paye.
Kop adhik chit mae kiyo suni sanmas ko naye.29.

ਸੁਰਨਮਤੀ ਬਯਾਹਿਤ ਅਗਲਿ ਚਿਤ ਅਤਿ ਕੋਪ ਬਢਾਇ ।
ਬੀਰ ਸੈਨ ਪਤਿ ਪਿਤੁ ਭਏ ਐਸ ਕਹਤ ਭੀ ਜਾਇ । ੩੦ ।

Savaranmati bayahit agli chit ati kop badhaye.
Beer saen pati pitu bhaye aes kehat bhi jaye.30.

ਕਹੋ ਬਚਨ ਚਿਤ ਦੈ ਸੁਨੋ ਬੈਨ ਏਸ ਕੇ ਏਸ ।
ਭਜਿ ਢੋਲਾ ਤੁਮ ਤੇ ਗਯੋ ਲੇਨ ਤਿਹਾਰੇ ਦੇਸ । ੩੧ ।

Kaho bachan chit dae suno baen'es ke es.
Bhaj dhola turn te gayo len tiharo des.31.

ਚੌਪਈ

ਜੋ ਤੂ ਜਿਯ ਤੇ ਤਾਹਿ ਨ ਮਾਰਿ ਹੈ । ਤੋ ਤੇਰੇ ਸੋਊ ਬਧ ਕਰਿ ਹੈ ।
ਕੈ ਰਾਜਾ ਜਿਯ ਤੇ ਤਿਹ ਮਾਰੋ । ਨਾਤਰ ਅਬ ਹੀ ਦੋਸ ਨਿਕਾਰੋ । ੩੨ ।

Chopaiee

Jo to jiye te tahe na mari hae. To tero soyu badh kari hae.
Kae raja jiye te teh maro. Natar ab hi des nikaro.32.

ਜਬ ਇਹ ਭਾਤ ਰਾਵ ਸੁਨੀ ਪਾਈ । ਚਿਤ ਕੈ ਬਿਖੈ ਸਤਿ ਠਹਰਾਈ ।
ਜੋ ਤਿਯ ਲਯਾਵਨ ਕਾਜ ਸਿਥਾਵਤ । ਮੇਰੇ ਕਹੇ ਬਿਨਾ ਨਹਿ ਜਾਵਤ । ੩੩ ।

Jab eh bhat rav suni payi. Chit ke bikhae sati thehrayi.
Jo triye layavan kaj sidhavat. Mere kahe bina nahi javat.33.

ਪੁਤ੍ਰ ਬਧੁ ਮੁਹਿ ਸਾਚੁ ਉਚਾਰੋ । ਲਿਯੋ ਚਹਤ ਸੁਤ ਰਾਜ ਹਮਾਰੋ ।
ਯਾ ਕੋ ਕਹੇ ਨ ਸੁਖ ਦਿਖਰਾਵੈ । ਸ੍ਵਾਦਸ ਬਰਖ ਬਨਹਿ ਬਸਿ ਅਵੈ । ੩੪ ।

Putar badhu muh sachu ucharo. Liyo chahat sut raj hamaro.
Ya ko kaho na mukh dikhravae. Davadas barakh baneh bas avae.34.

ਦੋਹਰਾ

ਪਲਾਟਿ ਖਰਾਵਨ ਕੋ ਧਰਿਯੋ ਪਠੈ ਮਨੁਛ ਇਕ ਦੀਨ ।
ਮੋਹਿ ਮਿਲੈ ਬਿਨੁ ਬਨ ਬਸੈ ਰਾਵ ਬਚਨ ਇਹ ਕੀਨ । ੩੫ ।

Dohra

Palat kharavan ko dhariyo pathae manuch ik deen.
Mohe mile binu ban basae rav bachan eh keen.35.

Couplet :

When the previous wedded wife had learnt all these details and became furious with rage on hearing the name of Shamas. (29)

The previously wedded wife Swaran Mati was greatly agitated at heart and told the father of the husband Bir Sain like this. (30)

“O King of Kings ! Please listen to my talk carefully. To grab your country^Dhola had run away from your house.” (31)

Chopai :

“If you do not kill him, he will surely kill you. O Rajan ! Either you kill him or exile (banish) him from your country.” (32)

When the Raja heard this thing, he took it to be true. “If he had really gone for bringing his wife, he would have surely not gone without my permission.” (he thought). (33)

“The daughter-in-law had told me the truth. My son wants to grab power from me. So he gave him orders not to show his face to him, and he should spend twelve years in exile (in jungles) and then come here.” (34)

Couplet :

He turned his wooden shoes upside down and sent one person saying, “The Raja had ordered that he should go away to the jungles without meeting him.” (35)

ਸੁਨਤ ਭ੍ਰਿਤ ਨਿਪ ਕੇ ਬਚਨ ਤਾਹਿ ਕਹਿਯੋ ਸਮਝਾਇ ।
ਦੇਸ ਨਿਕਾਰੇ ਤੁਹਿ ਦਿਯੋ ਮਿਲਹੁ ਨ ਮੋ ਕੋ ਅਇ । ੩੬ ।

Sunat bhrit nirap ke bachan tahe kahiyo samjhaye.
Des nikaro tuhe diyo milhu na mo ko aye.36.

ਤਬ ਢੋਲਨ ਅਤਿ ਦੁਖਿਤ ਹੈ ਐਸੇ ਕਹਿਯੋ ਪੁਕਾਰਿ ।
ਜੀਵਹਿਗੇ ਤੋ ਮਿਲਹਿਗੇ ਨਰਬਰ ਕੋਟ ਜੁਹਾਰ । ੩੭ ।

Tab dholan ati dukhit haav aise kahiyo pukari.
Jevhige to milhige narvar kot juhar.37.

ਤਬ ਸੁੰਦਰ ਸੀਗਿ ਉਠਿ ਚਲੀ ਸੁਨਿ ਕਰਿ ਐਸੇ ਬੈਨ ।
ਹਿਯੋ ਫਟਤ ਅੰਤਰ ਘਟਤ ਬਾਰਿ ਦੁਆਵਤ ਨੈਨ । ੩੮ ।

Tab sundar sang uthi chali suni kari aiso baen.
Hiyo phatat antar ghatat ban chuavat naen.38.

ਅੜਿਲ

ਸੁਨਿ ਢੋਲਨ ਏ ਬੈਨ ਨਰਵਰਹਿ ਤਜਿ ਗਯੋ ।
ਦਾਦਸ ਬਰਖ ਪ੍ਰਮਾਨ ਬਸਤ ਬਨ ਮੈ ਭਯੋ ।
ਬਨ ਉਪਬਨ ਮੈ ਭ੍ਰਮਤ ਫਲਨ ਕੋ ਖਾਇ ਕੈ ।
ਹੋ ਤਿਯਾ ਸਹਿਤ ਤਹ ਬਸਯੋ ਮ੍ਰਿਗਨ ਕਹ ਘਾਇ ਕੈ । ੩੯ ।

Aril

Suni dholan ae baen naravrahi taj gayo.
Davadas barakh parman basat ban mae bhayo.
Ban upban mae bharamat phalan ko khaye kae.
Ho triya sahit tehh basyo mrigan keh ghaye kae.39.

ਬਰਖ ਤ੍ਰਿਦਸਏ ਬੀਰ ਸੈਨ ਤਜਿ ਦਯੋ ।
ਮਿਤੁਲੋਕ ਕਹ ਛੋਰਿ ਸਰਗਬਾਸੀ ਭਯੋ ।
ਤਬ ਢੋਲਨ ਫਿਰਿ ਅਨਿ ਰਾਜ ਅਪਨੋ ਲੀਯੋ ।
ਹੋ ਰਾਨੀ ਸੀਮਸ ਸਾਥ ਬਰਖ ਬਹੁ ਸੁਖ ਕਿਯੋ । ੪੦ । ੧ ।

Barakh tridsaye beer saen tan taji dayo.
Mritulok keh chori savaragbasi bhayo.
Tab dholan phiri aan raj apno liyo.
Ho rani sanmas sath barakh bahu sukh kiyo.40.1.

ਇਤ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੋ ਇਕਸਠਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੬੧ । ੩੨੧੧ । ਅਫਜੂ ।

It Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
ik so iksathavo charitarsamapatam sat subham sat.161. 3211. Aphjun.

The attendant after hearing the Raja's words, told him that the Raja had sent him away on exile from his county, and had ordered him not to meet him." (36)

Then Dholan felt greatly pained and cried out loudly, "O Narwarkot I salute thee. If I am alive, then we will meet again." (37)

The beautiful queen also accompanied him on hearing these words. Her heart was broken and she was feeling the pangs and tears were rolling down her eyes. (38)

Aril :

Dholan hearing the father's verdict remained in exile for twelve years. He was moving about in the jungles or surroundings, eating fruit only. By hunting the deer, he remained there along with his wife. (39)

In the thirteenth year Bir Sain had died and leaving this world (of death) proceeded to heavens. Then Dholan came back to acquire the reins of his kingdom and then spent many years in happiness along with his wife Shamas. (40)(1)

Here the hundred and sixty-one episode of the dialogue of Minister and the King regarding woman characterization from Charitar Pakhyan is completed. All is well. (161-3211)(Contd)

ਦੋਹਰਾ

ਦੇਸ ਤਪੀਸਾ ਕੇ ਰਹੈ ਅਠ ਚੋਰਟੀ ਨਾਰਿ ।
ਰੈਨਿ ਦਿਵਸ ਚੋਰੀ ਕਰੈ ਸਕੈ ਨ ਕਉ ਬਿਚਾਰਿ । ੧ ।

Dohra

Des tapisa ke rahae ath chorti nari.
Raen divas chori karae sakae na koyu bichar.1.

ਚਿਤ੍ਰਮਤੀ ਤਸਕਰ ਕੁਅਰਿ ਦੈ ਤਿਨ ਕੀ ਸਿਰਦਾਰ ।
ਮਾਰਗ ਮੈ ਇਸਥਿਤ ਰਹੈ ਘਾਵਹਿ ਲੋਗ ਹਜਾਰ । ੨ ।

Chitarmati taskar kuari daev tin ki sirdar.
Marag mae isthit rahae ghavah log hajar.2.

ਨਾਰਾਇਨ ਦਾਮੋਦ ਭਨਿ ਬਿੰਦਾਬਨਹਿ ਉਚਾਰਿ ।
ਸੁਨਿ ਸਰਤ ਐਸੇ ਤ੍ਰਿਯਾ ਸਭ ਹੀ ਜਾਇ ਬਿਚਾਰ । ੩ ।

Narain damodar bhani bindrabaneh uchari.
Suni sarat aise triya sabh hi jahe bichar.3.

ਨਾਰਾਇਨ ਨਰ ਅਇਯੋ ਦਾਮੋਦਰ ਦਾਮੰਗ ।
ਬਿੰਦਾਬਨ ਲੈ ਜਾਇ ਬਨ ਮਾਰਹੁ ਯਾਹਿ ਨਿਸੰਗ । ੪ ।

Narain nar aiyo damodar damang.
Bindraban lae Jaye ban marhu yahe nisang.4.

ਚੌਪਈ

ਜਬ ਅਬਲਾ ਐਸੇ ਸੁਨਿ ਪਾਵੈ । ਤਾ ਨਰ ਕੋ ਬਨ ਮੈ ਲੈ ਜਾਵੈ ।
ਫਾਸੀ ਡਾਰਿ ਪ੍ਰਥਮ ਤਿਹ ਘਾਵੈ । ਤਾ ਪਾਛੈ ਤਿਹ ਦਰਬੁ ਚੁਰਾਵੈ । ੫ ।

Chopaicee

Jab abla aise suni pavae. Ta nar ko ban mae lae javae.
Phasi dari pratham tehghavae. Ta pache teh darab churavae.5.

ਅਵਤ ਏਕ ਨਾਰ ਤਹ ਭਈ । ਫਾਸੀ ਡਾਰ ਤਿਸੁ ਕੋ ਲਈ ।
ਤਬ ਅਬਲਾ ਤਿਨ ਬਚਨ ਉਚਾਰੇ । ਸੁ ਮੈ ਕਹਤ ਹੋ ਤੀਰ ਤਿਹਾਰੇ । ੬ ।

Avat ek nar teh bhayi. Phasi dari tisu lo layi.
Tab abla tin bachan uchare; Su mae kehat ho teer tihare.6.

Couplet :

There were eight women thieves in the land of Tapisa. They were stealing day and night but no one could catch them doing so (or understand their behaviour). (1)

Chitar Mati and Taskar Koer were their leaders. They were always waiting on the route (to towns) and would loot people on the way. (2)

First, they would utter the words Naryan and Damodar, followed by the word Bindraban and with this phraseology, they would understand each other. (3)

'Narayan' would mean that a man was coming and damodar would mean that he had money tied with his waist and Bindraban would mean to kill him by taking him to the jungle without any hesitation. (4)

Chopaice :

When the other women would hear these words, they would take him to the jungle, and kill him by using a noose and then steal all his wealth (money). (5)

Then a woman came there. They threw a noose around her neck. That woman then told them something, "O Rajan ! I am saying those words to you now." (6)

ਅੜਿਲ

ਕਹਿ ਨਿਮਾਤਿ ਮੁਹਿ ਮਾਰੋ ਅਤਿ ਧਨ ਦੇਤ ਹੈ ।
 ਤੁਮਰੋ ਕਛੁ ਨ ਦਰਬੁ ਚੁਰਾਏ ਲਰਤ ਹੈ ।
 ਸਰਖਤ ਅਬ ਹਮ ਹੀ ਤੇ ਲੇਹੁ ਲਿਖਾਏ ਕੈ ।
 ਹੋ ਸਦਨ ਸਹਿਤ ਸਭ ਜਾਇ ਖਜਾਨੋ ਜਾਇ ਕੈ । ੭ ।

Aril

Kahi nimat muh maro ati dhan det ho.
 Tumor kachu na darab churaye let ho.
 Sarkhat ab hi ham te lehu likhaye kae.
 Hosadan sahit sabh lehu khajano Jaye kae.7.

ਜੋ ਤੁਮ ਫਾਸੀ ਡਾਰਿ ਅਬੈ ਮੁਹਿ ਘਾਇ ਹੈ ।
 ਜੋ ਧਨ ਹਮਰੇ ਪਾਸ ਵਹੈ ਤੁਮ ਪਾਇ ਹੈ ।
 ਸਰਖਤ ਕਯੋ ਨ ਲਿਖਾਇ ਮੰਗਾਇਨ ਲੀਜਿਯੈ ।
 ਹੋ ਧਾਮ ਸਹਿਤ ਸਭ ਜਾਇ ਖਜਾਨੋ ਲੀਜਿਯੈ । ੮ ।

Jo turn phasi dari abae muh ghaye ho.
 Jo dhan hamre pas vahae turn paye ho.
 Sarkhat kayo na likhaye mangain lijiyae.
 Ho dham sahit sabh jaye khajano lijiyae.8.

ਦੋਹਰਾ

ਚਿੰਤ ਕਰੀ ਇਸਤ੍ਰਿਨ ਜੁ ਹਮ ਲੈਹੈ ਇਹ ਧਨ ਘਾਇ ।
 ਹਯਾ ਕੋ ਦਰਬੁ ਕਰਿ ਅਇ ਹੈ ਹੁਆ ਕੋ ਲਯੋ ਨ ਜਾਇ । ੯ ।

DOHRA

Chint kari istrin ju ham laehae eh dhan ghaye.
 Haya ko darab kar aye hae huya ko laye na jaye.9.

ਤਾ ਤੇ ਅਬੈ ਮੰਗਾਇ ਕੈ ਸਰਖਤ ਲੇਹੁ ਲਿਖਾਇ ।
 ਧਾਮ ਸਹਿਤ ਯਾ ਕੋ ਦਰਬੁ ਲੇਹੁ ਸਹਿਰ ਮੈ ਜਾਇ । ੧੦ ।

Ta te abae mangaye kae sarkhat lehu likhaye.
 Dham sahit ya ko darab lehe sehar mae jaye.10.

ਅੜਿਲ

ਸਰਖਤ ਲਿਯੋ ਲਿਖਾਇ ਸੁ ਤੁਰਤੁ ਮੰਗਾਇ ਕੈ ।
 ਇਹੈ ਤ੍ਰਿਯਾ ਤਿਨ ਤਾ ਮੈ ਲਿਖਿਯੋ ਰਿਸਾਇ ਕੈ ।
 ਮੋਹਿ ਏਕਲੋ ਜਾਨਿ ਫਾਸਿ ਗਰਰ ਡਾਰਿ ਕਰਿ ।
 ਹੋ ਸਰਖਤ ਲਿਯੋ ਲਿਖਾਇ ਬਸਤੁ ਧਨ ਮੋਹਿ ਹਰਿ । ੧੧ ।

Aril

Sarkhat liyo likhaye su turat mangaye kae. Ihae triya tin ta mae likhiyo risaye kae.
 Mohe eklo jani phas gar dari kari. Ho sarkhat liyo likhaye bastar dhan mohe hari.11.

Aril :

"Why do you want to kill me ? I would give you lot of money. I have not stolen any of your money. "You may take it in writing from me and take away everything from my treasury along with my house."
(7)

"If you will kill me then how will you manage to get all my money which is with me? Why not get everything in writing from me and then get all the money and take away everything from the treasury along with my building."
(8)

Couplet :

The thieves then thought to themselves that "by taking her money we will get only this much, but whatever she had at home, will not be available to us."
(9)

So it would be better to get a paper and get a certificate in Writing from her and then get all the money along with her house from the town.
(10)

Aril :

They brought a paper and got in writing from her. That woman also wrote therein getting enraged."She wrote that being alone, they had put a noose around my neck and having looted my money and clothes they have got this certificate from me (by force)."
(11)

ਚੌਪਈ

ਚੌਪਈ ਤਾ ਕੋ ਛੋਰਿ ਫਾਸ ਤੇ ਦਿਯੋ । ਅਪੁ ਨਗਰ ਕੋ ਮਾਰਗ ਲਿਯੋ ।
ਜਬ ਸਰਖਤ ਕੌਜਯਹਿ ਨਿਹਾਰਿਯੋ । ਤਿਨ ਕੋ ਚੌਕ ਚੰਦਨੀ ਮਾਰਿਯੋ । ੧੨ ।

Chopaiee

Ta ko chori phas te diyo. Aap nagar ko marag liyo.
Jab sarkhat kajiye h nihariyo. Tin ko chok chandni mariyo.12.

ਦੋਹਰਾ

ਤੂੰਦ ਕਲਾ ਤਬ ਬਨ ਬਿਖੈ ਐਸੋ ਚਤੁਰ ਬਨਾਇ ।
ਪ੍ਰਾਨ ਰਾਖਿ ਧਨ ਰਾਖਿਯੋ ਉਨ ਇਸਤ੍ਰਿਨਿ ਕੋ ਘਾਇ । ੧੩ । ੧ ।

Dohra

Tund kala tab ban bikhaye aiso chatur banaye.
Pran rakhi dhan rakhiyo un istrin ko ghaye.13.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਬਾਸਠਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੬੨ । ੩੨੨੪ । ਅਫਜ਼ੀ ।
Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
ik so basathavo charitar samapatam sat subham sat.162. 3224. Aphjun.

ਦੋਹਰਾ

ਗ੍ਰਾਇਰੇਰ ਗੜ ਮੋ ਰਹੈ ਭਧੁ ਸੈਨ ਨਿਪ ਨਾਮ ।
ਜਾ ਕੋ ਜੀਵ ਜਗਤੁ ਕੇ ਜਪਤ ਅਠਹੂ ਜਾਮ । ੧ ।

Dohra

Gayarier gad mo rahae bhadar saen nirap nam.
Ja ko jeev jagtar ke japat athhu jam.1 .

ਚੌਪਈ

ਬਿਜੈ ਕੁਆਰਿ ਤਾ ਕੀ ਬਰਨਾਰੀ । ਨਿਜੁ ਹਾਥਨ ਬਿਧਿ ਜਨੁਕ ਸਵਾਰੀ ।
ਅਪ੍ਰਮਾਨ ਤਿਹ ਪ੍ਰਭਾ ਬਿਰਾਜੈ । ਜਾ ਕੋ ਨਿਰਾਖਿ ਚੰਦਮਾ ਲਾਜੈ । ੨ ।

Chopaiee

Bijae kuari ta ki barnari. Niju hathan bidh januk savari.
Aparman tehh prabha birajae. Ja ko nirakh chandarma lajae.2.

ਦੋਹਰਾ

ਭਧੁ ਸੈਨ ਨਿਪਟੇਕ ਦਿਨ ਖੇਲਨ ਚੜ੍ਹਿਯੋ ਸਿਕਾਰ ।
ਜਾਨ ਬੈਰਿਯਨ ਘਾਤ ਤਿਹ ਤਾ ਕੋ ਦਿਯੋ ਸੰਘਾਰ । ੩ ।

DOHRA

Bhadar saen nirap ek din khelan chadiyo sikar.
Jan baerian ghat tehh ta ko diyo sanghar.3.

Chopaiee :

She was freed from the noose, and she proceeded to the town. When the Kazi read this certificate, he ordered them to be killed in Chandni Chowk. (12)

Couplet :

Thus, Tund Kala played this deceptive trick. She saved her life and property and got those women thieves killed. (13)(1)

Here the hundred and sixty second episode of King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.

(162-3224)(Contd)

Couplet :

There was a Raja Bhadar Sain in the fort of Gwalior. His name was famous throughout the world and people would recite his name throughout twenty-four hours. (1)

Chopaiee :

He had a beautiful wife by the name of Bijai Koer, who had been, it seems, moulded by the Lord Himself. She was so charming that the moon even felt belittled on seeing her. (2)

Couplet :

One day Raja Bhadar Sain went on a hunting spree and the enemies killed him by laying an ambush. (3)

ਚੌਪਈ

ਚਲੀ ਕਬਰਿ ਰਾਨੀ ਪਹਿ ਅਈ । ਰਾਜਾ ਹਨੇ ਬੈਰੀਯਨ ਜਾਈ ।
ਤਬ ਰਾਨੀ ਮਨ ਮੰਤ੍ਰ ਬਿਚਾਰਿਯੋ । ਸੁ ਮੈ ਚੌਪਈ ਮੋ ਕਹਿ ਡਾਰਿਯੋ । ੪ ।

Chopaiee

Chali khabar rani peh ayi. Raja hane baerian jayi.
Tab rani man mantar bichariyo. Su mae chopayi mo kahi dariyo.4.

ਸੁਤ ਬਾਲਕ ਹਮਰੇ ਬਿਧਿ ਕੀਨੋ । ਨਾਥ ਮਾਰਗ ਸੁਰ ਪੁਰ ਕੋ ਲੀਨੋ ।
ਤਾ ਤੇ ਇਹੈ ਚਰਿਤ੍ਰ ਬਿਚਾਰੋ । ਛਲਿ ਕਰਿ ਤਿਨ ਬੈਰਿਨ ਕੋ ਮਾਰੋ । ੫ ।

Sut balak hamro bidh kino. Nath marag sur pur ko lino.
Ta te ihae charitar bicharo. Chal kari tin baerin ko maro.5.

ਲਿਖ ਪਤ੍ਰੀ ਤਿਨ ਤੀਰ ਪਠਾਈ । ਨਿਪ ਜੋ ਕਰਿ ਤੈਸੀਯੈ ਪਾਈ ।
ਸੂਰਜ ਕਲਾ ਦੁਹਤਾ ਕੋ ਲੀਜੈ । ਹਮ ਸਭ ਕੀ ਪ੍ਰਤਿਪਾਰਾ ਕੀਜੈ । ੬ ।

Likh patri tin teer pathayi. Nirap jo kari taesiyae payi.
Suraj kala duhita ko lijae. Hams abh hi pratipara kijae.6.

ਪਤ੍ਰੀ ਬਾਚ ਫੂਲ ਜੜ ਗਏ । ਜੋਰਿ ਬਾਰਾਤਹਿ ਅਵਤ ਭਏ ।
ਜਬ ਹੀ ਭਏ ਸੈਨ ਪੁਰ ਅਏ । ਤਬ ਰਾਨੀ ਯੋ ਬਚਨ ਸੁਨਾਏ । ੭ ।

Patri bach phut jad gaye. Joni barateh avat bhaye.
Jab hi bhadar saen pur aye. Tab rani yo bachan sunaye.7.

ਏਕ ਏਕ ਸਾਹੁ ਹਯਾ ਅਵਹਿਹ । ਹਮ ਤੇ ਪਾਵ ਪੁਜਾਵਤ ਜਾਵਹਿ ।
ਤਾ ਪਾਛੈ ਅਵਨ ਨਿਪ ਅਵੈ । ਸੂਰਜ ਕਲਾ ਕੋ ਲੈ ਘਰ ਜਾਵੈ । ੮ ।

Ek ek sayu haya aveh. Ham te pay pujavat javeh.
Ta pache apun nirap avae. Suraj kala ko lae ghar javae.8.

ਹਮਰੇ ਧਮ ਰੀਤਿ ਇਹ ਪਰੀ । ਤਾ ਤੇ ਜਾਤ ਦੁਰਿ ਨਹੀ ਕਰੀ ।
ਏਕ ਏਕ ਜੋਧਾ ਪ੍ਰਧਮਾਵਹਿ । ਤਾ ਪਾਛੈ ਰਾਜਾ ਕੋ ਲਯਾਵਹਿ । ੯ ।

Hamre dham riti eh pari. Ta te jat duri neh kari.
Ek ek jodha prathamaveh. Ta pache raja ko layavahi.9.

ਏਕ ਏਕ ਸਾਹੁ ਤਹ ਅਯੋ । ਡਾਰਿ ਡਾਰਿ ਫਾਸੀ ਤਿਯ ਘਾਯੋ ।
ਏਕ ਸੰਘਾਰਿ ਡਾਰਿ ਕਰਿ ਦੀਜੈ । ਦੂਸਰ ਕੋ ਯੋ ਹੀ ਬਧ ਕੀਜੈ । ੧੦ ।

Ek ek sayu tehh ayo. Dar dar phari triye ghayo.
Ek sanghar dar kari dijae. Dusr ko yo hi badh kijae.10.

Chopaiee :

This news reached the queen that his enemies had killed him. Then the queen thought in her mind. The poet has said that this has been explained in the Chopaiee. (4)

"My son is very young at this juncture, while the spouse had gone to heavens. So such a deceitful action should be taken so that the enemy could be killed with a trick." (5)

She wrote a letter and sent to the enemy saying that the Raja had been rewarded in his own coin. "So now take my daughter Suraj Kala (in marriage) and look after all of us." (6)

On reading the letter, all the fools felt puffed up and came there with a marriage party. When they reached the town of Bhadar Sain, then the queen said, (like this). (7)

"Please come one by one to me, so that I could worship his (everyone's) (wash) feet. Finally the Raja should come himself and take away Suraj Kala to his place. (8)

"This was the custom in our family, so this formal function could not be avoided. First each warrior should come one by one and then the Raja should follow in the end. (9)

So the young men came one by one, and the woman killed them all by using a noose. The first one would be killed followed by the next and each one was killed thus, with the help of the noose. (10)

ਚੌਪਈ

ਸਭ ਸੂਰਨ ਕੋ ਪ੍ਰਥਮ ਸਿੰਘਾਰਿਯੋ । ਮਾਰਿ ਭੇਹਰਨ ਭੀਰਰਿ ਡਾਰਿਯੋ ।
ਤਾ ਪਾਛੇ ਨਿਪ ਬੋਲ ਪਠਾਯੋ । ਰਾਨੀ ਡਾਰਿ ਫਾਸ ਗਰ ਘਾਯੋ । ੧੧ ।

Sabh suran ko pratham sanghariyo. Mar bhocharan bharar dariyo.
Ta pachhe nirap bol pathayo. Rani dar phas gar ghayo.11.

ਦੋਹਰਾ

ਸਭ ਸੂਰਾ ਪ੍ਰਥਮੈ ਹਨੇ ਬਹੁਰਿ ਨਿਪਤਿ ਕੈ ਕੂਟਿ ।
ਜੈ ਲਸਕਰ ਬਾਕੀ ਬਚਿਯੋ ਸੋ ਸਭ ਲੀਨੋ ਲੂਟਿ । ੧੨ ।

Dohra

Sabh sura prathmae hane bahur nirpati ko kuti.
Jo lascar baki bachiyso so sabh lino luti.12.

ਸਭ ਬੈਰਿਨ ਕੋ ਘਾਇ ਕੈ ਸੁਤ ਕੈ ਰਾਜ ਬਿਠਾਇ ।
ਪੁਨਿ ਪਤਿ ਕੇ ਫੈਟਾ ਭਏ ਜਰੀ ਮਿਦੰਗ ਬਜਾਇ । ੧੩ । ੧ ।

Sabh baerin ko ghaye kae sut ko raj baethaye.
Pun pati ke phaeta bhaye jari mirdang bajaye.13.1.

ਇਤ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਾਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਤ੍ਰਿਸਠਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੬੩ । ੩੨੩੭ । ਅਫਜ਼ੁ ।

It Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
ik so trisathavo charitar samapatam sat subham sat.163. 3237. Aphjun.

ਚੌਪਈ

ਉਦੈ ਪੁਰੀ ਖੁਰਰਮ ਕੀ ਨਾਰੀ । ਜਹਰਤਿ ਕੋ ਪ੍ਰਾਨਨ ਤੇ ਪਯਾਰੀ ।
ਮੁਖ ਸੁਖਤ ਜੀ ਕੀ ਤਿਹ ਕਰਤੇ । ਅਨਤ ਨ ਲਖੇ ਤਵਨ ਕੇ ਡਰਤੇ । ੧ ।

Chopai

Udae puri khurram ki nari. Hajarat ko pranant payari.
Mukh sukhat ji ji tehhkarte. Anat na lkahe tavan ke darte.1.

ਬੇਗਮ ਬਾਗ ਏਕ ਦਿਨ ਚਲੀ । ਸੋਰਤ ਸਤ ਲੀਨੋ ਸੰਗ ਅਲੀ ।
ਸੁੰਦਰ ਨਰ ਇਕ ਪੈਖਤ ਭਈ । ਤ੍ਰਿਯਾ ਕੋ ਭੂਲਿ ਸਕਲ ਸੁਧਿ ਗਈ । ੨ ।

Begam bag ek din chali. Sereh sat lino sang ali.
Sundar nar ik pekhat bhayi. Triye ko bhul sakal sudh gayi.2.

ਦੋਹਰਾ

ਜੋਬਨ ਕੁਆਰਿ ਸਖੀ ਹੁਤੀ ਲੀਨੀ ਨਿਕਟ ਬੁਲਾਇ ।
ਉਦੈ ਪੁਰੀ ਤਾ ਸੋ ਸਕਲ ਭੇਦ ਕਹਿਯੋ ਸਮਝਾਇ । ੩ ।

Dohra

Joban kuari sakhi hiti lini nikat bulaye.
Udae puri to so sakal bhed kahiyo samjhaye.3.

Chopaiee

At first all the warriors were killed and then the Raja was crushed. The army was then looted of its belongings. (11)

Couplet :

After killing all the enemies, then her son was installed on the throne. Then with the beating of drums, she immolated herself by covering her body with the turban of her spouse. (12)

After killing all the enemies, she made the son to take charge of (rains) of the kingdom. then she immolated herself with the help of her husband's headgear (the cloth covering her husband's head). (13)(1)

Here the hundred and sixty-third episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyani is completed. All is well.

(163-3237)(Contd)

Chopaiee :

The wife of Khuram (Shahjahan) from Udaipuri was very dear to the King, more than his life even. He was very polite to her all the time, obeying her commands and being afraid of her, he would not look at another woman. (1)

One day the queen went to the garden along with her sixteen hundred attendants (friends). She saw a beautiful man there and the woman lost her consciousness (became madly in love with him). (2)

Couplet :

One lady attendant of the begum was called Joban Koer, so she called her. Udaipuri explained to her the whole affair. (3)

ਸਵੈਯਾ

ਕਾਨਿ ਕਰੋ ਨਹੀ ਸਾਹਿਜਹਾਨ ਕੀ ਧਾਮ ਜਿਤੋ ਧਨ ਹੈ ਸੁ ਲੁਟਾਉ ।
ਅੰਬਰ ਫਾਰਿ ਦਿਰੀਬਰ ਹੈ ਕਰਿ ਚੰਦਨਤਾਰਿ ਬਿਭੂਤਿ ਚੜਾਉ ।
ਕਾ ਸੋ ਕਰੋ ਨਹਿ ਤੁ ਹਮਰੋ ਕੋਉ ਜੀ ਕੀ ਬਿਥਾ ਕਹਿ ਤਾਹਿ ਸੁਨਾਉ ।
ਪੰਖ ਦਏ ਬਿਧਿ ਤੁ ਲਖਿ ਮੋ ਕਹ ਪ੍ਰੀਤਮ ਕੋ ਉਡਿ ਕੈ ਮਿਲਿ ਅਉ । ੪ ।

Swaiyya

Kani karo nahi sahjahan kid ham jito dhan hae su lutayu.
Anbar phari diganbar haav kari chandanutari bibhuti chadyu.
Ka so kaho nahi tu hamro koyu ji ki birtha kahi tahe sunayu.
Pankh daye bidh tu lakh mo keh pritam ko udi kae mil ayu.4.

ਪ੍ਰੀਤਿ ਕਰੀ ਤਿਹ ਸੋ ਕਿਹ ਕਾਜ ਸੁ ਮੀਤ ਕੇ ਕਾਜ ਜੁ ਮੀਤ ਨ ਅਵੈ ।
ਪੀਰ ਕਰੈ ਅਪਨੇ ਚਿਤ ਮੈ ਉਹਿ ਪੀਰ ਕੋ ਪੀਰ ਕੇ ਨੀਰ ਬੁਝਾਵੈ ।
ਹੋ ਅਟਕੀ ਮਨ ਭਾਵਨ ਸੋ ਮੁਹਿ ਕੈਸਿਯੈ ਬਾਤ ਕੋਉ ਕਹਿ ਜਾਵੈ ।
ਹੋ ਹੋਉ ਦਾਸਨ ਦਾਸਿ ਦਾਸਿ ਸਖੀ ਮੁਹਿ ਜੋ ਕੋਉ ਪ੍ਰੀਤਮ ਅਨਿ ਮਿਲਾਵੈ । ੫ ।

Priti kari teh so keh kaj su meet ke kaj ju meet na avae.
Peer kahae apne chit mae uhi peer ko peer ke neer bujhavae.
Ho atki man bhavan so muh kaesiyae bat koyu kahi javae.
I lo hoyu dasan dasi sakhi muh jo koyu pritam aan milavae.5.

ਜੋ ਸਖੀ ਕਾਜ ਕਰੈ ਹਮਰੇ ਤਿਹ ਭੂਖਨ ਕੀ ਕਛੁ ਭੂਖ ਨ ਹੈ ਹੈ ।
ਬਸਤ੍ਰ ਅਪਾਰ ਭਰੇ ਘਰ ਬਾਰ ਸੁ ਏਕਹਿ ਬਾਰ ਹਜਾਰਨ ਲੈ ਹੈ ।
ਮੋਰਿ ਦਸਾ ਅਵਲੋਕਿ ਕੈ ਸੁੰਦਰਿ ਜਾਨਤ ਹੀ ਹਿਯੋ ਮੈ ਪਛੁਤੈ ਹੈ ।
ਕੀਜੈ ਉਪਾਇ ਦੀਜੈ ਬਿਖੁ ਅਇ ਕਿ ਮੀਤ ਮਿਲਾਇ ਕਿ ਮੋਹੁ ਨ ਪੈ ਹੈ । ੬ ।
Jo sakhi kaj karae hamro teh bhukhan ki kachu bhukh na haav hae.

Basatar apar bhare ghar bar su ekeh bar hajaran laehae.
Mori dasa avlok kae sundar janat hi hiyo mae pachutaehae.
Kijaempaye dijae bikhu aye ki meet milaye ki mohu na pachae.6.

ਐਸੇ ਉਦੈ ਪੁਰੀ ਕੈ ਮੁਖ ਤੇ ਬਚ ਜੋਬਨ ਕੁਅਰਿ ਜਬੈ ਸੁਨਿ ਪਾਯੋ ।
ਤਾਹਿ ਪਛਾਨ ਭਲੀ ਬਿਧਿ ਸੋ ਮਨ ਬੀਚ ਬਿਚਾਰ ਇਹੈ ਠਹਰਾਯੋ ।
ਦੇਗ ਮੈ ਡਾਰਿ ਚਲੀ ਤਿਤ ਕੋ ਬਗਵਾਨਨ ਭਾਖਿ ਪਕਵਾਨ ਲਖਾਯੋ ।
ਸਾਇਤ ਏਕ ਬਿਹਾਨੀ ਨ ਬਾਗ ਮੈ ਅਨਿ ਪਿਆਰੀ ਕੋ ਮੀਤ ਮਿਲਾਯੋ । ੭ ।

Aise udae puri ke mukh te Bach joban kuari jabae suni payo.
Tahe pachan bhali bidh so man beech bichar ihae thehrayo.
Deg mae dar chali tit ko bagvanan bhakhi pakvan lakhayo.
Sait ek bihani na bag mae aan piyari ko meet milayo.7.

Swaiyya :

(She told her) "You need not worry about Shahjahan as I will give you all the wealth I have got. I will tear off all my clothes and with no clothes on, removing the paste of Chandan (sandal wood) I will rub ash on the body. Whom shall I talk to as no one belongs to me, whom I could relate my pining and hearts desires. If I had wings on, I would havd gone to my beloved before your very eyes." (4)

"What is the use of a friend, if a friend could not come to the rescue of one's friend. She explained to her, her state of mind, and said that the friend considering it her own suffering, should wipe it off with her own tears. I am allured by the beloved of my choice. So let anyone say anything to me. O friend! I will be his slave of slaves, if someone would arrange my meeting with my beloved." (5)

O friend ! If you were to do this job for me, I will give you all ornaments to satiate your desires. All the robes of mine at my place will belong to you and you may take thousands of them. O beautiful lady! On seeing my predicament, he would also lament. So make some arrangement for meeting my beloved or give me poison as without him I shall die. (I will be no more). (6)

When Joban Koer heard these words of Udaipuri begum, then considering all aspects, she thought to herself. She placed her in a big kettle, she moved towards that side, telling the gardeners that food was lying inside. Within no time, she arranged for her dear friend to meet her beloved. (7)

ਦੋਹਰਾ

ਉਦੈ ਪੁਰੀ ਪਿਯ ਪਾਇ ਤਿਹ ਚਰਨ ਰਹੀ ਲਪਟਾਇ ।
ਤਾ ਕੋ ਜੋ ਦਾਰਿਦ ਹੁਤੇ ਛਿਨ ਮੈ ਦਯੋ ਮਿਟਾਇ । ੮ ।

Dohra

Udae puri piye paye teh charan rahi laptaye.
Ta ko jo darid hute chin mae dayo mitaye.8.

ਅੜਿਲ

ਗਹਿ ਗਹਿ ਤਾ ਕੋ ਬਾਲ ਗਰੇ ਚਿਮਟਤ ਭਈ । ਲਪਟਿ ਲਪਟਿ ਤਾ ਕੇ ਅਸਨ ਕੇ ਤਰ ਗਈ ।
ਚੌਰਾਸੀ ਅਸਨ ਸਭ ਲਿਯੋ ਬਨਾਇ ਕੈ । ਹੋ ਅਠ ਜਾਮ ਰਤਿ ਕਰੀ ਹਰਖ ਉਪਜਾਇ ਕੈ । ੯ ।

Aril

Geh geh ta ko bal gare chimtat bhayi . Lapat lapat ta kea san ke tar gayi.
Chorasi asan sabh liyo banai kai.Ho hath jam rati kari harakh upjaye kae.9.

ਦੋਹਰਾ

ਤਰੁਨ ਪੁਰਖ ਤਰੁਨੈ ਤ੍ਰਿਯਾ ਤ੍ਰਿਤਿਯ ਚੰਦ ਕੀ ਜੋਨਿ ।
ਲਪਟਿ ਲਪਟਿ ਕਰਿ ਰਤਿ ਕਰੈ ਤਿਨ ਤੇ ਹਾਰੈ ਕੋਨ । ੧੦ ।

Dohra

Tarun purakh tarunae triya tritaye chandar ki joni.
Lapat lapat kari rat karae tin te harae kon.10.

ਅੜਿਲ

ਕੋਕਸਾਰ ਕੇ ਮੁਖ ਤੇ ਮਤਨ ਉਚਾਰਹੀ ।
ਭਾਤਿ ਭਾਤਿ ਉਪਬਨ ਕੀ ਪ੍ਰਭਾ ਨਿਹਾਰਹੀ ।
ਚੌਰਾਸੀ ਅਸਨ ਸਭ ਕਰੇ ਬਨਾਇ ਕਰਿ ।
ਹੋ ਭਾਤਿ ਭਾਤਿ ਰਤਿ ਕਰੇ ਗਰੇ ਲਪਟਾਇ ਕਰੇ । ੧੧ ।

Aril

Koksar ke mukh te matan ucharhi .
Bhat bhat upban ki prabha niharahi.
Chorasi asan sabh kare banaye kari .
Ho bhat bhat rat kari gare laptaye kar.11.

ਦੋਹਰਾ

ਚੌਰਾਸੀ ਅਸਨ ਲਏ ਭਾਤਿ ਭਾਤਿ ਲਪਟਾਇ ।
ਚਤੁਰ ਚਤੁਰਿਯਹਿ ਭਾਵਈ ਛਿਨਕ ਨ ਛੋਰਿਯੋ ਜਾਇ । ੧੨ ।

Dohra

Chorasi asan Jaye bhat bhat laptaye
Chatur chaturyahi bhavyi chinak na choriyo jaye.12.

Couplet :

On seeing the beloved, Udaipuri embraced his feet and the poverty of her attendant was alleviated within no time. (8)

Aril :

The woman was embracing her paramour very closely and came under his position. Then she had cohabitation with him in different eighty-four poses and for twenty-four hours enjoyed sensuous pleasure with him. (9)

Couplet :

A young woman, with a youthful man and the moonlit night, they were having sensuous pleasure embracing each other and who would feel tired. (10)

Aril :

They were repeating the sermons of Kok Shastra with their tongues watching the glory of the garden. They were engrossed in all the eighty-four styles of cohabitation, they enjoyed their sexual relationship in different ways. (11)

Couplet :

They were enjoying sensuous pleasure in eighty-four styles by embracing each other. The lover loved the beloved extremely as such he would not leave her for a moment even. (12)

ਚੌਪਈ

ਤਾ ਕੀ ਤ੍ਰਿਯਾ ਭੇਦ ਸੁਨੀ ਪਾਯੋ । ਉਦੈ ਪੁਰੀ ਮੋ ਪਤਿਹਿਹ ਬੁਲਾਯੋ ।
ਭਾਤਿ ਭਾਤਿ ਤਾ ਸੋ ਰਤਿ ਕਰੀ । ਮੋ ਤੇ ਜਾਤ ਬਾਤ ਨਹਿ ਜਰੀ । ੧੩

Chopaiee

Ta ki triya bhed sun payo. udae puri mae pateh bulayo.
Bhat bhat ta so rat kari. Mo te jat bat nahi jari.13.

ਸਾਹਿਜਹ" ਪੈ ਅਬੈ ਪੁਕਾਰੋ । ਛਿਨ ਮੈ ਤੁਮੈ ਖਾਰ ਕਰਿ ਡਾਰੋ ।
ਯੋ ਕਹਿ ਬੈਨ ਜਾਤ ਭੀ ਤਹਾ । ਹਜਰਤਿ ਰੰਗ ਮਹਲ ਮਹਿ ਜਹਾ । ੧੪ ।

Sahjahan pae abae pukaro. Chin mae tumae khavar kari daro.
Yo kahi baen jat bhi taha. Hajrat rang mahal meh jaha.14.

ਉਦੈਪੁਰੀ ਤਿਹ ਸੰਗ ਲਯਾਈ । ਤਬ ਲੋ ਨਾਰਿ ਪੁਕਾਰਿ ਸੁਨਾਈ ।
ਸਾਹਿਜਹ" ਤਬ ਬਚਨ ਉਚਾਰੇ । ਕਵਨ ਕਰਤ ਕਰਤ ਇਹ ਸੋਰ ਦੁਆਰੇ । ੧੫ ।

Udaepuri tehh sang layayi. Tab lo nari pukar sunayi.
Sahjahan tab bachan uchare. Kavan karat eh sor duyaro.15.

ਦੋਹਰਾ

ਉਦੈ ਪੁਰੀ ਤਬ ਯੋ ਕਹਿਯੋ ਸਮੁਝਿ ਚਿਤ ਕੈ ਮਾਹਿ ।
ਸਫੀ ਭਯੋ ਚਾਹਤ ਤ੍ਰਿਯਾ ਹੋਨ ਦੋਤ ਇਹ ਨਾਹਿ । ੧੬ ।

Dohra

Udae pur tab yo kahiyo samujhi chit kae make.
Sati bhayo chahat triya hon det eh nahi.16.

ਚੌਪਈ

ਤਬ ਹਜਰਤਿ ਇਹ ਭਾਤਿ ਉਚਾਰੋ । ਯਾ ਕੋ ਮਨੈ ਕਰੋ ਜਿਨਿ ਜਾਰੋ ।
ਤ੍ਰਿਯਾ ਜਨ ਸੰਗ ਅਮਿਤ ਕਰਿ ਦਏ । ਤਾ ਕਹ ਪਕਰਿ ਜਰਾਵਤ ਭਏ । ੧੭ ।

Chopaiee

Tab hajrat eh bhat ucharo. Ya ko manae karo jin jaro.
Triye jan sang amit kari daye. Ta keh pakar jaravat bhaye.17.

ਦੋਹਰਾ

ਅਤਿ ਰਤਿ ਤਾ ਸੋ ਮਾਨ ਕੈ ਸੰਗ ਪਿਆਰਵਹਿ ਲਯਾਇ ।
ਹਜਰਤ ਕੋ ਇਹ ਛਲ ਛਲਿਯੋ ਸਵਤਿਹਿ ਦਿਯੋ ਜਰਾਇ । ੧੮ । ੧।

Dohra

Ati rati ta so mani kae sang piyarvehi layaye.
Hajrat ko eh chal chaliyo savteh diyo jaraye.18.1.

Chopaiee :

“The wife of this man had known that the Udaipuri begum had called her spouse and had undergone cohabitation with him in many ways, but I cannot tolerate this thing any more.” (13)

She thought to herself that a complaint should be lodged with Shahjahan soon and dishonour them both. After saying these words, she went straight to the place where Shahjahan was resting in his pleasure palace. (14)

Udaipuri also came there along with her paramour and by that time the woman had already related her complaint. Then the King said, “Who was making all this noise at my gates ?” (15)

Couplet :

Udaipuri begum then thought in her mind and said, “This woman wanted to perform immolation (Sati) but this (man would not allow her to do this act.” (16)

Chopaiee :

The King then said, “Do not stop her, let her be burnt. The begum then sent many attendants with that woman and they forcibly pushed her into (the burning pyre) the fire and burnt her.” (17)

Couplet :

By enjoying lot of fun with him, she brought her beloved safely. The King was thus deceived by her witchcraft and the rival wife was also burnt. (18)(1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਚੌਸਠਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੬੪ । ੩੨੫੫ । ਅਫਜ਼ੀ ।

Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
ik so chosathavo charitar samapatam sat subham sat.164. 3255. Aphjun.

ਦੋਹਰਾ

ਹਿੰਗੁਲਾਜ ਜਗਮਾਤ ਕੇ ਰਹੈ ਦੇਹਰੈ ਏਕ ।
ਜਾਹਿ ਜਗਤ ਕੇ ਜੀਵ ਸਭ ਬੰਦਤ ਅਨਿ ਅਨੇਕ । ੧ ।

Dohra

Hingulaj jagmat ke rahae dehro ek.
Jahe jagat ke jeev sabh bandat aan anek.1.

ਚੌਪਈ

ਸਿੰਘ ਬਚਿਤ੍ਰ ਤਹਾ ਕੋ ਨਿਪ ਬਰ । ਭਾਤਿ ਭਾਤਿ ਕੋ ਧਨੁ ਤਾ ਕੇ ਘਰ ।
ਭਾਨ ਕਲਾ ਤਿਹ ਤ੍ਰਿਯਾ ਭਣਿਜੈ । ਤਾ ਕੇ ਕੋ ਤ੍ਰਿਯਾ ਤੁਲਿ ਕਹਿਜੈ । ੨ ।

Chopaiee

Singh bachitar taha ko nirap bar. Bhat bhat ko dhanu ta ke ghar.
Bhan kala tehh triya bhanijae. Ta ke ko triye tuli kahijae.2.

ਦਿਜਬਰ ਸਿੰਘ ਏਕ ਦਿਜ ਤਾ ਕੇ । ਭਿਸਤ ਕਲਾ ਅਬਲਾ ਗ੍ਰਿਹ ਵਾ ਕੇ ।
ਸਾਤ ਪੂਤ ਸੁੰਦਰ ਤਿਹ ਘਰ ਨੈ । ਕੋਬਿਦ ਸਭ ਹੀ ਰਹਤ ਹੁਨਰ ਮੈ । ੩ ।

Dijbar singh ek dij ta ke. Bhisat kala abla greh va ke.
Sat put sundar tehh ghar mae. Kobid sabh hi rehat hunar mae.3.

ਦੋਹਰਾ

ਤਹਾ ਭਵਾਨੀ ਕੋ ਭਵਨ ਜਾਹਿਰ ਸਕਲ ਜਹਾਨ ।
ਦੇਸ ਦੇਸ ਕੇ ਦੇਸ ਜਿਹ ਸੀਸ ਝੁਕਾਵਤ ਅਨਿ । ੪ ।

Dohra

Taha bhavani ko bhavan jahir sakal jahan.
Des des ke es jeh sees jhukavat aan.4.

ਅੜਿਲ

ਅਤਿ ਸੁੰਦਰ ਮਤਿ ਉਚੀ ਧੁਜਾ ਬਿਰਾਜਹੀ । ਨਿਰਖਿ ਦਿਪਤਤਾ ਤਾਹਿ ਸੁ ਦਾਮਨਿ ਲਾਜਹਿ ।
ਦੇਸ ਦੇਸ ਕੇ ਤਹਿ ਚਲਿ ਅਵਹੀ । ਹੋ ਜਾਨ ਸਿਵਾ ਕੋ ਭਵਨ ਸਦਾ ਸਿਰ ਨਯਾਵਹੀ । ੫ ।

Aril

Ati sundar man uchi dhuja birahaji. Nirakh diptata tahe ju daman lajhi.
Des des ke es taha chali avhi. Ho jan siva ko bhavan sada sir nayavahi.5.

Here the hundred and sixty-fourth episode of the King's and Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.

(164-3255)(Contd)

Couplet :

There was a temple of the goddess in Hinglaj, which was being worshipped by all the people of the world. (1)

Chopaiee :

Bachittar Singh was the mighty Raja of that place and he had all sorts of worldly wealth; while his wife was known by the name of Bhan Kala and there was no other woman on par with her (in beauty). (2)

He had a Brahmin called Dijbar Singh, who had a wife called Bhisat Kala. That Brahmin had seven beautiful sons, who were adept in every art. (3)

Couplet :

There was a world famous temple of (goddess) Bhawani, where Kings from all over (various lands) would come to pay their obeisance. (4)

Aril :

This was a very beautiful hermitage, with a high banner (flag) fluttering there on top. Its beauty (brilliance) would put even lightning to shame. The Kings from various lands would visit there and would bow to it, considering it as the temple of Shiva (Bhawani). (5)

ਦੋਹਰਾ

ਜੋ ਇਛਾ ਕੋਊ ਕਰੈ ਸੋ ਸਭ ਪੁਰਨ ਹੋਇ ।
ਪ੍ਰਗਟ ਬਾਤ ਸਭ ਜਗਤ ਇਹ ਜਾਨਤ ਹੈ ਸਭ ਕੋਇ । ੬ ।

Dohra

Jo icha koyu karae sod abh puran hoye.
Pragat bat sabh jagat eh janat hae sabh koye.6.

ਚੌਪਈ

ਏਕ ਦਿਵਸ ਐਸੋ ਤਹ ਭਯੋ । ਅਥਯੋ ਸੂਰ ਚੰਦ ਪ੍ਰਗਟਯੋ ।
ਅਕਸਮਾਤੁ ਬਾਨੀ ਤਿਹ ਭਈ । ਸੋ ਦਿਜਬਰ ਸ੍ਰਵਨਨ ਸੁਨਿ ਲਈ । ੭ ।

Chopaiee

Ek divas aiso tehh bhayo. Athyo sur chandar pragtayo.
Akasmatar bani tehh bhayi. Jo dijbar sravnan sun layi.7.

ਪ੍ਰਾਤ ਭਏ ਰਾਜਾ ਇਹ ਮਰਿ ਹੈ । ਕੋਟਿ ਉਪਾਵ ਕਿਸੈ ਨ ਉਬਰਿ ਹੈ ।
ਜੋ ਕੋਊ ਸਾਤ ਪੂਤ ਹਯਾ ਮਾਰੈ । ਤੋ ਅਪਨੋ ਯਹ ਰਾਵ ਉਬਾਰੈ । ੮ ।

Prat bhaye raja eh mari hae. Kot upav kisae na ubari hae.
Jo koyu sath put haya marae. To apno yeh rav ubare.8.

ਦਿਜਬਰ ਸੁਨ ਬਚਨਨ ਗ੍ਰਿਹ ਅਯੋ । ਨਿਜੁ ਰਾਨੀ ਤਨ ਭੇਦ ਜਤਾਯੋ ।
ਤਬ ਤ੍ਰਿਯਾ ਸਾਤ ਪੂਤ ਸੰਗ ਲੀਨੇ । ਸਰਬ ਮੰਗਲਾ ਕੀ ਬਲਿ ਦੀਨੇ । ੯ ।

Dijbar suni bachnan greh ayo. Niju rani tan bhed jatayo.
Tab triye sat put sang line. Sarab mangla ki bali dine.9.

ਸਾਤ ਪੂਤ ਪਿਤ ਹਨੇ ਨਿਹਾਰੇ । ਅਸਿ ਲੈ ਕੰਠ ਅਪਨੇ ਮਾਰੇ ।
ਸੁਰ ਪੁਰ ਬਾਟ ਜਬੈ ਤਿਨ ਲਈ । ਠਾਢੀ ਠਾਰਿ ਨਿਹਾਰਤ ਭਈ । ੧੦ ।

Sat put pit hane nihare. Asi lae kanth apne mare.
Sur pur bat jabae tin layi. Thadhi nari niharat bhayi.10.

ਵਹੈ ਹਾਥ ਅਪਨੇ ਅਸਿ ਲੀਨੋ । ਨਿਜ ਪਾਨਨ ਕੋ ਤ੍ਰਾਸ ਨ ਕੀਨੋ ।
ਰਾਵ ਬਚੇ ਕਹਿ ਤਾਹਿ ਸੰਭਾਰਿਯੋ । ਗਹਿ ਕਰਿ ਕੰਠ ਅਪਨੇ ਮਾਰਿਯੋ । ੧੧ ।

Vahae hath apne asi lino. Niju pranan ko tras na kino.
Rav bachae kahi tahe sanbhariyo. Gahi kari kanth apne mariyo.11.

ਸਾਤ ਪੂਤ ਹਨਿ ਪਤਹਿ ਸੰਘਾਰਿਯੋ । ਬਹੁਰਿ ਮੁੰਡ ਅਪਨੋ ਕਟਿ ਡਾਰਿਯੋ ।
ਰਾਵ ਚਕਯੋ ਕੋਤਕ ਜਬ ਲਹਿਯੋ । ਸੋਈ ਖੜਗ ਹਾਥ ਮੇ ਗਹਿਯੋ । ੧੨ ।

Sat put hani pateh sanghariyo. Bahur mund apno kati dariyo.
Rav chakyo kotak jab lahiyo. Soyi khadag hath mae gahiyo.12.

Couplet :

Whatever one would wish or desire there would get it fulfilled. This fact was famous all over the world and everyone knew about it." (6)

Chopaiee :

One day it so happened, that the sun had set and the moon had shone forth. Then suddenly there was a heavenly voice heard, (revelation of an oracle), which was heard by the Brahmin with his own ears. (7)

"That with the dawn of day, the Raja would die and he could not be saved with a million means. If someone could give the sacrificial offering of his seven sons, then only he could save this Raja." (8)

After hearing this revelation, the Brahmin came home and told his wife everything about it. Then the woman took her seven sons and sacrificed them all at the altar of the goddess (Mangla). (9)

When the father saw all his sons were dead, then he took a sword and struck it at his head. When that man was proceeding to heavens (died), that woman saw all this, while standing there. (10)

She also took up a sword in her hand without having any fear of her life. She thought to herself that somehow the Raja could be saved. So she struck the sword on her head. (11)

First she gave the lives of seven sons, then killed her husband and then cut off her own head. When the Raja saw all this, he was nonplussed (shocked). He also took that sword in his hand. (12)

ਸਾਤ ਪੁਤ ਹਮਰੇ ਹਿਤ ਮਾਰੋ । ਬਹੁਰਿ ਅਪਨੇ ਨਾਥ ਸੰਘਾਰੋ ।
ਪੁਨਿ ਇਨ ਦੋਹ ਨੇਹ ਮਮ ਦਿਯੋ । ਧ੍ਰਿਗ ਇਹ ਰਾਜ ਹਮਾਰੋ ਕਿਯੋ । ੧੩ ।

Sat put hamre hit maro. Bahur apune nath sangharo.
Pun in deh neh mam diyo. Dhrig eh raj hamaro kiyo.13.

ਸੋਈ ਖੜਗ ਕੰਠੀ ਪਰ ਧਰਿਯੋ । ਮਾਰਨ ਅਪਨੋ ਅਪੁ ਬਿਚਰਿਯੋ ।
ਕ੍ਰਿਪਾ ਕਰੀ ਤਬ ਤਾਹਿ ਭਵਾਨੀ । ਐਸੀ ਭਾਤ ਬਖਾਨੀ ਬਾਨੀ । ੧੪ ।
Soyi khadag kanthi par dhariyo. Maran apno apu bichariyo.
Kripa kari tab tahe bhavani. Aisi bhat bakhani bani.14.

ਅੜਿਲ

ਇਨ ਕੋ ਲੇਹੁ ਜਿਯਾਇ ਨ ਨਿਜੁ ਬਧ ਕੀਜਿਯੈ ।
ਰਾਜ ਬਰਿਸ ਬਹੁ ਕਰੋ ਬਹੁਤ ਦਿਨ ਜੀਜਿਯੈ ।
ਤਬ ਦੁਰਗਾ ਤੈ ਸਭ ਹੀ ਦਏ ਜਯਾਇ ਕੈ ।
ਹੋ ਨਿਖਿ ਨ੍ਰਿਪਤਿ ਕੀ ਪ੍ਰੀਤਿ ਹਰਖ ਉਪਜਾਇ ਕੈ । ੧੫ ।

Aril

In ko lehu jiyaye na niju badh kijiyaie.
Raj baras bahu karo bahut din jijiyaie.
Tab durga tae sabh hi daye jiyaye kae.
Ho nirakh nirpat ki priti harakh upjaye kae.15.

ਚੌਪਈ

ਐਸੋ ਢੀਠ ਤਵਨ ਤਿਯ ਕਰਿਯੁ । ਪਤਿ ਪੂਤਨ ਕੇ ਪ੍ਰਾਨਨ ਹਰਿਯੋ ।
ਬਹੁਰੋ ਬਧ ਅਪਨੋ ਕਹੂੰ ਕੀਨੋ । ਪ੍ਰਾਨ ਬਚਾਏ ਨ੍ਰਿਪਤਿ ਕੋ ਲੀਨੋ । ੧੬ ।

Chopaiee

Aiso dheth tavan triye kariyo. Pati putan ke pranan hariyo.
Bahuro badh apno kahun kino. Pran bachaye nirpat ko lino.16.

ਦੋਹਰਾ

ਨਿਰਖਿ ਸਤਤਾ ਸਭਨ ਕੀ ਜਗ ਜਨਨੀ ਹਰਖਾਇ ।
ਸਾਤ ਪੁਤ ਪਤਿ ਕੇ ਸਹਿਤ ਤੇ ਜੁਤ ਦਏ ਜਿਯਾਇ । ੧੭ ।

Dohra

Nirakh satta sabhan hi jag janni harkhaye.
Sat put pati ke sahit tehh jut daye jiyaye.17.

ਤਿਯ ਚਰਿਤ੍ਰ ਦੁਹਕਾਰਿ ਕਰਿਯੋ ਜੈਸੋ ਕਰੈ ਨ ਕੋਇ ।
ਪੁਰੀ ਚਤ੍ਰਦਸ ਕੇ ਬਿਖੈ ਧੰਨਯ ਧੰਨਯ ਤਿਹ ਹੋਇ । ੧੮ ।
Triye charitar duhkari kariyaie jaiso karae na koye.
Puri chatardas ke bikhae dhanye dhanye tehh hoye.18.

The Raja then declared, "That this woman had killed her seven sons for my sake, and then her spouse and then she had sacrificed her own life for the sake of my love (regard) so such a rule for me would be a curse on me." (13)

He placed the sword on his head and thought of slaying himself. Then (goddess) Bhawani bestowed her benevolence on him and uttered these words. (14)

Aril :

"O Raja ! You may make all these people alive and do not kill yourself. May you live long and rule over this land for long! Then Durga, seeing the Raja's devotion, made all these (dead) people alive with great pleasure." (15)

Chopaicee :

That woman was so stubborn as to stick to this promise (action) with great courage, having killed her spouse and sons and finally gave up her own life, but saved the life of the Raja. (16)

Couplet :

Having seen the truthfulness (uprightness) of all, the world creator (goddess) with great pleasure, gave back to that woman her spouse and seven sons (making them alive). (17)

That woman had performed a very difficult witchcraft, which no one else could have done, and she won the praise of all the fourteen worlds (all over the world)." (18)

ਚੌਪਈ

ਸਾਤ ਪੁਤ ਮੁਏ ਜਿਯਰਾਏ । ਅਪਨੀ ਦੇਹ ਸਹਿਤ ਪਤਿ ਪਾਏ ।
ਨਿਪ ਕੀ ਬਡੀ ਅਚਬਲ ਹੋਈ । ਐਸੋ ਕਰਤ ਚਰਿਤ੍ਰ ਨ ਕੋਈ । ੧੯ । ੧ ।

Chopaiee

Sat put muye jiyeraye. Apni deh sahit pati paye.
Nirap ki bado arbal hoyi. Aiso karat charitar na koyi.19.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਪੈਸਠਵੈ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੬੫ । ੩੨੭੪ । ਅਫਜ਼ੀ ।

It Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
ik so paesathavo charitarsamapatam sat subham sat.165. 3275. Aphjun.

ਦੋਹਰਾ

ਸੁਕ੍ਰਿਤ ਸਿੰਘ ਸੁਰੋ ਬਡੋ ਸੁਰਤਿ ਕੋ ਨਰਪਾਲ ।
ਜੁਬਨ ਕਲਾ ਰਾਨੀ ਰਹੈ ਜਾ ਕੇ ਨੈਨ ਬਿਸਾਲ । ੧ ।

Dohra

Sukrit singh suro bado surti ko narpal.
Juban kala rani rahae ja ke naen bisal.1.

ਚੌਪਈ

ਤਾ ਕੇ ਏਕ ਪੁਤ ਗ੍ਰਿਹ ਭਯੋ । ਸਵਤਿਨ ਡਾਰਿ ਸਿੰਧੁ ਮੈ ਦਯੋ ।
ਕਹਿਯੋ ਇਹ ਭਿਰਟੀ ਲੈ ਗਈ । ਇਹੈ ਖਬਰਿ ਰਾਜਾ ਕਹ ਭਈ । ੨ ।

Chopaiee

Ta ke ek put greh bhayo. Savtin dar sindhu mae dayo.
Kahiyo ki eh bhirti lae gayi. Ihae khabar raja keh bhayi.2.

ਰਾਨੀ ਅਧਿਕ ਸੋਕ ਤਬ ਕੀਨੋ । ਮਾਥੋ ਫੋਰਿ ਭੁੰਮਿ ਤਨ ਦੀਨੋ ।
ਤਬ ਰਾਜਾ ਤਾ ਕੇ ਗ੍ਰਿਹ ਅਯੋ । ਭਾਤਿ ਭਾਤਿ ਤਿਹ ਤਾਪ ਮਿਟਾਯੋ । ੩ ।

Rani adhik sok tab kino. Matho phori bhunmi tan dino.
Tabraja to ke greh ayo. Bhat bhat teh tap mitayo.3.

ਰੀਤਿ ਕਾਲ ਕੀ ਕਿਨੁ ਨ ਜਾਨੀ । ਉਚ ਨੀਚ ਕੇ ਸੀਸ ਬਿਹਾਨੀ ।
ਏਕੈ ਬਚਤ ਕਾਲ ਸੇ ਸੋਊ । ਰਾਵ ਰੋਕ ਅਰੁ ਬਚਤ ਨ ਕੋਊ । ੪ ।

Reet kal ki kinu na jani. Ooch neech ke sees bihani.
Ekae bachat kal se soyu. Ray rank aru bachat na koyu.4.

Chopaiee :

Seven dead sons were brought back to life and she got back her own life along with her spouse. The Raja got a longer span (lease) of life. But such a wonderful game (trick) none else could play. (19)(1)

Here the hundred and sixty-fifth episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyon is completed. All is well.

(165-3274)(Contd)

Couplet :

There was a mighty Raja of Surat town called Sukrit Singh. His wife was Joban Kala, having large (beautiful) eyes. (1)

Chopaiee :

She gave birth to a son, but he was thrown in the sea by her Co-wife (rival wife), saying that the she-wolf had taken him away. This news was conveyed to the Raja also. (2)

The queen felt greatly aggrieved and by striking her head against the ground, she broke her forehead. Then the Raja came to her palace and solaced her in many ways to dispel her suffering. (3)

The Raja said, "No one had realized or understood the death norms and it strikes equally all the high and low. The Lord alone was above the call of death. Neither a Raja nor a poor person or anyone else could escape its strikes (grasp). (4)

ਦੋਹਰਾ

ਜੋ ਉਪਜਿਯੋ ਸੋ ਬਿਨਸਿਯੋ ਜਿਯਤ ਨ ਰਹਸੀ ਕੋਇ ।
ਉਚ ਨੀਚ ਰਾਜਾ ਪ੍ਰਜਾ ਸੁਰ ਸੁਰਪਤਿ ਕੋਉ ਹੋਇ । ੫ ।

Dohra

Jo upjiyo so binsiyo jiyat na rehsi koye.
Ooch neech raja praja sur surpati koyu hoye.5.

ਚੌਪਈ

ਤੁਮ ਸੁੰਦਰ ਸਭ ਸੋਕ ਨਿਵਾਰਹੁ । ਸ੍ਰੀ ਜਦੁਪਤਿ ਕਹ ਹਿਯੈ ਸੰਭਾਰਹੁ ।
ਵਾ ਸੁਤ ਕੋ ਕਛੁ ਸੋਕ ਨ ਕੀਜੈ । ਔਰ ਮਾਗਿ ਪ੍ਰਭੂ ਤੇ ਸੁਤ ਲੀਜੈ । ੬ ।

Chopaiee

Turn sundar sabh sok nivarahu. Sri Jadupati keh hiyae sanbharhu.
Va sut ko kachu sok na kijae. Aor magi prabhu to sut lijae.6.

ਦੋਹਰਾ

ਅਵਰ ਤੁਮਹਾਰੇ ਧਾਮ ਮੈ ਹੈ ਹੈ ਪੂਤ ਅਪਾਰ ।
ਵਾ ਕੋ ਸੋਕ ਨ ਕੀਜਿਯੈ ਸੁਨ ਸੁੰਦਰਿ ਸੁਕੁਮਾਰਿ । ੭ ।

Dohra

Avar tumare dham mae haav hae put apar.
Va ko sok na kijiya sun sundar sukumari.7.

ਚੌਪਈ

ਜਬ ਰਾਜੈ ਯੋ ਤਿਹ ਸਮਝਾਯੋ । ਤਬ ਰਾਨੀ ਸੁਤ ਸੋਕ ਮਿਟਾਯੋ ।
ਅਵਰ ਪੂਤ ਕੀ ਅਸਾ ਭਏ । ਚੌਬੀਸ ਬਾਰਿਸ ਬੀਤਿ ਕਰਿ ਗਏ । ੮ ।

Chopaiee

Jab rajae yo teh samjhayo. Tab rani sut sok mitayo.
Avar put ki asa bhaye. Chobis baras beet kar gaye.8.

ਅੜਿਲ

ਸੁੰਦਰ ਨਰ ਇਕ ਪੈਖਤ ਤਬ ਅਵਲਾ ਭਈ ।
ਗ੍ਰਿਹ ਕੀ ਸਭ ਸੁਧਿ ਬਿਸਰਿ ਤਾਹਿ ਤਬ ਹੀ ਗਈ ।
ਪਠੈ ਸਹਚਰੀ ਤਾ ਕੋ ਲਿਯੋ ਮੰਗਾਇ ਕੈ ।
ਹੈ ਕਾਮ ਕੇਲ ਤਿਹ ਸੰਗ ਕਰਿਯੋ ਸੁਖ ਪਾਇ ਕੈ । ੯ ।

Aril

Sundar nar ik pekhat tab abla bhayi.
Greh ki sabh sudh bisari tahe tab hi gayi.
Pathae sehchari to ko liyo mangaye kae.
Ho kam kel teh sang kariyo sukh paye kae.9.

Couplet :

Whosoever was bom, was bound to die and none will remain alive (all the time), let it be anyone, high or low, Raja or his subjects, gods even including Indra. (5)

Chopaicee

Then the Raja said, "O (dear) beautiful lady ! You forget about all your sufferings and recite the name of Sri Krishna in your heart. Do not suffer the pangs (of separation) of that son, rather you pray for another son from the Lord. (6)

Couplet :

"O charming beauty ! Listen. You shall have many more sons, so do not feel the suffering of one (gone by)." (7)

Chopaicee :

When the Raja tried to make her realize like this, then the queen forgot about the loss of the son and started hoping for another son. Twenty- four years passed in this hope only. (8)

Aril :

Then that woman saw a smart charming man and she had forgotten all about her home, being madly lost (in his love) and called him at home through her lady attendant. She had cohabitation with him with great joy. (9)

ਚੌਪਈ

ਤਬ ਰਾਨੀ ਯੋ ਹਿਦੈ ਬਿਚਾਰੀ । ਬੋਲਿ ਜਾਰ ਪ੍ਰਤਿ ਸਕਲ ਸਿਖਾਰੀ ।
ਲਰਿਕਾ ਹੁਤੋ ਜੋਗਯਹ ਹਰਿਯੋ । ਸੁੰਦਰ ਜਾਨਿ ਨ ਮੋ ਬਧਿ ਕਰਿਯੋ । ੧੦ ।

Chopaiee

Tab rani yo hirdae bichari. Boli jar prati sakal sikhari.
Larka huo jogyeh hariyo. Sundar jani na mo badh kariyo.10.

ਦੋਹਰਾ

ਥੋ ਬਾਲਕ ਜੋਗੀ ਹਰਿਯੋ ਹੈ ਭਿਰਟੀ ਕੇ ਭੇਸ ।
ਮੈ ਜਾਨਤ ਨਹੀ ਕਵਨ ਸੁਤ ਬਸਤ ਕਵਨ ਸੇ ਦੇਸ । ੧੧ ।

Dohra

Tho balak jogi hariyo haav bhirti ke bhes.
Mae janat nahi kavan sut basat kavan se des.11.

ਚੌਪਈ

ਜਾਰ ਸੰਗ ਇਹਹ ਭਾਤ ਸਿਖਾਈ । ਅਪ ਰਾਵ ਸੋ ਜਾਇ ਜਤਾਈ ।
ਜੋ ਬਾਲਕ ਮੈ ਪੂਤ ਗਵਾਯੋ । ਸੋ ਮੈ ਅਜੁ ਖੋਜ ਤੇ ਪਾਯੋ । ੧੨ ।

Chopaiee

Jar sang eh bhat sikhayi. Aap rav so jaye jatayi.
Jo balak mae put gavayo. So mae aaj khoj te payo.12.

ਸੁਨਿ ਨਿਪ ਬਚਨ ਅਨੰਦਿਤ ਭਯੋ । ਤਾ ਕੋ ਬੋਲਿ ਨਿਕਟਿ ਤਬ ਲਯੋ ।
ਤਬ ਰਾਨੀ ਇਹ ਭਾਤਿ ਉਚਾਰੋ । ਸੁਨੋ ਪੂਤ ਤੁਮ ਬਚਨ ਹਮਾਰੋ । ੧੩ ।
Suni nirap bachan anandit bhayo. Ta ko bol nikat tab layo.
Tab rani eh bhat ucharo. Suno put turn bachan hamaro.13.

ਸਕਲ ਬਿਥਾਅਪਨੀ ਤੁਮ ਕਹੋ । ਹਮਰੇ ਸਭ ਸੋਕਨ ਕਹ ਦਹੋ ।
ਰਾਜਾ ਸੋ ਕਹਿ ਪ੍ਰਗਟ ਸੁਨਾਯੋ । ਰਾਜਪੂਤ ਹੈ ਰਾਜ ਕਮਾਯੋ । ੧੪ ।
Sakal birtha apni tum kaho. Harare sabh soka keh daho.
Raja so kahi pragat sunayo. Rajput haav raj kamayo.14.

ਸੁਨੁ ਰਾਨੀ ਮੈ ਕਹਾ ਬਖਾਨੋ । ਬਾਲਕ ਹੁਤੋ ਕਛੂ ਨਹੀ ਜਾਨੋ ।
ਜੋਗੀ ਕਹਿਯੋ ਸੁ ਤੁਮ ਤਨ ਕਹਿਹੋ । ਸੋਕ ਸੰਤਾਪ ਤਿਹਾਰੋ ਦਹਿਹੋ । ੧੫ ।
Sunu rani mae kaha bakhano. Balak huto kachu naehi jano.
Joi kahiyo su turn tan kahiho. Sok santap tihare dahiho.15.

ਇਕ ਦਿਨ ਯੋ ਜੋਗੀਸ ਉਚਾਰਿਯੋ । ਸੁਰਤਿ ਸਹਿਰ ਬਡੋ ਉਜਿਯਾਰਯੋ ।
ਹੈ ਭਿਰਟੀ ਮੈ ਤਹਾ ਸਿਧਾਯੋ । ਬਾਲਕ ਸੁਤ ਰਾਜਾ ਕੋ ਪਾਯੋ । ੧੬ ।
Ik din yo jogis uchariyo. Surat sehar bado ujjariyo.
Haav bhirti mae taha sidhayo. Balak sut raja ko payo.16.

Chopaiee :

Then the queen thought in her mind about this thing. She told her paramour the whole story and made him learn it. She said, "When I was a child, one Yogi had kidnapped me but being beautiful he did not kill me." (10)

Couplet:

"Since I was a child, the Yogi in the form of a she-wolf had taken me away. I do not know, whose son I am and which country I belonged to." (11)

Chopaiee :

The queen had trained the paramour with this story. She herself went to the Raja and told him that the child (son), whom I had lost had now been traced and I have got him back again." (12)

The Raja on hearing these words, was very happy and sent for him. Then the queen said, "O son ! You listen to our talk." (13)

You relate your complete life history and thus alleviate our sufferings. Tell the Raja the whole truth and then being a prince, you should rule the land like a royal prince." (14)

"O queen ! What should I say ? I was a child and did not know anything. Whatever the Yogi had told me, I am relating that, thus relieving you of all your afflictions." (15)

One day the Yogi had told me like this. "There was a beautiful big town of Surat. I went like a she-wolf there and got the child (son) of the Raja from there." (16)

ਹੈ ਭਿਰਟੀ ਜਬ ਹੀ ਮੈ ਧਯੋ । ਭਾਜਿ ਲੋਗ ਅਯੈ ਤੇ ਗਯੋ ।
ਤੋਹਿ ਭਾਰਿ ਬਗਲੀ ਮਹਿ ਲੀਨੋ । ਐਰੈ ਦੇਸ ਪਯਾਨੋ ਕੀਨੋ । ੧੭ ।

Haav bhirti jab hi mae dhayo. Bhaji log age te gayo.
Tohe dar bagli meh lino. Aorae des payano kino.17.

ਚੇਲਾ ਅਵਰ ਭਛ ਤਬ ਲਯਾਏ । ਤਾਹਿ ਖਾਇ ਕਰਿ ਨਾਥ ਰਿਝਾਏ ।
ਭਜਨ ਕਾਜਿ ਐਰ ਕੋਊ ਧਰਿਯੋ । ਰਾਵ ਪੂਤ ਲਖਿ ਮੋਹਿ ਉਬਰਿਯੋ । ੧੮ ।

Chela avar bhach tab layae. Tahe khavaye kari nath rijaye.
Bhachan kaj aor koyu dhariyo. Rav put lakh mohe ubriyo.18.

ਦੋਹਰਾ

ਸੁਨੁ ਰਾਨੀ ਐਸੇ ਬਚਨ ਨੈਨਨ ਨੀਰੁ ਬਹਾਇ ।
ਨਿਪ ਦੇਖਤ ਸੁਤ ਜਾਰ ਕਹਿ ਲਯੋ ਗਰੇ ਸੋ ਲਾਇ । ੧੯ ।

Dohra

Sunu rani aise bachan naenan neer bahaye.
Nirap dekhat sut jar kahi layo gare so laye.19.

ਚੋਪਈ

ਬਾਲਕ ਹੁਤੋ ਪੂਤ ਤਬ ਹਰਿਯੋ । ਮੋਰੇ ਭਾਗ ਸੁ ਜਿਯਤ ਉਬਰਿਯੋ ।
ਕੋਨਹੁ ਕਾਜ ਦੇਸ ਇਹ ਅਯੋ । ਸੋ ਹਮ ਅਜੁ ਖੋਜ ਤੇ ਪਾਯੋ । ੨੦ ।

Chopaiee

Balak huto put tab hariyo. Mero bhag su jiyat ubriyo.
Konhun kaj des eh ayo. So ham aaj khoj te payo.20.

ਗਹਿ ਗਹਿ ਤਾ ਕੋ ਗਰੇ ਲਗਾਵੈ । ਦੇਖਤ ਰਾਵ ਚੁੰਬਿ ਮੁਖ ਜਾਵੈ ।
ਅਪਨੇ ਧਾਮ ਸੇਜ ਡਸਵਾਈ । ਤਾ ਸੋ ਰੈਨਿ ਬਿਰਾਜਤ ਜਾਈ । ੨੧ ।

Geh geh ta ko gare lagave. Dekhat rav chunbi mulch javae,
Apne dham sej dasvayi. Ta so raen birajat jayi.21.

ਅਠੋ ਜਾਮ ਧਾਮ ਤਿਹ ਰਾਖੈ । ਪੂਤ ਪੂਤ ਮੁਖ ਤੇ ਤਿਹ ਭਾਖੈ ।
ਕਾਮ ਕੇਲ ਨਿਸਿ ਭਈ ਕਮਾਵੈ । ਮੁਰਖ ਰਾਵ ਭੇਦ ਨਹਿ ਪਾਵੈ । ੨੨ । ੧ ।

Atho jam dham teh rakhae. Put put mukh te teh bhakhae.
Kam kel nis bhayi kamavae. Murakh rav bhed nali i pavae.22.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਛਿਆਸਠਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੬੬ । ੩੨੯੬ । ਅਫਜ਼ੀ ।

Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
ik so chiyasathavo charitarsamapatam sat subham sat.166. 3296. Aphjun.

When I ran like a she-wolf, then the people ran away. I had put you in my armpit and went to another town. “ (17)

“Then the other followers brought some food material and they gave it to their master to eat and made him happy. Then they kept some other material to eat and then left me, thinking me as a Raja’s son.” (18)

Couplet :

On hearing this, the queen dropped some tears from the eyes, and before the Raja himself, addressing the paramour as her son, she embraced him to her bosom. (19)

Chapaice :

When the son was a child, he had been kidnapped but due to my good luck he was saved to be alive now. He had come to this land for some purpose and I have got him through lot of effort and traced him. (20)

She was embracing him tightly by holding him closely and before the Raja she was kissing him. She made a bed spread for him in her house and then during the night she slept with him. (21)

She would keep him all the time in her house, calling him as her son and was having sensuous pleasure with him all the time (day and night). But the foolish Raja could not see through the secret of this affair. (22)(1)

Here the hundred and sixty-sixth episode of the King’s & Minister’s dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.

(166-3296)(Contd)

ਦੋਹਰਾ

ਬੰਸ ਬਰੇਲੀ ਕੇ ਬਿਖੈ ਬੀਰ ਬਡੋ ਧਨ ਰਾਵ ।
ਸਾਹ ਪਰੀ ਤਾ ਕੀ ਤ੍ਰਿਯਾ ਰਾਖਤ ਸਭ ਕੋ ਭਾਵ । ੧ ।

ਡੋਹਰਾ

Bans bareli ke bikhae beer bado dhan ray.

Sah pari ta ki triya rakhat sabh ko bhay.1.

ਚੌਪਈ

ਏਕ ਪਾਤਰ ਰਾਜਾ ਕੇ ਅਈ । ਭੁਖਨ ਬਸਤ੍ਰ ਅਨੁਪ ਸੁਹਾਈ ।
ਨਿਪ ਬਰ ਅਟਿਕ ਤਵਨ ਪਰ ਗਯੋ । ਰਾਨਿਨ ਡਾਰਿ ਹਿਦੈ ਤੇ ਦਯੋ । ੨ ।

Chopaiee

Ek patar raja ke ayi. Bhukhan bastar anup suhayi.

Nirap bar atak tavan par gayo. Ranin dar hirdae te dayo.2.

ਦੋਹਰਾ

ਏਕ ਭ੍ਰਾਤ ਨਿਪ ਕੋ ਹੁਤੋ ਜਾ ਕੋ ਰੂਪ ਅਪਾਰ ।
ਸਾਹ ਪਰੀ ਤਾ ਸੋ ਬਿਧੀ ਰਾਜਾ ਕੋ ਡਰ ਡਾਰਿ । ੩ ।

Dohra

Ek bhrat nirap ko huto ja ko roop apar.

Sah pari ta so bidhi raja ko dar dari.3.

ਚੌਪਈ

ਨਿਤਪ੍ਰਤਿ ਰਾਨੀ ਤਾਹਿ ਬੁਲਾਵੈ । ਕਾਮ ਭੋਗ ਤਿਹ ਸੰਗ ਕਮਾਵੈ ।
ਰਾਜਾ ਕੋ ਹਿਯ ਤੇ ਬਿਸਰਾਯੋ । ਤਾ ਕੋ ਰਾਜ ਦੇਉ ਠਹਰਾਯੋ । ੪ ।

Chopaiee

Nitprati rani tahe bulavae. Kam bhog teh sang kamavae.

Raja ko hiye te bisrayo. Ta ko raj deyu thehrayo.4.

ਅਬ ਮੈ ਰਾਜ ਦੇਤ ਹੋ ਤੋ ਕੋ । ਨਿਜੁ ਨਾਰੀ ਕਰਿਯਹੁ ਤੁਮ ਮੋ ਕੋ ।
ਜੋ ਮੈ ਤਰੁਮੈ ਕਹੈ ਸੋ ਕਰਿਯਹੁ । ਯਾ ਰਾਜਾ ਤੇ ਨੈਕ ਨ ਡਰਿਯਹੁ । ੫ ।

Ab mae raj det ho to ko. Niju rani kariyahu turn mo ko.

Jo mae tumae kaho so kariyahu. Ya raja te naek na dariyahu.5.

ਮਨ ਬੀਸਕ ਏਕ ਬਿਸਹਿ ਮੰਗਾਯੈ । ਸਭ ਭੋਜਨ ਕੇ ਬੀਚ ਡਰਾਯੈ ।
ਰਾਜਾ ਸਹਿਤ ਅਨ ਸਭ ਖੋਹੈ । ਛਿਨਕਿਕ ਬਿਖੈ ਮਿਤਕ ਹੈ ਜੈਹੈ । ੬

Man bisak ik biseh mangiyae. Sabh bhojan ke beech daraeyae.

Raja sahit aan sabh khaehae. Chinkik bikhae mritak haav jaehae.6.

Couplet

There was a great warrior in Bans Bareilley called Dhan Rai. He had a wife named Shah pari, who would look after all with great regard. (1)

Chopaiee :

A prostitute came to the Raja, who was looking glorious with beautiful clothes and ornaments. The Raja was enamoured by her and completely forgot about the queen. (2)

Couplet :

The Raja had a brother, who was looking very smart and charming. Shah Pari, having no fear of the Raja, got entangled in the love of that man. (3)

Chopaiee :

The queen would call him daily (at home) and was enjoying sensuous pleasure with him and forgot about the Raja from her mind totally and decided in her mind to get the kingdom for this person. (4)

(She said), "I would give you this kingdom, and you make me your wife. Whatever I shall tell you, you do accordingly without having any fear of this Raja." (5)

Get about twenty maunds (kilos) of poison and add it to the food for all. Everybody including the Raja would eat it and all will die in a moment. (6)

ਦੋਹਰਾ

ਤਿਨ ਕੋ ਪ੍ਰਥਮ ਸੰਘਾਰਿ ਕੈ ਲੀਜੈ ਰਾਜ ਛਿਨਾਇ ।
ਅਪ ਦੇਸ ਪਤਿ ਹੁਜਿਯੈ ਮੋਹਿ ਸਹਿਤ ਸੁਖ ਪਾਇ । ੭ ।

Dohra

Tin ko pratham sanghar kae lijae raj chinaye.
Aap des pati hujiyae mohe sahit saukh paye.7.

ਚੌਪਈ

ਤਬ ਤਿਨ ਜਾਰ ਕਾਜ ਸੋਊ ਕਿਯੋ । ਸੈਨ ਸਹਿਤ ਨਿਵਤੋ ਨਿਪ ਦਿਯੋ ।
ਸਭ ਭੋਜਨ ਭੀਤਰ ਬਿਸੁ ਡਾਰੀ । ਸਭਹਿਨ ਬੇਸਾ ਸਹਿਤ ਖਵਾਰੀ । ੮ ।

Chopaiee

Tab tin jar kaj soyu kiyo. Saen sahit nivto nirap diyo.
Sabh bhojan bhitari bisu dari. Sabhin besva sahit khavari.8.

ਸੈਨ ਸਹਿਤ ਭਛਤ ਨਿਪ ਭਏ । ਘਰਿਕਿਕ ਬਿਖੈ ਮੋਤ ਮਾਰਿ ਗਏ ।
ਜਿਯਤ ਬਚੇ ਤੋ ਤਿਨ ਗਹਿਹ ਘਾਏ । ਤਿਨ ਤੇ ਏਕ ਜਾਨ ਨਹਿ ਪਾਏ । ੯ ।
Saen sahit bhachat nirap bhaye. Gharikik bikhac mot mar gaye.
Jiyat bathe to tin geh ghaye. Tin te ke jan nahi paye.9.

ਤਿਨ ਕੋ ਮਾਰਿ ਰਾਜ ਤਿਨ ਲਿਯੋ । ਤਾ ਕੋ ਨਿਜੁ ਨਾਰੀ ਲੈ ਕਿਯੋ ।
ਹਾਥ ਠਾਢ ਕੀਨੋ ਤਿਹ ਘਾਯੋ । ਪਾਇ ਪਰਿਯੋ ਤਿਹ ਅਨਿ ਮਿਲਾਯੋ । ੧੦ ।
Tin ko mari raj tin liyo. Ta ko nuju rani lae kiyo.
Hath thadh kino tehh ghayo. Paye pariyo tehh aan milayo.10.

ਐਸੇ ਚਰਿਤ ਚੰਚਲਾ ਕੀਨੋ । ਨਿਜੁ ਨਾਯਕ ਕੋ ਬਧਿ ਕਰਿ ਦੀਨੋ ।
ਐਰ ਸੁਰਮਨ ਕੋ ਬਧ ਕਿਯੋ । ਰਾਜ ਜਾਰ ਅਪਨੈ ਕੋ ਦਿਯੋ । ੧੧ ।
Aiso charit chanchala kino. Niju nayak ko bath kari dino.
Aor surman ko badh kiyo. Raj jar apnea ko diyo.11.

ਦੋਹਰਾ

ਇਹ ਚਰਿਤੁ ਸੋ ਚੰਚਲਾ ਨਿਜੁ ਨਾਯਕ ਕੋ ਮਾਰਿ ।
ਰਾਜ ਜਾਰ ਕੋ ਲੈ ਦਿਯੋ ਐਸੇ ਖੇਲ ਖਿਲਾਰਿ । ੧੨ । ੧ ।

DOHRA

Eh charitar so chanchala niju nayak ko mari.
Raj jar ko lae diyo aise khel khilar.12.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਸਤਸਠਵੇ ਚਰਿਤ੍ਰਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੬੭ । ੩੩੦੮ । ਅਫਜ਼ੁੰ ।
Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
ik so satasathavo charitar samapatam sat subham sat.167. 3308. Aphjun.

Couplet :

First kill them all and then grab the (power) rule of the land and then becoming the Master (Raja) of the land, have great prosperity and enjoy along with me. (7)

Chopaiee :

The paramour then did exactly like that and invited the Raja along with his troops. He added poison in the food for all and fed all of them including the prostitute. (8)

The Raja along with his men had that food and died in no time and those who escaped death were also killed. Not a single person was left alive among them. (9)

After killing them all, he usurped the kingdom and made her his queen. Whosoever tried to resist was killed instantly. Whosoever bowed to him was allowed to join his baud (of men). (10)

This is how the woman played a trick and arranged to kill her spouse and all other warriors were also killed and the kingdom was given to her paramour. (11)

Couplet :

With this deceitful action the woman killed her husband and gave the reins of kingdom to her lover, such a trick was played by her. (12)(1)

Here the hundred and sixty-seventh episode of the King's and Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.
(167-3308)(Contd)

ਦੋਹਰਾ

ਪਛਿਮ ਕੋ ਰਾਜਾ ਰਹੈ ਰਨ ਮੰਡਨ ਸਿੰਘ ਨਾਮ ।
ਦੇਸ ਦੇਸ ਕੇ ਏਸ ਜਿਹ ਪੂਜਤ ਅਠੋ ਜਾਮ । ੧ ।

Dohra

Pachim ko raja rahae ran mandla singh nam.
Des des ke es jeh puja at ho jam.1.

ਵਾ ਰਾਜਾ ਕੀ ਬਲਿਭਾ ਜੋਤਿ ਮਤੀ ਸੁਭ ਕਾਰਿ ।
ਤੀਨ ਤਵਨ ਭੀਤਰ ਨਹੀ ਜਾ ਸਮ ਰਾਜ ਕੁਮਾਰਿ । ੨ ।

Va raja ki balibha jot mati subh kar.
Teen bhavan bhitar nahi ja sam raj kumar.2.

ਚੌਪਈ

ਏਕ ਪਾਤ੍ਰ ਰਾਜਾ ਪਹਿ ਅਈ । ਨਿਜੁ ਹਾਥਨ ਬਿਧਿ ਜਾਨੁ ਬਨਾਈ ।
ਤਾ ਪਰ ਅਟਕ ਰਾਵ ਕੀ ਭਈ । ਰਾਨੀ ਬਿਸਰਿ ਹਿੰਦੈ ਤੈ ਗਈ । ੩ ।

Chopaiee

Ek patar raja peh ayi. Niju hathann bidh janu banayi.
Ta par atak rav ki bhayi. Rani bisari hirdae tae gayi.3.

ਦੋਹਰਾ

ਤਬ ਰਾਨੀ ਚਿਤ ਕੇ ਬਿਖੈ ਰਹੀ ਅਧਿਕ ਹੀ ਖੀੜਿ ।
ਵਾ ਬੇਸਾ ਪਰਿ ਰਾਵ ਕੀ ਸੁਨਿ ਸਵਨਨ ਅਤਿ ਰੀੜਿ । ੪ ।

Dohra

Tab rani chit ke bikhae rahi adhik hi kejh.
Va besva pari rav ki suni sarvanan ati rejh.4.

ਚੌਪਈ

ਦੇਸ ਦੇਸ ਖਬਰੈ ਦੈ ਗਈ । ਬੈਸਨ ਰੀੜਿ ਰਾਵ ਕੀ ਭਈ ।
ਅਬਲਾ ਦੇਸ ਦੇਸ ਤੇ ਅਈ । ਅਨਿ ਰਾਵ ਕੀ ਪੁਰੀ ਸੁਹਾਈ । ੫ ।

Chopaiee

Des des khabrae dae gayi. Besvan rejh rav ki bhayi.
Abla des des te ayi. Aan rav ki puri suhayi.5.

ਦੋਹਰਾ

ਤਬ ਰਾਨੀ ਕ੍ਰੁਧਿਤ ਭਈ ਧਾਰਿ ਬਦਨ ਮੈ ਮੋਨ ।
ਨਿਪ ਅਟਕੇ ਬੈਸਨ ਭਏ ਹਮੇ ਸੰਭਰਿ ਹੈ ਕੋਨ । ੬ ।

Dohra

Tab rani krudhit bhayi dhari badan mae mon.
Nirap atke besvan bhaye hame sanbhari hae kon.6.

Couplet :

There was a Raja in the Western lands (area) by the name of Ram Mandan Singh, who was being worshipped by the Rajas of various lands all the time (twenty-four hours). (1)

The Raja had a noble and virtuous wife, by the name of Jot Mati. There was no other princess like her in the three worlds. (2)

Chopaiee :

Once a prostitute came to the Raja. She was extremely beautiful, as if the Lord Creator had moulded her with his own hands. He was lured into her love and forgot about his queen from the mind. (3)

Couplet :

The queen felt it too much, and got annoyed, when she heard about the Raja being enamoured by her. (4)

Chopaiee :

The news had spread all over the lands that the Raja was in love with the prostitute. Then women came from all over the various lands to make the Raja's land more glorified. (5)

Couplet :

The queen got furious with rage and started observing silence (no words being uttered). She thought to herself that the Raja was having love affair with prostitutes. "So who would look after our interests ?" (6)

ਚੌਪਈ

ਐਸੇ ਜਤਨ ਕਛੂ ਅਬ ਕਰਿਯੈ । ਜਾ ਤੇ ਇਨ ਬੇਸਨ ਕੋ ਮਰਿਯੈ ।
ਲਖਤ ਰਾਵ ਕੇ ਪੀਤਿ ਜਨਾਊ । ਛਲਿ ਸੋ ਬਡੇ ਕਲੇਸ ਮਿਟਾਊ । ੭ ।

Chopaiee

Aiso jatan kachu ab kariyae. Ja te in besan ko mariyae.
Lakhat rav ke priti janyu. Chal so bade kales mitayu.7.

ਅਧਿਕ ਪੀਤ ਬੇਸਨ ਸੋ ਕੀਨੀ । ਲਛਮੀ ਬਹੁਤ ਸਭਨ ਕਹ ਦੀਨੀ ।
ਪੀਤਿ ਕਰਤ ਜਿਹ ਨਿਪਤਿ ਹਮਾਰੋ । ਸੋ ਹਮ ਕੋ ਪਾਨਨ ਤੇ ਪਯਾਰੋ । ੮ ।

Adhik preet besvan so kini. Lachmi bahut sabhan keh dini.
Priti karat jeh nirapt jamaro. So ham ko pranan te payaro.8.

ਇਹ ਸੁਨਿ ਬੈਨ ਫੂਲ ਨਿਪ ਗਯੋ । ਭੇਦ ਅਭੇਦ ਨ ਪਾਤ ਭਯੋ ।
ਯਾ ਸੋ ਕਰਤ ਪੀਤਿ ਮੈ ਭਾਰੀ । ਰਾਨੀ ਕਰਤ ਤਾਹਿ ਰਖਵਾਰੀ । ੯ ।

Eh suni baen phul nirap gayo. Bhed bahed na pavat bhayo.
Ya so karat priti mae bhari. Rani karat tahe rakhvari.9.

ਦੋਹਰਾ

ਸਭ ਰਾਨੀ ਬੈਸਨ ਸਹਿਤ ਲੀਨੀ ਨਿਕਟਿ ਬੁਲਾਇ ।
ਭਾਤਿ ਭਾਤਿ ਕੇ ਸੁਖ ਕਿਯੇ ਤਿਨ ਤੇ ਗੀਤ ਗਵਾਇ । ੧੦ ।

Dohra

Sabh rani besvan sahit lini nikat bulaye.
Bhat bhat ke sukh kiye tin te geet gavaye.10.

ਚੌਪਈ

ਐਸੋ ਚਰਿਤ ਨਿਤ ਨਿਪ ਕਰਈ । ਕਛੂ ਰਾਨਨ ਤੇ ਸੰਕ ਨ ਧਰਈ ।
ਸਭ ਬੈਸਨ ਤੇ ਧਾਮ ਲੁਟਾਵੈ । ਜੋਤਿ ਮਤੀ ਜਿਯ ਮੈ ਪਛੁਤਾਵੈ । ੧੧ ।

Chopaiee

Aiso charit nit nirap karyi. Kachu ranin te sank na dharyi.
Sabh besvan te dham lutavae. Jot mati jiye mae paehutavae.11.

ਤਬ ਰਾਨੀ ਨਿਪ ਤੀਰ ਉਚਾਰੋ । ਸੁਨੋ ਨਿਪਤਿ ਜੂ ਬਚਨ ਹਮਾਰੋ ।
ਬੇਰੀ ਏਕ ਬੈਠਿ ਸੁਖ ਕੀਜੈ । ਦੁਜੀ ਨਾਵ ਬੇਸਵਨ ਦੀਜੈ । ੧੨ ।

Tab rani nirap teer ucharo. Suno nirpat ju bachan hamaro.
Bori ek baeth sukh kijae. Duji nav besvan dijae.12

ਹਮ ਤੁਮ ਬੈਠਿ ਨਾਵ ਸੁਖ ਕੈਹੈ । ਇਨ ਬੇਸਨ ਤੇ ਗੀਤਿ ਗਵੈਹੈ ।
ਜੋ ਸੁੰਦਰਿ ਇਨ ਤੇ ਲਖਿ ਲਿਜਿਯਹੁ । ਤਾ ਸੋ ਭੋਗ ਰਾਵ ਤੁਮ ਕਿਜਿਯਹੁ । ੧੩ ।

Ham turn baethi nav sukh kaehae. In besvan te geet gavaehae.
Jo sundar in te lakh lijiyahu. Ta so bhog rav tum kijiyaahu.13.

Chopaiee :

(She thought to herself) "that some plan should be made to kill all these prostitutes. Outwardly I will show my love for these prostitutes in the presence of the Raja, but with some magic spell (deception) I should finish the curse of prostitutes some how." (7)

She showed great love for the prostitutes and gave lot of money to them. She was openly saying (with the tongue) that whomsoever our King would be showing respect and regard, would be dearer to us also more than our life even. " (8)

Hearing these words, the Raja got puffed up and did not realize the secret behind it, and thought to himself that whomsoever he was in love with, was being looked after by the queen nicely. (9)

Couplet :

The Raja called all the queens along with the prostitutes in his presence and enjoyed through the songs sung by them. (10)

Chopaiee :

This practice was followed by the Raja daily, having no hesitation from the queens even. The Raja was squandering his wealth on these prostitutes. Jot Mati was feeling very bad about it and was penitent. (11)

Then the queen told the Raja, "O Raja ! Listen to me. Let us take one boat for ourselves and enjoy therein, with the prostitutes in the other boat. (12)

"In one boat let us be seated both of us and enjoy the fun, while the prostitutes will sing songs for us. Out of them, whosoever you prefer as most beautiful, "O Rajan! You may have cohabitation with her." (13)

ਸੋ ਸੁਨਿ ਰਾਵ ਅਨੰਦਿਤ ਭਯੋ । ਤ੍ਰਿਯਨ ਸਹਿਤ ਬੇਸਨ ਲੈ ਗਯੋ ।
ਅਮੁ ਜਹਾ ਬਹਿਤ ਨਦ ਭਾਰੋ । ਜਨੁ ਬਿਧਿ ਅਸਟਮ ਸਿੰਧੁ ਸਵਾਰੋ । ੧੪ ।

So suni rav anandit bhayo. Triyan sahit besavan lae gayo.
Amun jaha bahit nad bharo. Janu bidh astam sindhu savaro.14.

ਨੀਕੀ ਨਾਵ ਰਾਨਿਯਨ ਲਈ । ਬੇਰੀ ਬੁਰੀ ਬੇਸਨ ਦਈ ।
ਅਪਨੇ ਰਾਵ ਤੀਰ ਬੈਠਾਰਿਯੋ । ਮੂਰਖ ਭੇਦ ਨ ਕਛੂ ਬਿਚਾਰਿਯੋ । ੧੫ ।

Niki nav raniyan layi. Bori buri besvan dayi.
Apne rav teer baethariyo. Murakh bhed na kachu bichariyo.15.

ਤਬ ਰਾਨਿ ਤਿਨ ਅਤਿ ਧਨੁ ਦੀਨੋ । ਬੇਰਿਯਾਰ ਅਪਨੇ ਬਸਿ ਕੀਨੋ ।
ਜਹਾ ਬਹਤ ਅਮੁ ਨਦ ਭਾਰੋ । ਬੇਸਨ ਤਹੀ ਬੇਰਿ ਤੁਮ ਡਾਰੋ । ੧੬ ।

Tab rani tin ati dhani dino. Beriyar apne basi kino.
Jaha bahat amun nad bharo. Besvan tahi bori turn daro.16.

ਅਰਧ ਨਦੀ ਨਵਕਾ ਜਬ ਗਈ । ਤਬ ਹੀ ਫੌਰਿ ਮਲਾਹਨ ਦਈ ।
ਸਭ ਬੇਸਵਾ ਡੂਬਵਨ ਤਬ ਲਾਗੀ । ਭਰੂਵਨਿ ਦਸੋ ਦਿਸਨ ਕਹ ਭਾਗੀ । ੧੭ ।

Aradh nadi navka jab gayi. Tab hi chori malahan dayi.
Sabh besva duban tab lagi. Bharuvani daso disan keh bhagi.17.

ਬੇਸਾ ਸਕਲ ਗੁਚਕਿਯਨ ਖਾਹੀ । ਠੌਰ ਨ ਰਹੀ ਭਾਜਿ ਜਿਤ ਜਾਹੀ ।
ਹਾਇ ਹਾਇ ਰਾਨੀ ਤਬ ਕਰਈ । ਇਨ ਮੂਏ ਰਾਜਾ ਇਹ ਮਰਰਈ । ੧੮ ।

Besva sakal guchkiyan khahi. Thor na rahi bhaj jit jahi.
Haye haye rani tab karyi. In muye raja eh maryi.18.

ਰਾਵ ਸੁਨਤ ਇਨ ਕਹੈ ਨਿਕਾਰਹੁ । ਸਖਿਯਨ ਕਹਿਯੋ ਬੋਰ ਗਹਿ ਡਾਰਹੁ ।
ਅਮਿਤ ਮਿਦੰਗ ਬਹਤ ਕਹੂੰ ਜਾਹੀ । ਬੇਸਾ ਕਹੀ ਗੁਚਕਿਯਨ ਖਾਹੀ । ੧੯ ।

Rav sunat in kahae nikarahu. Sakhiyan kahiyo bor geh darhu.
Amit mirdang bahat kahun jahi. Besva kahi guchkiyan khahi.19

ਮੁਰਲੀ ਮੁਰਜ ਤੰਬੂਰਾ ਬਹੈ । ਭਰੂਆ ਬਹੈ ਜਾਤ ਨਹੀ ਕਹੇ ।
ਭਰਰੂਅਨਿ ਕਹੂੰ ਪੁਕਾਰਰਤ ਜਾਹੀ । ਬੇਸਨ ਰਹੀ ਕਛੂ ਸੁਧਿ ਨਾਹੀ । ੨੦ ।

Murli muraj tanbura bahae. Bharuya bahe jati nahi kahe.
Bharuan kahun pukarat jahi. Besvan rahi kachu sudh nahi.20.

ਡੂਬਿ ਡੂਬਿ ਭਰੂਆ ਕਹੂੰ ਮਰੇ । ਭਰੂਅਨਿ ਉਦਰ ਨੀਰ ਸੋ ਭਰੇ ।
ਬੇਸਾ ਏਕ ਜੀਯਤ ਨਹਿ ਬਾਚੀ । ਐਸੀ ਮਾਰ ਕਿਰੀਚਕ ਮਾਚੀ । ੨੧ ।

Dubi dubi bharuya kahun mare. Bharuyan udar neer so bhare.
Besva ek jiyat nahi bachi. Aisi mar karichak machi.21.

On hearing this, the Raja felt overjoyed and took all the queens along with prostitutes to the place, where river Amu was flowing, it appeared as if this was created by the Lord as the eighth ocean. (14)

The perfect boat was taken by the queen, while the defective one was given to the prostitutes. She made the Raja to be seated along with her, but the fool did not see through the (secret) game. (15)

Then the queen gave lot of money to the boatmen and got them under her control and told them, "Wherever the flyer Amu was flowing in spate (with high waves) the prostitutes should be drowned there." (16)

When the boat reached the middle of the river, the boatmen broke it. Then all the prostitutes were drowning and the attendants were trying to run hither and thither. (17)

All the prostitutes were sinking and there was no place nearby to take shelter. The queen was lamenting raising sighs of sorrow and said that with these prostitutes the Raja would also die. (18)

She sounded to the Raja to save them somehow, while telling the attendants to let them drown. At places the small drums were sinking while at places the prostitutes were immersing downwards. (19)

Flutes, muraj and tamböoras were being washed away and many procurers (living on earnings of pros) were drowning, which cannot be detailed and somewhere their womenfolk (of procurers) were shouting while the prostitutes had lost all consciousness. (20)

Somewhere these procurers were drowning and elsewhere their wives were having water filled in their stomachs. Not even a single prostitute. was left alive. There was such a death toll as Bhim had perpetrated on Krichaks. (21)

ਗੁਚਕਿ ਖਾਤ ਬੇਸਾ ਜੇ ਗਈ । ਟੰਗਰਿਨ ਪਕਰਿ ਬੋਰਿ ਸਉ ਦਈ ।
ਹਾਇ ਹਾਇ ਨਿਪ ਠਾਢ ਪੁਕਾਰੈ । ਕੋ ਪਹੁੰਚੈ ਤਿਨ ਖੋਚਿ ਨਿਕਾਰੈ । ੨੨ ।

Guchak khat besva je gayi. Tangrin pakar bori soyu dayi.
Haye haye nirap thadh pukarae. Ko pahuchae tin khaech nikare.22.

ਜੋ ਬੇਸਾ ਕਾਢਨ ਕਹ ਗਯੋ । ਡੁਬਤ ਵਹੁ ਨਦੀ ਮਹਿ ਭਯੋ ।
ਧਾਰ ਧਾਰ ਭਰੁਆਨਿ ਇਕ ਕਰਹੀ । ਡੁਬਿ ਡੁਬਿ ਸਰਿਤਾ ਮੋ ਮਰਹੀ । ੨੩ ।

Jo besva kadhan keh gayo. Dubat vahu nadi meh bhayo.
Dhar dhar bharuani ek karhi. Dubi dubi sarita mo rnarhi.23.

ਕੁਕਿ ਕੁਕਿ ਬੇਸਾ ਸਭ ਹਾਰੀ । ਕਿਨਹੀ ਪੁਰਖ ਨ ਐਚਿ ਨਿਕਾਰੀ ।
ਭਰੁਆ ਮਰਿ ਭਰੁਆਨਿ ਜੁਤ ਰਹੇ । ਇਕ ਸੋ ਸਾਠਿ ਤਾਇਫੇ ਬਹੇ । ੨੪ ।

Kuk kuk besva sabh hari. Kinhi purakh na aech nikari.
Bharuya mari bharuan jut rahe. Ik so thath taiphe bahe.24.

ਦੋਹਰਾ

ਦਸ ਦਸ ਮਨ ਤਿਲਕੈ ਭਈ ਖਟ ਮਨ ਭਈ ਇਜਾਰ ।
ਡੁਬਿ ਮਰੀ ਬੇਸਾ ਸਕਲ ਕੋਊ ਨ ਕਰਿਯੋ ਨਿਕਾਰਿ । ੨੫ ।

Dohra

Das das man tilkae bhayi khat man bhayi ijar.
Dubi mari besva sakal koyu na sakiyo nikari.25.

ਚੌਪਈ

ਤਬ ਰਾਨੀ ਨਿਪ ਪੈ ਚਲਿ ਗਈ । ਭਾਤਿ ਭਾਤਿ ਸਮੁਝਾਵਤ ਭਈ ।
ਪਤਿ ਤੁਮ ਕਛੁ ਸੋਕ ਨ ਬਿਚਾਰਿਯੋ । ਇਨ ਰਨਿਯਨ ਕੇ ਸੰਗ ਬਿਹਾਰਹੁ । ੨੬ ।

Chopaiee

Tab rani nirap pae chali gayi. Bhat bhat samujhavat bhayi.
Pati turn kachu sok na bicharhu. In raniyan ke sang biharahu.26.

ਐਰ ਬੇਸਾ ਬੋਲਿ ਪਠੈਯਹੁ । ਕਾਮ ਕੇਲ ਤਿਨ ਸੰਗ ਕਮੈਯਹੁ ।
ਜੋ ਤੁਮ ਕੋ ਰਾਖਿਯੋ ਕਰਤਾਰਾ । ਹੋਇ ਸਸੰਦਰੀ ਕਈ ਹਜਾਰਾ । ੨੭ ।

Aor besva boli paethyahu. Kam kel tin sang kameyahu.
Jo turn ko rkahiyo kartara. Hoye sundri kayi hajara.27.

ਦੋਹਰਾ

ਮੂੜ ਰਰਾਵ ਚੁਪ ਹੈ ਰਹਿਯੋ ਸਕਿਯੋ ਨ ਚਰਿਤ ਬਿਚਾਰਿਰ ।
ਪ੍ਰਗਟ ਅਖਾਰੈ ਸਾਠਿ ਸਤ ਰਾਨੀ ਦਏ ਸੰਘਾਰਿ । ੨੮ । ੧ ।

Dohra

Mud rav chug haav rahiyo sakiyo na charit bichar.
Pragat akhare sath sat rani daye sanghar.28.1.

If by chance any pros was saved, she was made to drown by pulling her legs downwards. Raja was standing there in great sorrow. He said, "Someone should reach out to them and save them." (22)

Whosoever went into the stream for saving them, got drowned himself. The wives of these procurers also were flowing with the river and died by drowning therein. (23)

All the prostitutes were shouting aloud for help and got tired of crying and no man tried to pull them out. Even the procurers along with their women were drowned. Finally one hundred sixty prostitutes were washed away (died). (24)

Couplet :

With the immersion in water, their clothes were heavy (ten maunds each) with their trousers weighing six maunds (filled with water) each, So all the prostitutes were drowned and no one could save them. (25)

Chopaiee :

Then the queen went up to the Raja to console him by all means. "O dear spouse ! You need have no sorrow and manage with these queens only." (26)

"I will get you some more prostitutes, with whom you could enjoy sensuous pleasure. Since the Lord had saved you, then beautiful women in great numbers will come to you." (27)

Couplet :

The foolish Raja kept quiet, but could not see through the game (trick). The queen had arranged to kill 160 prostitutes during the light of the day, finishing them wholesale. (28)(1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਇਕ ਸੌ ਅਠਸਠਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੬੮ । ੩੩੩੬ । ਅਫਜ਼ੁ ।
 Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
 ik so athsathavocharitar samapatam sat subham sat.168. 3336. Aphjun.

ਚੌਪਈ

ਬ੍ਰਿਜ ਮਹਿ ਏਕ ਅਹੀਰਨਿ ਰਹੈ । ਸਾਹ ਪਰੀ ਤਾ ਕੋ ਜਗ ਕਹੈ ।
 ਅਤਿ ਉਤਮ ਤਿਹ ਅੰਗ ਬਿਰਾਜੈ । ਜਾ ਕੋ ਨਿਰਖਿ ਚੰਦਮਾ ਲਾਜੈ । ੧ ।

Chopaiee

Brij meh ek ahirani rahae. Sah.pari to ko jag kahae.
 Ati utam teh ang birajae. Jo ko nirakh chandarma lajae.1.

ਰੰਗੀ ਰਾਮ ਅਹੀਰਿਕ ਤਹਾ । ਲਾਗੀ ਲਗਨ ਤ੍ਰਿਯਾ ਕੀ ਉਹਾ ।
 ਜਬ ਸੋਯੋ ਅਪਨੋ ਪਤਿ ਜਾਨੈ । ਕਾਮ ਤਿਹ ਸੰਗ ਪ੍ਰਮਾਨੈ । ੨ ।

Rangi ram ahirik taha. Lagi lagan triya ki uha.
 Jab soyo apno pati janae. Kam kel teh sang parmanae.2.

ਏਕ ਦਿਵਸ ਤਾ ਸੋ ਪਤਿ ਸੋਯੋ । ਕਾਮ ਕੇਲ ਕਰਿ ਅਤਿ ਦੁਖ ਖੋਯੋ ।
 ਰੰਗੀ ਰਾਮ ਤਹਾ ਚਲਿ ਅਯੋ । ਫਿਰਿ ਘਰਿ ਚਲਿਯੋ ਦਾਵ ਨਹਿ ਪਾਯੋ । ੩ ।

Ek divas ta so pati soyo. Kam kel kari ati dukh khoyo.
 Rangi ram taha chali ayo. Phir ghar chaliyo day neh payo.3.

ਜਾਗਤ ਹੁਤੀ ਤ੍ਰਿਯਾ ਲਖਿ ਲੀਨੋ । ਨੈਨਨ ਸੈਨ ਮ੍ਰਿਤ ਕਹ ਦੀਨੋ ।
 ਖਾਰੀ ਹੁਤੀ ਸੁ ਐਚਿ ਮੰਗਾਈ । ਨਿਜੁ ਪਲਘਾ ਕੇ ਨਿਕਟਿ ਬਿਛਾਈ । ੪ ।

Jagat huti triya lakh lino. Naenan saen mitar keh dino.
 Khari huti su aech mangayi. Niju palgha ke nikat bichayi.4.

ਪਿਯ ਕੇ ਅੰਗ ਅਲਿੰਗਨ ਕਰਿਯੋ । ਅਸਨ ਤਿਹ ਖਾਰੀ ਪਰ ਧਰਿਯੋ ।
 ਮਨ ਮਾਨਤ ਕੋ ਭੋਗ ਕਮਾਇਯੋ । ਮੂਰਖ ਨ ਭੇਦ ਨਹਿ ਪਾਯੋ । ੫ ।

Piye ke ang alingan kariyo. Asan teh khari par dhariyo.
 Man manat ko bhog kamayo. Murakh nah bhed nahi payo.5.

Here the hundred sixty-eighth episode of King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.

(168-3336)(Contd)

Chopaiee :

There was a milkmaid in Brij desh, who was called Shah Pari by all. Her body was very beautiful and even the moon felt shy of her beauty (felt belittled). (1)

There was a milkman by the name Rangi Ram living there and he got involved in love with that woman. When she would see her husband was asleep, she would enjoy sensuous pleasure with him. (2)

One day her husband was asleep and after lot of love affair they had got rid of their worries. Rangi Ram also happened to come there, but not getting a chance , went back home. (3)

The woman was awake and she also saw him. So with a sign of the eyes (she stopped him). She arranged to get a basket of reeds and placed it near her cot. (4)

She embraced the body of the lover and placed her pelvis on the basket and had cohabitation with him to her satisfaction. The foolish husband did not get at the secret. (5)

ਅੜਿਲ

ਚਿਮਟਿ ਚਿਮਟਿ ਕਰਿ ਭੋਗ ਅਧਿਕ ਤਾ ਸੋ ਕਿਯੋ ।
ਅਧਰ ਪਾਨਿ ਕਰਿ ਜਾਰਿ ਬਿਦਾ ਦਿਯੋ ।
ਸੋਤ ਰਹਿਯੋ ਮੁਰਖ ਕਛੁ ਭੇਦ ਨ ਪਾਇਯੋ ।
ਹੋ ਧਰ ਖਾਰੀ ਪਰ ਕਸ ਇਨ ਕਰਮ ਕਮਾਇਯੋ । ੬ ।

Aril

Chimat chimat kari bhog adhik ta so kiyo. Adhar pan kari kae kari jari bida diyo.
Sot rahiyo murakh kachu bhed na paiyo. Ho dhar khari par kas in karam kamaiyo. 6.

ਦੋਹਰਾ

ਉਰ ਚਿਮਟਿਯੋ ਪਿਯ ਸੋ ਰਹਿਯੋ ਕੇਲ ਜਾਰ ਤਨ ਕੀਨ ।
ਖਾਰੀ ਦਈ ਉਠਾਇ ਪੁਨਿ ਜਾਰ ਬਿਦਾ ਕਰਿ ਦੀਨ । ੭ । ੧ ।

Dohra

Ur chimtayo piye so rahiyo kel jar tan keen.
Khari dayi utahye pun jar bida kari deen. 7. 1.

ਇਤ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੋ ਉਨਤਰਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੬੯ । ੩੩੪੩ । ਅਫਜ਼ੀ ।

Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
ik so auntaravo charitar samapatam sat subham sat. 169. 3343. Aphjun.

ਦੋਹਰਾ

ਪਲਬਲ ਕੋ ਰਾਜਾ ਰਹੈ ਸਰਬ ਸਿੰਘ ਤੇ ਨਾਮ ।
ਦੇਸ ਦੇਸ ਕੇ ਏਸ ਜਿਹ ਭਜਤ ਅਠਹੂੰ ਜਾਮ । ੧ ।

Dohra

Palval ko raja rahae sarab singh tehh nam.
Des des ke es jeh bhajat athhun jam. 1.

ਚੌਪਈ

ਕਲਾ ਸੁ ਬੀਰ ਤਾਹਿ ਬਰ ਨਾਰੀ । ਮਥਿ ਸਮੁੰਦ੍ਰ ਜਨੁ ਸਾਤ ਨਿਕਾਰੀ ।
ਜੋਬਨ ਜੋਤਿ ਅਧਿਕ ਤਿਹ ਸੋਹੈ । ਦੇਵ ਅਦੇਵਨ ਕੋ ਮਨ ਮੋਹੈ । ੨ ।

Chopaiee

Kala su beer tahe bar nari. Mathi samundar janu sat nikari.
Joban joti adhik tehh sohae. Dev adevan ko man mohae. 2.

ਰਾਵਸ ਸਿੰਘ ਬਿਲੋਕਤ ਭਈ । ਹਰਿ ਅਰਿ ਬਸਿ ਰਾਨੀ ਹੈ ਗਈ ।
ਸਹਚਰਿ ਪਠੈ ਬੁਲਾਯੋ ਜਬੈ । ਕਾਮ ਕੇਲ ਤਾਸੋ ਕਿਯ ਤਬੈ । ੩ ।

Ravat singh bilokat bhayi. hari ari basi rani haav gayi.
Sehchari pathae bulayo jabae. Kam kel ta so kiye tabae. 3.

Aril :

She had sexual affair with him by pulling him to her bosom and then kissing his lips bade him farewell. The foolish spouse remained asleep and could not see through the game. She had enacted a worse type of function on the reeds. (6)

Couplet :

Her breast was linked along with her husband, while the pelvis was placed on the reeds basket. Then the basket was removed and the paramour went away. (7)(1)

Here the hundred sixty-ninth episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyani is completed. All is well.

(169-3343)(Contd)

Couplet :

There was a Raja of Palwal by the name of Sarah Singh, who was being remembered by all the Rajas of various lands during day and night. (1)

Chopaiee :

Bir Kala was his charming wife, and it seems she had been produced (created) by churning the seven seas. She had a ruthless exuberance of youth and she had enamoured all the gods and demons both. (2)

One day the queen saw Rawat Singh and became under the spell of her passionate love for him (under the control of Kamdev, the enemy of Shiva) she sent her attendant and called him. Then she had sexual companionship with him. (3)

ਐਸੀ ਭਾਤ ਜਾਰ ਨਿਤ ਅਵੈ । ਵਾ ਰਾਨੀ ਸੋ ਭੋਗ ਕਮਾਵੈ ।
ਦਾਸੀ ਏਕ ਤਹਾ ਚਲਿ ਅਈ । ਨਿਰਖਿ ਮੀਤ ਤਿਹ ਰਹਯੋ ਲੁਭਾਈ । ੪ ।

Aisi bhat jar nit avae. Va rani so bhog kamavae.
Dasi ek taha chali ayi. Nirakh meet tehh rehyo lubhayi.4.

ਕੇਲ ਕਮਾਇ ਜਾਰ ਜਬ ਅਯੋ । ਚੇਰੀ ਕੋ ਲਖਿ ਰੂਪ ਲੁਭਾਯੋ ।
ਰਨਿਯਹਿ ਡਾਰਿ ਹਿਦੈ ਤੇ ਦਯੋ । ਤਾ ਕੀ ਸੇਜ ਸੁਹਾਵਤ ਭਯੋ । ੫ ।

Kel kamaye jar jab ayo. Cheri ko lakh roop lubhayo.
Raniyahi dari hirdae to dayo. Te ki sej suhavat bhayo.5.

ਕੇਲ ਬਿਨਾ ਰਾਨੀ ਅਕੁਲਾਈ । ਤਾ ਕੋ ਪੈ'ਡ ਬਿਲੋਕਨ ਅਈ ।
ਕਹਾ ਰਹੇ ਪ੍ਰੀਤਮ ਨਹਿ ਅਏ । ਕਾਹੂ ਬੈਰਿਨ ਸੋ ਉਰਝਾਏ । ੬ ।

Kel bina rani akulayi. Ra ko paend bilokan ayi.
Kaha rahe pritam nahi aye. Kahu baerin so urjhaye.6.

ਸੁਧਿ ਭੂਲੀ ਕਿਧੋ ਕਿਨੂੰ ਭੁਲਾਯੋ । ਖੋਜਤ ਰਹਿਯੋ ਪੈ'ਡ ਨਹਿ ਪਾਯੋ ।
ਤ੍ਰਾਸ ਦਿਯੋ ਕਿਨਹੂੰ ਤਿਹ ਅਈ । ਭੇਟ ਪਈ ਕੋਊ ਭਾਮਿਨੀ ਭਾਈ । ੭ ।

Sudh bhuli kidho kinu bhulayo. Khojat rahiyo paend nahi payo.
Tras diyo kinhun tehh ayi. Bhet bhayi koyu bhamin bhayi.7.

ਅਵਤ ਹੈ ਕਿ ਅਇ ਕਰ ਗਏ । ਅਵਹਿਗੇ ਕਿ ਰੂਠ ਕੋ ਗਏ ।
ਮਿਲਿ ਹੈ ਯਾਰ ਅਇ ਸੁਖਦਾਈ । ਬਡੀ ਬਾਰ ਲਗਿ ਬਾਰ ਲਗਾਈ । ੮ ।

Avat hae ki aye kar gaye. Avhige ki rooth keg aye.
Mili hae yar aye sukhdayi. Badi bar lagi bar lagayi.8.

ਯੋ ਚਿਤ ਚਿੰਤ ਤਹਾ ਪਗੁ ਧਾਰਿਯੋ । ਮੀਤ ਚੇਰਿਯਹਿ ਰਮਤ ਨਿਹਾਰਿਯੋ ।
ਸਿਰ ਪਗੁ ਲਗੇ ਕੋਪ ਤਬ ਭਈ । ਜਾਹਿ ਖਬਰਿ ਰਾਜ ਤਨ ਦਈ । ੯ ।

Yo chit chint taha pagu dhariyo. Meet cheriyahi ramat nihariyo.
Sir pag lage kop tab bhayi. Jahe khabari raj tan dayi.9.

ਦੋਹਰਾ

ਘਰ ਖੋਏ ਬੈਠਿਯੋ ਕਹਾ ਪਰੀ ਧਾਮ ਤਵ ਧਾਰ ।
ਖੜਗ ਹਾਥ ਗਹਿ ਦੇਖ ਚਲਿ ਅ'ਖੈ ਦੋਊ ਪਸਾਰਿ । ੧੦ ।

Dohra

Ghar khoye baethiyo kaha pari dham tav dhar.
Khadag hath gahi dekh chal ankhae doyu pasar.10

Thus the paramour would come daily and would have cohabitation with the queen daily. Then a lady attendant happened to come there and seeing her the paramour got enamoured by her. (4)

When the paramour came after having love affair, then seeing the beauty of the lady attendant he got allured by her. Then forgetting the queen from his heart, he started having relationship with the attendant. (5)

The queen without having sexual companionship, became mad (in his separation) and came to watch his coming (path). "She was wondering in her mind why the lover had not come. Where had he gone ? Probably he may be involved with any rival of mine." (6)

"Either he had forgotten about it or someone else had made him forget me or he was searching for me, having lost his way. May be someone had frightened him (with serious consequences) or had he got some more beautiful woman ?" (7)

"Had he been on his way or had he gone back (after visiting someone) will he come or was he annoyed with me ? "I hope the pleasant looking paramour would surely come (she was thinking like this). She was watching her entrance for sometime." (8)

Thus thinking in mind, she went a little further and saw him having fun and love affair with the attendant. She became furious with rage and informed the Raja about it. (9)

Couplet :

She said, "O Raja ! Where were you waiting when your house was being burgled. Having a sword in hand, you come with open eyes to watch this." (10)

ਤਬ ਰਾਜਾ ਚੇਰੀ ਭਏ ਤਾ ਕੋ ਰਮਤ ਨਿਹਾਰਿ ।
ਦੁਹੀਅਨ ਕੋ ਮਾਰਤ ਭਯੋ ਸਕਿਯੋ ਨ ਮੂੜ ਬਿਚਾਰਿ । ੧੧ ।

Tab raja cheri bhaye to ko ramat nihar.
Duhuyan ko marat bhayi sakiyo na mud bichar.11.

ਇਹ ਚਰਿਤ੍ਰ ਕੈ ਚੰਚਲਾ ਰਾਜਾ ਸੋ ਛਲ ਕੀਨ ।
ਜਾਰ ਤਵਨ ਚੇਰੀ ਸਹਿਤ ਪਠੈ ਧਾਮ ਜਮ ਦੀਨ । ੧੨ । ੧ ।

Eh charitar kae chanchala raja so chal keen.
Jar tavan cheri sahit pathae dham jam deen.12.1.

ਇਤਿ ਸ੍ਰਯ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੈ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੋ ਸਤਰਵੈ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੭੦ । ੩੩੫੫ । ਅਫਜ਼ੀ ।

Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
ik so satravo charitar samapatam sat subham sat.170. 3355. Aphjun.

ਦੋਹਰਾ

ਰੰਘਰਾਰੀ ਰੰਗਰੋ ਬਸੈ ਕੰਚਨ ਸਿੰਘ ਸੁ ਨਾਮ ।
ਸਾਹਿਬ ਦੇਈ ਤ੍ਰਿਯਾ ਰਹੈ ਜਾਹਿ ਸਤਾਵੈ ਕਾਮ । ੧ ।

Dohra

Ranghrari raghro basae kanchan singh su nam.
Sahib deyi triye rahae jahe satavae kam.1.

ਚੌਪਈ

ਤਾਹਿ ਜਾਰਨੀ ਨਾਥ ਬਿਚਾਰਿਯੋ । ਏਕ ਦਿਵਸ ਇਹ ਭਾਤਿ ਉਚਾਰਿਯੋ ।
ਦੇਸ ਛੋਰਿ ਪਰਦੇਸ ਸਿਧੈਰੋ । ਅਧਿਕ ਕਮਾਇ ਤੁਮੈ ਧਨ ਲਯੈਰੋ । ੨ ।

Chopaiee

Tahe jarni nath bichariyo. Ek divas eh bhat uchariyo.
Des chori pardes sidhaeho. Adhik kamaye tumae dhan layaeho.2.

ਜਾਤ ਭਯੋ ਐਸੋ ਬਚ ਕਹਿਯੋ । ਲਾਗਿ ਧਾਮ ਕੋਨੇ ਸੋ ਰਹਿਯੋ ।
ਸਾਹਿਬ ਦੇ ਤਬ ਜਾਰ ਬੁਲਾਯੋ । ਕਾਮ ਭੋਗ ਤਿਹ ਸਾਥ ਕਮਾਯੋ । ੩ ।

Jat bhayo aiso bach kahiyo. Lagi dham kone so rahiyo.
Sahib de tab jar bulayo. Kam bhog.tehh sath kamayo.3.

ਗ੍ਰਿਹ ਕੋਨਾ ਸੋ ਪਤਿਹ ਨਿਹਾਰਿਯੋ । ਇਹੈ ਚੰਚਲਾ ਚਰਿਤ ਬਿਚਾਰਿਯੋ ।
ਲਪਟਿ ਲਪਟਿ ਅਸਨ ਸੋ ਜਾਵੈ । ਕੁਕਿ ਕੁਕਿ ਇਹ ਭਾਤਿ ਸੁਨਾਵੈ । ੪ ।

Greh kona mae pateh nihariyo. Ihae chanchala charit bichariyo.
Lapat lapat asan so javae. Kuk kuk eh bhat sunavae.4.

Then the Raja saw the attendant and that person having a love affair and killed both of them, but the fool could not see through the secret behind it. (11)

Thus the woman deceived the Raja with her deceitful move and sent the paramour along with the attendant to the valley of death. (12)(1)

Here the hundred and seventieth episode of the King's and Minister's episode regarding woman characterization from Charitar Pakhan is completed. All is well. (170-3355)(Contd)

Couplet :

There lived a Rangar in the locality of Rangars, who was called Kanchan Singh. His wife, sahib Devi was much pestered by her sexual desire. (1)

Chopaiee:

One day, the spouse of this ill-famed woman, said thoughtfully, "I am leaving this land and going somewhere else so as to earn lot of money for you." (2)

Saying this, he went away but (actually) he hid himself at the corner of his house. Then Sahib Dei called her paramour and had a sexual affair with him. (3)

When the woman saw the husband standing in one corner of the house, then the woman played this trick. She was having sexual affair with the paramour by embracing him tightly but was crying aloud to make it heard by the husband. (4)

ਜੋ ਪਤਿ ਹਤਿ ਅਜੁ ਘਰ ਮਾਹੀ । ਕਯੋ ਹੋਰਤ ਤੈ ਮਮ ਪਰਛਾਹੀ ।
ਪ੍ਰੀਤਮ ਨਹੀ ਅਜੁ ਹਯਾ ਮੇਰੋ । ਅਬ ਹੀ ਸੀਸ ਫੋਰਤੋ ਤੇਰੋ । ੫ ।
Jo pati hot aaj ghar mahi. Kayo herat tae mam parchahi.
Pritam nahi aaj haya mero. Ab hi sees phorto tero.5.

ਦੋਹਰਾ

ਅਤਿ ਰਤਿ ਤਾ ਸੋ ਮਾਨਿ ਕੈ ਦੀਨੋ ਜਾਰ ਉਠਾਇ ।
ਅਪੁ ਅਧਿਕ ਪੀਟਤ ਭਈ ਹਿਦੈ ਸੋਕ ਉਪਜਾਇ । ੬ ।

Dohra

Ati rati to so mani kae dino jar uthaye.
Aap adhik pitat bhayi hirdae sok upjaye.6.

ਚੌਪਈ

ਮੇਰੋ ਅਜੁ ਧਰਮ ਇਨੁ ਖੋਯੋ । ਪ੍ਰਾਨਨਾਥ ਗ੍ਰਿਹ ਮਾਝ ਨ ਹੋਯੋ ।
ਅਬ ਹੋ ਟੂਟਿ ਮਹਲ ਤੇ ਪਰਿਹੋ । ਨਾਤਰ ਮਾਰਿ ਕਟਾਰੀ ਮਰਿਹੋ । ੭ ।

Chopaiee

Mero aaj dharma in khoyo. Pranantah greh majh na hoyo,
Ab ho tuti mahal te pariho. Natar mari katari mariho.7.

ਕੈਧੋ ਅੰਛ ਅਗਨਿ ਮੈ ਜਾਰੋ । ਕੈਧੇ ਪਿਯ ਪੈ ਜਾਇ ਪੁਕਾਰੋ ।
ਜੋਰਾਵਰੀ ਜਾਰ ਭਜ ਗਯੋ । ਮੋ ਰੋ ਧਰਮ ਲੋਪ ਸਭ ਭਯੋ । ੮ ।
Kaedho ang again mae faro. Kaedho piye pae Jaye pukaro.
Joravari jar bhaj gayo. Mo ro dharm lop sabh bhayo.8.

ਦੋਹਰਾ

ਯੋ ਕਹਿ ਕੈ ਮੁਖ ਤੇ ਬਚਨ ਜਮਧਰ ਲਈ ਉਠਾਇ ।
ਉਦਰ ਬਿਖੈ ਮਾਰਨ ਲਗੀ ਨਿਜੁ ਪਤਿ ਕੋ ਦਿਖਰਾਇ । ੯ ।

Dohra

Yo kahi kae mukh te bachan jamdhar layi uthaye.
Udar bikahe maran lagi niju pati ko dikhraye.9.

ਚੌਪਈ

ਐਸੇ ਨਿਰਖਿ ਤਵਨ ਪਤਿ ਧਯੋ । ਜਮਧਰ ਛੀਨ ਹਾਥ ਤੇ ਲਯੋ ।
ਪ੍ਰਥਮ ਘਾਇ ਤੁਮ ਹਮੈ ਪ੍ਰਹਾਰੋ । ਤਾ ਪਾਛੈ ਅਪਨੇ ਉਰ ਮਾਰੋ । ੧੦ ।

Chopaiee

Aise nirakh tavan pati dhayo. Jamdhar cheen bath te layo.
Pratham ghaye turn hamae parharo. "ta pache apne ur maro.10.

"If my husband were at home to-day you would not have got a chance to even touch me (my shadow). To-day my beloved spouse was not there, else he would have killed you (split your head). (5)

Couplet :

After having a sexual relationship with the paramour she made him get up but she herself started wailing and crying in pain (beating her head) outwardly. (6)

Chopaiee :

"To-day he had besmirched my (moral) chastity, since my master (husband) was not at home. Either I will kill myself by jumping down the house or kill myself with a dagger." (7)

"Either I will immolate myself (in fire), or I shall go to my beloved (spouse) and cry out (with this complaint). The paramour had assaulted me forcibly with sexual abuse, thus defaming my character (mortality)." (8)

Couplet :

Saying these words, she took up a dagger and making it known to her husband, she was about to stab herself. (9)

Chopaiee :

On seeing this, her husband came rushing and snatched the dagger from her hand. He said, "First you stab me and then thrust this dagger into your body (heart)." (10)

ਤੇਰੇ ਧਰਮ ਲੋਪ ਨਹਿੰ ਭਯੋ । ਜੋਰਾਵਰੀ ਜਾਰ ਭਜਿ ਗਯੋ ।
ਦਸਸਿਰ ਬਲ ਸੋ ਸਿਯ ਹਰਿਰ ਲੀਨੀ । ਸ੍ਰੀ ਰਾਘੁਨਾਥ ਤਯਾਗ ਨਹਿ ਦੀਨੀ । ੧੧ ।

Tero dharam lop nahin bhayo. Joravari jar bhaj gayo.
Dassir bal so siye hari lii. Sri Raghunath tayag nahi dini.11.

ਦੋਹਰਾ

ਸੁਨੁ ਅਬਲਾ ਮੈ ਅਪਨੇ ਕਰਤ ਨ ਹਿਯ ਮੈ ਰੋਸੁ ।
ਜਾਰ ਜੋਰ ਭਜਿ ਭਜ ਗਯੋ ਤੋਰੋ ਕਛੂ ਨ ਦੇਸ । ੧੨ । ੧ ।

Dohra

Sunu abla mae apne karat na hiye mae ros.
Jar jor bhaji bhaj gayo tero kachu na des. 12.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੋ ਇਕਹਤਰੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੭੧ । ੩੩੬੭ । ਅਫਜ਼ੁ ।

Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
ik so ikhatravo charitar samapatam sat subham sat.171. 3367. Aphjun.

ਚੌਪਈ

ਐ'ਡੇ ਰਾਇਕ ਭਾਟ ਭਣਿਜੈ । ਗੀਤ ਕਲਾ ਤਿਹ ਤ੍ਰਿਯਾ ਕਹਿਜੈ ।
ਬੀਰਮ ਦੇ ਤਿਨ ਬੀਰ ਨਿਹਾਰਿਯੋ । ਤਬੈ ਚਿਤ ਤੇ ਭਾਟ ਬਿਸਾਰਿਯੋ । ੧ ।

Chopaiee

Aende raik bhat bhanijae. Geet kala teh triya kahijae.
Biram de tin beer nihariyo. Tabae chit te bhat boisariyo.1.

ਜਾਰ ਬਾਚ

ਦੋਹਰਾ

ਬਾਧਿ ਖਾਟੁ ਤਰ ਨਿਜੁ ਪਤਿਹਿ ਹਮ ਸੋ ਭੋਗ ਕਮਾਇ ।
ਤੋ ਮੈ ਜਾਨੈ ਸਾਚੁ ਤੂ ਹਿਤੁ ਹਮਾਰੀ ਅਇ । ੨ ।

JAR BACH

Dohra

Badh khatu tar niju pateh ham so bhog kamaye.
To mae jano sach to hitu hamari aye.2.

ਚੌਪਈ

ਐ'ਡੇ ਰਾਇ ਏਕ ਦਿਨ ਅਯੋ । ਦੁਖਿਤ ਨਾਰਿ ਹੈ ਬਚਨ ਸੁਨਾਯੋ ।
ਤੁਮ ਕੋ ਰੋਗ ਨਾਥ ਇਕ ਭਾਰੋ । ਤਾ ਤੇ ਖੀੜਤ ਚਿਤ ਹਮਾਰੋ । ੩ ।

Chopaiee

Aende ray eek din ayo. Dukhat nari haav bachan sunayo.
Turn ko rog nath ik bharo. Ta te khijhat chit hamaro.3.

"Your character had not been sullied since the paramour had forcibly assaulted you sexually. Even Ravana had kidnapped Sita by force, then Ragunath (Ram) had not deserted her." (11)

Couplet :

"O woman ! Listen to me. Do not feel saddened by any such thought in mind. The paramour had run away after having assaulted you sexually, so there was nothing wrong with your conduct (no fault of yours)." (12)(1)

Here the hundred seventy-one episode of the King's and Minister's dialogue regarding woman characterization from Charitar Pakhyani is completed. All is well.

(171-3367)(Contd)

Chopaiee :

There was a bard by the name of Aidai Rai, and his wife was named Geet Kala. When she saw Biram Dev, a warrior then she forgot all about the bard from her heart (mind). (1)

The paramour said,

Couplet :

"If you tie your husband and place him under the cot and then have love affair with me, then only I shall believe in your love for me." (2)

Chopaiee :

One day when Aidai Rai came home, then the wife told him with great painful words, "Master ! You are suffering from a great malady, which had made me very peevish and frustrated." (3)

ਦੋਹਰਾ

ਏਕ ਬੈਦ ਮੈ ਤਵ ਨਿਮਿਤ ਰਾਖਯੋ ਧਾਮ ਬੁਲਾਇ ।
ਤਾ ਤੇ ਤੁਰਤ ਕਰਾਇਯੈ ਅਪਨ ਇਲਾਜ ਬਨਾਇ । ੪ ।

Dohra

Ek baed mae tav nimat rakhyo dham bulaye.
Ta te turat kariayae apan ilaj banaye.4.

ਚੌਪਈ

ਐਂਡੇ ਰਾਇ ਤਬੈ ਯੋ ਕਯੋ । ਬੀਰਮ ਦੇਵ ਬੋਲਿ ਕਰਿ ਲਯੋ ।
ਯਾ ਗਦ ਕੋ ਗਦਹਾ ਕਯਾ ਕਰਿਯੈ । ਜਾ ਤੇ ਰੋਗ ਬਡੋ ਪਰਹਰਿਯੈ । ੫ ।

Chopaiee

Aende rage tabae yo kayo. Beram dev hol kar layo.
Ya gad ko gadha kaya kariyae. Ja te rog bado parhriyae.5.

ਬੈਦ ਤਬੈ ਯੋ ਬਚਨ ਉਚਾਰੇ । ਬਡੋ ਰੋਗ ਇਹ ਭਯੋ ਤਿਹਾਰੇ ।
ਯਾ ਕੋ ਯੰਤ੍ਰ ਮੰਤ੍ਰ ਨਹਿ ਕੋਈ । ਏਕ ਤੰਤ੍ਰ ਹੋਵੈ ਤੋ ਹੋਈ । ੬ ।
Baed tabae yo bachan uchare. Bado rog eh bhayo tihare.
Ya ko jantar mantar nahi koyo. Ek tantar hovae to hoyi.6.

ਮਦਰਾ ਅਧਿਕ ਅਪੁ ਲੈ ਪੀਜੈ । ਔਰ ਅਪਨੀ ਤਿਯ ਕਹ ਦੀਜੈ ।
ਖਾਟ ਤਰੇ ਬਾਧ ਤੁਮ ਰਹੋ । ਮੁਖ ਤੇ ਪਰੇ ਕਬਿਤਨ ਕਹੋ । ੭ ।
Madra adhik aap lae pijae. Aor apni tiye keh dijae.
Khat tare badh tum ratio. Mukh te pare kabitan kaho.7.

ਏਕ ਬੀਰ ਏਕ ਠੌਰ ਬੁਲੈਹੋ । ਇਸੀ ਖਾਟ ਉਪਰ ਬਠੈਹੋ ।
ਮਲ ਜੁਧ ਤਬ ਤਿਯ ਤਨ ਕਰਿਹੋ । ਤੋ ਤਵ ਰੋਗ ਬਡੋ ਪਰਹਾਰਿ ਹੈ । ੮ ।
Ek beer ik thor bulaeho. Isi khat upar bathaeho.
Mal judh tav triye tan karihae. To tav rog bado parhari hae.8.

ਮੂੜ ਬਾਤ ਇਹ ਕਛੂ ਨ ਜਾਨੀ । ਦੇਹ ਅਰੋਗ ਸਰੋਗ ਪਛਾਨੀ ।
ਅਪੁ ਮੰਗਾਇ ਮਦਯ ਤਬ ਪਿਯੋ । ਜਾਰ ਸਹਿਤ ਅਬਲਾ ਕੋ ਦਿਯੋ । ੯ ।
Mud bat eh kachu na jani. Deh arog sarog pachani.
Aap mangaye madye tab piyo. Jar sahit abla ko diyo.9.

ਨਿਜੁ ਕਰਿ ਮੈ ਤਿਯ ਜਾਰ ਪਿਵਾਯੋ । ਬਪੁ ਐਧੋ ਤਰ ਖਾਟ ਬੰਧਾਯੋ ।
ਅਖੈ ਦੋਉ ਮੁੰਦਿ ਕਰ ਲਈ । ਜਾਰ ਤਿਯਾ ਅਚੁੜਤ ਭਈ । ੧੦ ।
Nij kar mae tiye jar pivayo. Bapu aodho tar khat bandhaya.
Akhae doyu mund kar layi. Jar triya arudit bhayi.10.

Couplet :

"I have called a Vaid (physician) at home for your treatment. So you better get treated by him soon." (4)

Chopaiee ;

Aidai Rai then did accordingly and called Biram Dev at home, "O Vaid! What should be the treatment of this malady ? So that this disease could be cured." (5)

The Vaid then replied, "You are suffering from a great malady. There was no remedy for this through witchcraft. But there was a magic spell, which might help." (6)

"First you take lot of wine and give it to your wife also. You keep yourself tied down under the cot and continue reciting a Kabit. (serman). (7)

"Then call a sturdy person and make him seated on this cot. He will have a sham quarrel (fight) with your wife, then this disease may be got rid of." (8)

That fool did not realize the secret behind it. He thought his healthy body to be afflicted with the disease. He brought some wine and took himself and along with the paramour gave it to his wife also. (9)

The woman gave the wine to the paramour with her own hands. The husband was tied down and put under the cot turned upside down. His eyes were also blind folded and both the paramour and woman sat on the cot. (10)

ਭਾਟ ਪਰਿਯੋ ਤਰ ਕਬਿਤ ਉਚਾਰੈ । ਭੇਦ ਅਭੇਦ ਕਛੂ ਨ ਬਿਚਾਰੈ ।
ਵਹੈ ਤੰਤ੍ਰ ਜੋ ਬੈਦ ਬਨਾਯੋ । ਤਾ ਤੇ ਬੈਦ ਬਨਾਯੋ । ਤਾ ਤੇ ਦੇਵ ਹਮਾਰੈ ਅਯੋ । ੧੧ ।
Bhat pariyo tar kabit ucharae. Bhed abhed kachu na bichare.
Vahae tantar jo baed banayo. Ta te dev hamarae ayo.11.

ਭੋਗੁ ਜਾਰ ਅਬਲਾ ਸੋ ਕਿਯੋ । ਭਾਤਿ ਭਾਤਿ ਤਾ ਕੋ ਸੁਖ ਦਿਯੋ ।
ਉਛਲ ਉਛਲ ਰਤਿ ਅਧਿਕ ਕਮਾਈ । ਮੂਰਖ ਭਾਟ ਬਾਤ ਨਹਿ ਪਾਈ । ੧੨ ।
Bhogu jar abla so kiyo. Bhat bhat ta ko sukh diyo.
Uchal uchal rati adhik kamayi. Murakh bhat bat nahi payi.12.

ਦੋਹਰਾ

ਉਤਰਿ ਖਾਟ ਤੇ ਖੇਲਿ ਦਿਗ ਦਿਯੋ ਨ ਕੀਨੋ ਸੋਗੁ ।
ਭਾਟ ਪਛਾਨਿਯੋ ਸਾਚੁ ਜਿਯ ਅਬ ਮੈ ਭਯੋ ਅਰੋਗ । ੧੩ ।

Dohra

Utar khat te kholi drig diye na kino sog.
Bhat pachanyo sach jiye ab mae bhayo arog.13.

ਬਾਧਿ ਖਾਟ ਤਰ ਭਾਟ ਕੋ ਤਾ ਕਰ ਤੇ ਮਦ ਪੀਯ ।
ਰਤ ਮਾਨੀ ਤ੍ਰਿਯਾ ਜਾਰ ਸੋ ਭੇਦ ਨ ਪਾਯੋ ਪੀਯ । ੧੪ । ੧ ।
Badh khat tar bhat ko ta kar te mad piye.
Rati mani triye jar so bhed na payo piye.14.1.

ਇਤ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੋ ਬਹਤਰਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੭੨ । ੩੩੮੧ । ਅਫਜ਼ੀ ।
Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
ik so bahataravo charitar samapatam sat subham sat.172. 3381. Aphjun.

ਦੋਹਰਾ

ਰਾਇ ਨਿਰੰਜਨ ਚੋਪਰੋ ਜਾ ਕੀ ਤ੍ਰਿਯਾ ਅਨੂਪ ।
ਲੋਕ ਸਕਲ ਨਿਰਖੈ ਤਿਸੈ ਰਤਿ ਕੋ ਜਾਨਿ ਸਰੂਪ । ੧ ।

Dohra

Raye niranjan chopro ja ki triya anup.
Lok sakal nirkhae tisae rati ko jani sarup.1 .

ਸਹਿਰ ਬਸੈ ਬਹਲੋਲ ਪੁਰ ਜਾ ਕੋ ਰੂਪ ਅਮੋਲ ।
ਸੁਰਾ ਸਕਲ ਸਰਾਹੀ ਨਾਮ ਖਾਨ ਬਹਲੋਲ । ੨ ।
Sehar basae behlol pur ja ko roop amol.
Sura sakal sarahahi nam khan behlo1.2.

The bard, lying down was reciting the Kabit and could not think of the secret behind it The magic spell of the Vaid had brought Dev (Bir) to his house. (11)

The paramour then carried out a cohabitation with the woman and gave her full satisfaction wit lot of jumping up and down, he had a sexual affair with the woman but the foolish bard could not gauge the depth of all this. (12)

Couplet :

After getting down from the cot, he opened his eyes, and the bard also did not feel any pangs. The bard took it to be true that now he was free from that malady. (13)

Having tied down her husband under the cot, the woman had enjoyed sensuous pleasure with the paramoui, having taken wine from his hands, but this secret was not revealed to the bard at all. (14)(1)

Here the hundred and seventy-second episode of the King's and Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well. (172-3381)(Contd)

Couplet :

The wife of Niranjan Rai Chopra was very beautiful. All the people would look at her as a form of Rati only. (1)

He was also very charming and was having his abode in Behlolpur, All the warriors would praise him and his name was Behlol Khan. (2)

ਜਬ ਸੰਗੀਤ ਕਲਾ ਤ੍ਰਿਯਹਿ ਗਯੋ ਬਹਲੋਲ ਨਿਹਾਰਿ ।
 ਤਬ ਹੀ ਸਭ ਹੀ ਚਿਤ ਤੇ ਦਈ ਪਠਾਨੀ ਡਾਰਿ । ੩ ।
 Jab sanget kala triyeh gayo behlol nihari.
 Tab hi sabh hi chit to dayi pathani dari.3.

ਬਨਿਜ ਕਲਾ ਬਾਲਾ ਹੁਤੀ ਲੀਨੀ ਨਿਕਟ ਬੁਲਾਇ ।
 ਅਮਿਤ ਦਰਬੁ ਤਾ ਕੋ ਦਿਯੋ ਵਾ ਪ੍ਰਤਿ ਦਈ ਪਠਾਇ । ੪ ।
 Banaj kala bala huti lino nikat bulaye.
 Amit darab to ko diyo va prati dayi pathaye.4.

ਚੋਪਈ

ਬਨਿਜ ਕਲਾ ਚਲਿ ਕੈ ਤਿਤ ਅਈ । ਜਹਾ ਕਲਾ ਸੰਗੀਤ ਸੁਹਾਈ ।
 ਜਬੈ ਖਾਨ ਕੀ ਉਪਮਾ ਕਰੀ । ਏ ਸੁਨਿ ਬਾਤ ਨਾਰਿ ਵਹ ਢਰੀ । ੫ ।

Chopaiee

Banaj kala chali kae tit ayi. Jaha kala sanget suhayi.
 Jabae khan ki upma kari. Ae suni bat nari veh dhari.5.

ਇਨ ਬਾਤਨ ਕੋ ਅਬਲਾ ਉਰਝਾਈ । ਇਹੈ ਬਾਤ ਪਿਯ ਸੁਨਤ ਸੁਹਾਈ ।
 ਮੈ ਇਕ ਬਾਗ ਬਨਾਯੋ ਭਲੋ । ਮੁਹਿ ਲੈ ਸੰਗ ਤਹਾ ਤੁਮ ਚਲੋ । ੬ ।
 In batan abla urjhayi. Ihae bat piye sunat suhayi.
 Mae ik bag banayo bhalo. Muhe lae san taha tum chalo.6.

ਅਬ ਲੋ ਮੈ ਕਤਹੂੰ ਨਹੀ ਗਈ । ਪੈਂਡ ਅਪੈਂਡ ਨ ਪਾਵਤ ਭਈ ।
 ਰਵਿ ਸਸਿ ਕੋ ਮੁਖ ਮੈ ਨ ਦਿਖਾਯੋ । ਪਿਯ ਬਿਨੁ ਕਛੂ ਨ ਮੋ ਕਹ ਭਾਯੋ । ੭ ।
 Ab lo mae kathun nahi gayi. Paend append na pavat bhayi.
 Ravi sari ko mukh mae na dikhayo. Piye binu kachu na mo keh bhyao.7.

ਪਤਿ ਤਿਹ ਕਹਿਯੋ ਤਹਾ ਤੁਮ ਜੈਯਹੁ । ਯਾ ਕੋ ਬਾਗ ਦੇਖਿ ਫਿਰਿ ਐਯਹੁ ।
 ਬੀਤੀ ਰੈਨਿ ਪ੍ਰਾਤ ਜਬ ਭਈ । ਤਿਸੀ ਖਾਨ ਕੇ ਘਰ ਮੈ ਗਈ । ੮ ।
 Pati tehh kahiyo taha turn jaeyahu. Ya ko bag dekhi phiri aeyahu.
 Biti raen prat jab bhayi. Tisi khan ke ghar mae gayi.8.

ਤਾ ਹੀ ਬਾਗ ਨਿਰੰਜਨ ਗਯੋ । ਪਾਵਤ ਤਹਾ ਨਾਰਿ ਨਹਿ ਭਯੋ ।
 ਖੋਜਤ ਅਧਿਕ ਤਹਾ ਤ੍ਰਿਯ ਪਾਈ । ਜਹਾ ਹਵੇਲੀ ਖਾਨ ਬਨਾਈ । ੯ ।
 Ta hi bag niranjan gayo. Pavat taha nari nahi bhayo.
 Khojat adhik taha triye payi. Jaha haveli khan banayi.9.

When Behlol saw the woman, called Sangeet Kala, then he forgot all about other Pathan women (and was all praise for her). (3)

There was another woman, named Banij Kala, and he called her and giving her lot of money he sent her to that woman (Sangeet Kala). (4)

Chopaiee :

Banij Kala then came to the place, where Sangeet Kala was sitting in glorious form. When she praised the Khan before her, she also got interested in him on hearing all this. (5)

With her talk she had got the woman interested (in Khan). Then she described the same thing in a befitting manner to her beloved spouse, that she had built a beautiful garden. (Then the wife told the husband) "Please take me to that place." (6)

"So far I had not gone anywhere (outside). I had not put my foot on any outside area. Even the sun and moon had not seen my face so far and without the beloved, I had not liked anything else." (7)

Then the husband told her to go there and after seeing the garden, she should come back. When the night was over, and the day dawned then the woman went to the Khan's house. (8)

Niranjan Rai went to the garden, but did not find his wife there. After lot of searching, he found the wife where the Khan had built a palatial haveli (building). (9)

ਦੋਹਰਾ

ਤਿਯ ਨਿਕਸੀ ਤਿਹ ਖਾਨ ਸੋ ਅਤਿ ਹੀ ਭੋਗ ਕਮਾਇ । -
ਬਦਨ ਲਾਗਿ ਪਤਿ ਹੀ ਗਯੋ ਸੀਕਿ ਰਹੀ ਮੁਖ ਨਯਾਇ । ੧੦ ।

Dohra

Triye niksi tehh khan so ati hi bhog kamaye.
Badan lag pati hi gayo sanki rahi mukh nayaye.10.

ਚੌਪਈ

ਜਬ ਹੀ ਦ੍ਰਿਸਟਿ ਨਿਰੰਜਨ ਧਰੀ । ਬਨਿਜ ਕਲਾ ਕੀ ਨਿੰਦਯਾ ਕਰੀ ।
ਮੁਹਿ ਕਹਿ ਸੰਗ ਨ ਮੋਰੇ ਭਈ । ਪੈਂਡ ਚੁਕਿ ਪਰ ਘਰ ਮੈ ਗਈ । ੧੧ ।

Chopaiee

Jab hi drisati niranjan dhari. Banij kala ki nindaya kari.
Muh kaki sang na more bhayi. Paend chuki par ghar mae gayi.11..

ਮੋ ਕੋ ਪਕਰਿ ਪਠਾਨਨ ਲੀਨੋ । ਕਾਮ ਕੇਲ ਬਹੁ ਮੋ ਸੋ ਕੀਨੋ ।
ਤਬ ਬਲ ਚਲੈ ਕੇ ਯਾ ਕੋ ਮਾਰੋ । ਨਹਿ ਕਾਜੀ ਪੈ ਜਾਇ ਪੁਕਾਰੋ । ੧੨ ।

Mo ko pakri pathanan lino. Kam kel bahu mo so kino.
Tab bal chala ke ya ko maro. Nahi kaji pae Jaye pukaro.12.

ਯਾ ਮੈ ਚੁਕ ਨ ਤੇਰੀ ਭਈ । ਪੈਂਡ ਚੁਕਿ ਪਰ ਘਰ ਮੈ ਗਈ ।
ਪੈਠਾਨਨ ਤੋ ਕੋ ਗਹਿ ਲੀਨੋ । ਕਾਮ ਭੋਗ ਤੇਰੇ ਸੰਗ ਕੀਨੋ । ੧੩ ।

Ya mae chuk n ateri bhayi. Paed chuki par ghar mae gayi.
Paethanan to ko gahi lino. Kam bhog tore sang kino.13.

ਭਲੋ ਭਯੋ ਤੂ ਘਰਿ ਫਿਰਿ ਅਈ । ਪਕਰਿ ਤੁਰਕਨੀ ਕਰਿ ਨਹਿ ਲਈ ।
ਜੋ ਕੋਊ ਧਾਮ ਮਲੇਛਨ ਅਵੈ । ਧਰਮ ਸਹਿਤ ਫਿਰਿ ਜਾਨ ਨ ਪਾਵੈ । ੧੪ ।

Bhalo bhayo tu ghari phiri ayi. Pakri turkani kari nahi layi.
Jo koyu dham malechan avae. Dharm sahit phiri jan na pavae.14.

ਤੁਮ ਪਤਿ ਮਾਥ ਨ ਅਪਨੋ ਧੁਨੋ । ਮੇਰੀ ਸਕਲ ਬਿਥਾ ਕਹ ਸੁਨੋ ।
ਸਕਲ ਕਥਾ ਮੈ ਤੁਮੈ ਸੁਨਾਊ । ਤਾ ਤੇ ਤੁਮਰੋ ਭ੍ਰਮਹਿ ਮਿਟਾਊ । ੧੫ ।

Tum pati math na apno dhuno. Meri sakal birtha keh suno.
Sakai katha mae tumae sunayu. Tate tumre bhrameh mitayu.15.

ਜਬ ਮੈ ਭੁਲ ਧਾਮ ਤਿਹ ਗਈ ਤਬਰਿ ਪਕਰਿ ਤੁਰਕਨ ਮੁਹਿ ਲਈ ।
ਤਬ ਮੈ ਤਿਨ ਸੋ ਐਸ ਉਚਾਰੋ । ਤੁਮੈ ਨ ਸੁਝਤ ਨਾਥ ਹਮਾਰੋ । ੧੬ ।

Jab mae bhul dham tehh gayi. Tabeh pakri turkan muh layi.
Tab mae tin so ais ucharo. Tumae na sujhat nath hamaro.16.

Couplet :

The woman came out of the haveli after having cohabitation with the Khan to her satisfaction. She met her husband coming from the opposite side. The woman, due to hesitation had her eyes downcast. (10)

Chopaiee :

When Niranjan looked at his wife, then Sangeet Kala said some disparaging remarks about Banij Kala. "She did not accompany me after all that talk and I lost my way and went to somebody else's house." (11)

"I was caught hold by the Pathans and they had sexual relationships with me. Now whatever you decide and if you have the courage to beat them or make a complaint to the Kazi." (12)

The spouse said, "There is no mistake on your part as you had lost your way and had gone to someone else's house. Then the Pathans caught hold of you and had assaulted you sexually." (13)

"It is good that you have come back home. Thank God that they never converted you to become a Turkan (muslim) forcibly. If someone comes to the house of malechhas (muslims) then he cannot go back safely without losing his religion." (14)

Then Sangeet Kala said, "O dear husband ! You do not worry too much (do not scratch your brain) and listen to my whole story. I am going to relate the whole episode to you and thus dispel your doubts." (15)

When I went to their house by mistake, the Turks caught hold of me. Then I told them, "You do not know (the strength) of my husband !" (16)

ਐਸੇ ਕਹਹਿ ਹੋਹਿ ਤੂ ਤੁਰਕਨਿ । ਮੋ ਕੋ ਲਗੇ ਲੋਗੋ ਮਲਿ ਘੁਰਕਿਨ ।
 ਕੈ ਤੂ ਹੋਹਿ ਹਮੀ ਨਾਰੀ । ਤਾਤਰ ਦੇਤਿ ਠੋਰਿ ਤੁਹਿ ਮਾਰੀ । ੧੭ ।
 Aise kaheh hohe tu turkani. Mo ko lage-log mil ghurkani.
 Kae tu hohe hamari nari. Natar det thor tuhe mari.17.

ਅੜਿਲ

ਤਬ ਮੈ ਤਾ ਸੋ ਚਰਿਤ ਭਾਤ ਐਸੋ ਕਿਯੋ ।
 ਨਿਜੁ ਭਗ ਤੇ ਨਖ ਸਾਥਿ ਕਾਢਿ ਸੋਨਤ ਦਯੋ ।
 ਪ੍ਰਥਮ ਅਲਿੰਗਨ ਖਾਨ ਸਾਥ ਹਸਿ ਮੈ ਕਰਿਯੋ ।
 ਹੋ ਬਹੁਰੈ ਮੁਖ ਤੇ ਬਚਨ ਤਾਹਿ ਮੈ ਉਚਰਿਯੋ । ੧੮ ।

Aril

Tab mae to so charit bhat aiso kiyo.
 Niju bhag te nakh sathi kadhi sronat dayo.
 Pratham alingaan khan sath hasi mae kariyo.
 Ho bahuro mukh te bachan tahe mae uchriyo.18.

ਰਿਤੁ ਅਈ ਹੈ ਮੋਹਿ ਸੁ ਮੈ ਹੋ ਗ੍ਰਿਹ ਜਾਤ ਹੋ । ਤੁਮੈ ਸਾਥ ਬਹਲੋਲ ਨ ਭੋਗ ਕਮਾਤ ਹੋ ।
 ਸੰਗ ਮਨੁਛੁ ਦੈ ਮੋਹਿ ਤਹਾ ਪਹੁਚਾਇਯੋ । ਹੋ ਦਿਵਸ ਤੀਸਰੇ ਮੋ ਕੋ ਬਹੁਰਿ ਬੁਲਾਇਯੋ । ੧੯ ।
 Ritu ayi hae mohe su mae ho greh jat ho. Tumae sath behlol na bhog kamat ho.
 Sang manuch dae mohe taha pahuchaiyae. Ho divas tisre mo kae bahur bulaiyae.19.

ਸੁਨਿ ਐਸੇ ਬਚ ਮੋਹਿ ਖਾਨ ਤਬ ਯਜਿ ਦਿਯੋ । ਕਾਮ ਭੋਗ ਤਹ ਸੰਗ ਨ ਮੈ ਐਸੋ ਕਿਯੋ ।
 ਤਬ ਤੁਮ ਕੋ ਮੈ ਮਿਲੀ ਤਹਾ ਤੇ ਅਇ ਕੈ । ਹੋ ਅਬ ਤੁਮ ਕਯੋਹੁ ਮੋ ਕੋ ਲੇਹੁ ਬਚਾਇ ਕੈ । ੨੦ ।
 Suni aise bach mohe khan tab taj diyo. Kam bhog tehh sang na mae aise kiyo.
 Tab tum ko mae mili taha te aye kae. Ho ab tum kayohu mo ko lehu bachaye kae.20.

ਦੋਹਰਾ

ਸੁਨਿ ਐਸੋ ਬਚ ਮੁੜ ਤਬ ਫੂਲਿ ਗਯੋ ਮੁਸਕਾਇ ।
 ਭੇਦ ਨ ਜਾਨਯੋ ਬਾਲ ਕੋ ਅਈ ਭਗਹਿ ਫੁਰਾਇ । ੨੧ । ੧ ।

Dohra

Suni aiso bach mud tab phuli gayo muskaye.
 Bhed na janyo bal ko ayi bhareh phuraye.21.1.

ਇਤ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਇਕ ਸੌ ਤਿਹਤਰਵੈ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੭੩ । ੩੪੦੨ । ਅਫਜ਼ੁੰ ।

Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
 ik so tehtaravo Charitar samapatam sat subham sat.173. 3402. Aphjun.

So they told me to become a Turkan (convert to Islam). All of them tried to reprimand me. Either you become our wife or we shall kill you.” (17)

Aril :

“Then I played this trick with them. I scratched my private parts with my nails, so that blood came out. Then I embraced the Khan with a laughter and then I addressed him like this.” (18)

“I am having my menses, so I am going home. O Behlol ! I cannot have cohabitation with you. So send someone with me to take me to my house. But you may call me again on the third day.” (19)

“On hearing these words, the Khan let me off. So I had no sexual relationship with him. After that I came back and met you here. Now you may rescue me as it suits you. (20)

Couplet :

Thus that fool got puffed up and laughed. He could not follow the secret that she had come back after having sexual affair. (21)(1)

Here the hundred seventy-third episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.

(173-3402)(Contd)

ਚੌਪਈ

ਮੋਕਲ ਗੜ ਮੋਕਲ ਨਿਪ ਭਾਰੋ । ਪਿਤਰ ਮਾਤ ਪਛਮ ਉਜਿਆਰੋ ।
ਸੁਰਤਾ ਦੇ ਤਿਹ ਸੁਤਾ ਭਣਿਜੈ । ਜਾ ਸਮ ਰੂਪ ਕਵਨ ਤਿਯ ਦਿਜੈ । ੧ ।

Chopaiee

Mokal gad mokal nirap bharo. Pitar mat pacham ujiyaro.
Surta de tehh suta bhanijae. Jo sam roop kavan triye dijae.1.

ਅਪਨੋ ਤਵਨ ਸੁਯੰਬਰ ਬਨਾਯੋ । ਸਭ ਭੂਪਨ ਕੋ ਬੋਲਿ ਪਠਾਯੋ ।
ਕਾਸਟ ਤੁਰੈ ਜੋ ਹਯਾ ਚੜਿ ਅਵੈ । । ਸੋਈ ਰਾਜ ਸੁਤਾ ਕਹ ਪਾਵੈ । ੨ ।

Apno tavan suyanbar banayo. Sabh bhupan ko boli pathayo.
Kasat turae jo haya chadi avae. Soyi raj suta keh pavae.2.

ਅੜਿਲ

ਸਤ ਗਾੜਨ ਕੋ ਬਲ ਜੋ ਨਰ ਕਰ ਮੈ ਧਰੈ । ਕਾਸਟ ਤੁਰੈ ਹੈ ਸਾਰ ਤੁਰਤ ਇਹ ਮਗੁ ਪਰੈ ।
ਲੀਕ ਬਡੁ ਲਹੁ ਬਿਨੁ ਕਰ ਛੂਟੇ ਜੋ ਕਰੈ । ਹੋ ਸੋਈ ਨਿਪ ਬਰ ਅਜੁ ਅਨ ਹਮ ਕੋ ਬਰੈ । ੩ ।

Aril

Sat gadan ko bal jo nar kar mae dharae. Kasat turae haav savar turat eh magu parae.
Leek badi lahu binu kar chuye jo karae. Ho soyi nirapbar aaj aan ham ko barae.3.

ਜਹ ਪੇਰੋ ਸਾਹ ਹੁਤੋ ਤਹੀ ਖਬਰੈ ਗਈ । ਅਚਰਜ ਕਥਾ ਸੁਨਿ ਮੋਨ ਸਭਾ ਸਭ ਹੀ ਭਈ ।
ਤਬ ਹਜਰਤ ਤਿਯ ਐਸੇ ਬਚਨ ਸੁਨਾਇਯੋ । ਹੋ ਹਜਰਤ ਕੋ ਭੁਮ ਸਭ ਹੀ ਤਬੈ ਮਿਟਾਇਯੋ । ੪ ।
Jeh pero shah huto tahi khabare gayi. Achraj katha suni mon sabha sabh hi bhayi.
Tab hajrat triye aise bachan sunaiyo. ho hajrat ko bharamu sahh hi tabac mitaiyo.4.

ਦੁਭੁ ਹਰ ਲਈ ਮੰਗਾਇ ਬਰੋ ਤਾ ਕੋ ਸੁ ਕਿਯ ।
ਨਹਰਿ ਖੋਦਿ ਬੋਰਿਆ ਕੋ ਬੋਲਿ ਤੁਰੰਗ ਲਿਯ ।
ਲਹੁ ਦੀਰਘ ਤਟ ਲੀਕੈ ਕਾਦਿ ਬਨਾਇ ਕੈ ।

ਹੋ ਜੀਤਿ ਅਪੁ ਲੈ ਦਈ ਹਜਰਤਹਿ ਜਾਇ ਕੈ । ੫ । ੧ ।

Drabhu jar layi mangaye baro to ko su kiye. Nehar khodi beriya ko boli turang liye.
Lahu diragh tat likae kadhi banaye kae. Ho jiti aap lae dayi hajartahi jaye kae.5.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤਿਯ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸ੍ਰੀ ਚੌਹਤਰਵੈ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੭੪ । ੩੪੦੭ । ਅਫਜ਼ੀ ।

Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
ik so chohataravo charitar samapatam sat subham sat.174. 3407. Aphjun.

Chopaicee :

There was a great Raja, called Mokal in Mokal garh and his parents (mother and father) were very famous in the West. He had a daughter named Surta Dei, and there was no other woman comparable to her in beauty. (1)

She organized a Swambar (for her marriage) and all the Rajas were invited there. The Raja, who would come there riding a wooden horse, would get the hand of this princess in marriage (was the condition laid down). (2)

Aril :

The person, who would be armed with a spear with hundred joints, in hand, and riding a wooden horse, would follow that path (rout); who could draw a longer line without touching with hand, that particular Raja could wed her. (3)

This news reached the place, where Pero Shah was residing. Hearing the whole strange news, the whole assembly was silent (dumb founded). Then the King's wife said these words, which dispelled all the doubts of the King. (4)

So he obtained the roots of spear Grass and made a spear out of it. He got a canal dug up upto that place and asked the boatman to make a wooden boat in the shape of a horse. On the banks, with a wooden stick, two lines, one long and one short, line were drawn. So after winning the hand of the princess, this woman was given to the King (by her). (5)(1)

Here the hundred and seventy-fourth episode of King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.
(174-3407)(Contd)

ਦੋਹਰਾ

ਗਜਨ ਦੇਵ ਰਾਜਾ ਬਡੋ ਗਜਨੀ ਕੋ ਨਰਪਾਲ ।
ਕਮਲ ਕੁਰੰਗ ਸਾਰਸ ਲਜੈ ਲਖਿ ਤਿਹ ਨੈਨ ਬਿਸਾਲ । ੧ ।

Dohra

Gajandev raja bado gajni ko narpal.
Kamal kurang saras lajæ lakh teh naen bisa1.1.

ਤਹਾ ਦੁਰਗ ਦੁਰਗਮ ਬਡੋ ਤਹ ਪਹੁਚੈ ਕਹ ਕੋਨ ।
ਜੋਨਿ ਚੰਦ੍ਰ ਕੀ ਨ ਪਰੈ ਚੀਟੀ ਕਰੈ ਨ ਗੋਨ । ੨ ।
Taha durag durgam bado the pahuchæ keh kon.
Joni chandar kin a paræ chiti karae na gon.2.

ਚੌਪਈ

ਚਪਲ ਕਲਾ ਇਕ ਰਾਜ ਦੁਲਾਰੀ । ਸੂਰਜ ਲਖੀ ਚੰਦ੍ਰ ਨ ਨਿਹਾਰੀ ।
ਜੋਬਨ ਜੇਬ ਅਧਿਕ ਤਿਹ ਸੋਹੈ । ਖਗ ਮ੍ਰਿਗ ਜਛ ਭੁਜੰਗਨ ਮੋਹੈ । ੩ ।

Chopaiee

Chapel kala ik raja dulari. Suraj lakhi chandar na nihari.
Joban jeb adhik teh sohæ. Khag mrig jach bhujangan mohæ.3.

ਦੋਹਰਾ

ਜੋਬਨ ਖਾਨ ਤਿਹ ਦੁਰਗ ਕੋ ਘੋਰਾ ਕਿਯੋ ਬਨਾਇ।
ਕਯੋਹੂੰ ਨ ਸੋ ਟੂਟਤ ਭਯੋ ਸਭ ਕਰਿ ਰਹੇ ਉਪਾਇ ॥੪॥

Dohra

Joban khan teh durag ko ghora kiyo banaye.
Kayohun na so tutat bhayo sabh kari rahe upaye.4.

ਚੌਪਈ

ਜੋਬਨ ਖਾਨ ਤਿਹ ਬੀਰ ਬੁਲਾਇ । ਬੈਠਿ ਬੈਠਿ ਕਰਿ ਮੰਤ੍ਰ ਪਕਾਏ ।
ਕਵਨ ਉਪਾਇ ਅਜੁ ਹਯਾ ਕੀਜੈ । ਜਾ ਤੇ ਦੁਰਗ ਤੋਰਿ ਕਰਿ ਦੀਜੈ । ੫ ।

Chopaiee

Joban khan teh beer bulaye. Baeth baeth kari mantar pakaye.
Kavan upaye aaj haya kijæ. Jo te durag tori kari dijæ.5.

ਬਲਵੰਡ ਖਾਨ ਸੈਨ ਸੰਗ ਲਿਯੋ । ਤਵਨ ਦੁਰਗ ਪਰ ਹਲਾ ਕਿਯੋ ।
ਗੜ ਕੇ ਲੋਗ ਤੀਰ ਤੇ ਜਾਈ । ਮਾਰਿ ਮਾਰਿ ਕਰਿ ਕੁਕਿ ਸੁਨਾਈ । ੬ ।
Balvand khan saen sang liyo. Tavan durag par hala kiyo.
Gad ke log teer te jayi. Mar mar kari kuk sunayi.6.

Couplet :

There was a great king of Ghazni, by the name of Gajan Dev. By watching his large eyes, even the lotus flower, deer and crane would feel ashamed of themselves. (1)

He had an impregnable fort and no one could approach it. Even the moonlight could not reach that place or even an ant could not enter it. (2)

Chopaiee :

Chapal Kala was a princess there, whom neither the sun nor moon had seen (her). She was looking glorious with youthful exuberance and great charm. She was enamouring everyone including the birds, deer, demigods and snakes equally. (3)

Couplet :

Joban Khan had surrounded the fort and made all his efforts but that fort could not be over run. (4)

Chopaiee :

Joban Khan called his warriors and had consultations with them regarding the means to be adopted for crash destruction (entrance) of the fort. (5)

Then Balwant gathered his force (troops) and launched an attack on the fort. Nearing the fort, people started shouting "Kill them, Kill them." (6)

ਗੋਲੀ ਅਧਿਕ ਦੁਰਗ ਤੇ ਛੁਟੀ । ਬਹੁਤ ਸੁਰਮਾਨਿ ਮੁੰਡੀ ਛੁਟੀ ।
ਗਿਰਿ ਗਿਰਿ ਗਏ ਬੀਰ ਰਨ ਮਾਹੀ । ਤਨ ਮੈ ਰਹੀ ਨੈਕ ਸੁਧਿ ਨਾਹੀ । ੭ ।
Goli adhik durag te chuti. Bahut surmani mundi phuti.
Gir gir gaye beer ran mahi. Tan mae rahi naek sudh nahi.7.

ਭੁਜੰਗ ਛੰਦ

ਕਹੂੰ ਬਾਜ ਜੁਝੇ ਕਹੂੰ ਰਾਜ ਮਾਰੇ । ਕਹੂੰ ਤਾਜ ਬਾਜੀਨ ਕੇ ਸਾਜ ਡਾਰੇ ।
ਕਿਤੇ ਛੋਰਿ ਛੋਕੇ ਕਿਤੇ ਛੈਲ ਮੋਰੇ । ਕਿਤੇ ਛਤ੍ਰ ਧਾਰੀਨ ਕੇ ਛਤ੍ਰ ਤੋਰੇ । ੮ ।

Bhujang Chhand

Kahun baj jujhac kahun raj mare. Kahun taj bajen ke saj dare.
Kite chor cheke kite chael more. Kite chatar dharen ke chatar tore.8.

ਲਗੇ ਜਾਨ ਗੋਲੀਨ ਕੇ ਖੇਤ ਜੁਝੇ । ਚਲੇ ਭਾਜਿ ਕੇਤੇ ਨਹੀ ਜਾਤ ਬੁਝੇ ।
ਭਰੇ ਲਾਜ ਕੇਤੇ ਹਠੀ ਕੋਪਿ ਦੁਕੇ । ਚਹੂੰ ਓਰ ਤੇ ਮਾਰ ਹੀ ਮਾਰ ਕੂਕੇ । ੯ ।

Lage javan golen ke khet jujhe. Chale bhaj kete nahi jat bujhe.
Bhare laj kete hathi kop dhuke. Chahun or te mar hi mar kuke.9.

ਚਹੂੰ ਓਰ ਗਾੜੇ ਗਾੜੇ ਘੋਰਿ ਅਏ । ਹਠੀ ਖਾਨ ਕੋਪੇ ਲੀਏ ਸੈਨ ਘਾਏ ।
ਇਤੇ ਸੂਰ ਸੋਹੈ ਉਤੇ ਵੈ ਬਿਰਾਜੈ । ਮੰਡੇ ਕੋਧ ਕੈ ਕੈ ਨਹੀ ਪੈਗ ਭਾਜੈ । ੧੦ ।

Chahun or gade gadae gheri aye. Hathi khan kope liye saen ghaye.
Ite sur sohae utae vae birajae. Mande krodh kae kae nahi paeg bhaje.10.

ਦੋਹਰਾ

ਛੋਰਿ ਖੇਤ ਪਗ ਨ ਟਰੇ ਭਿਰੇ ਸੁਰਮਾ ਚਾਇ ।
ਦਸੋ ਦਿਸਨ ਗਾਡੇ ਗੜਹਿ ਘੋਰਿ ਲਿਯੈ ਭਟ ਆਇ । ੧੧ ।

Dohra

Chori khet pag na tare bhire surma chaye.
Daso disan gade gadeh gher liyo bhat aye.11.

ਭੁਜੰਗ ਛੰਦ

ਕਿਤੇ ਗੋਲ ਗੋਲਾ ਮਹਾ ਬਾਨ ਛੋਰੇ । ਕਿਤੇ ਗਰਬ ਧਾਰੀਨ ਕੇ ਗਰਬ ਤੋਰੇ ।
ਪਰੀ ਮਾਰਿ ਭਾਰੀ ਕਹਾ ਲੋ ਬਖਾਨੋ । ਉਡੀ ਜਾਨ ਮਾਖੀਰੁ ਕੀ ਮਾਖਿ ਮਾਨੋ । ੧੨ ।

Bhujand Chhand

Kite goli gola maha khanchore. Kite garab dharen ke garab tore.
Pari mari bhari kaha lo bakhane. Udi jan makhiru ki makh mano.12.

Lot of bullets were fired and many warriors were killed (with heads crushed). The warriors had fallen down in the battlefield and there was no life left in them. (7)

Bhujang Chhand :

Somewhere horses had fallen down and at some places, the Rajas were lying killed. At some places, the crowns and horses fittings were lying scattered. Somewhere the warriors had been pierced through and left there and somewhere smart young men had been crushed and at places canopies of Kings were lying broken. (8)

Many warriors had been killed with the shooting of bullets in the battlefield and many had run away (from the battlefield), which cannot be counted. Many had come there being enraged due to their prestige and there were shouts of 'kill them, kill the enemy,' all around. (9)

From all the four sides, the fort had been surrounded fully and stubborn Khans had launched an attack with greater zeal and ruthlessness with their troops. On one, side the warriors were looking glamorous while on the other side they were striking with greater fury and were not retracing their steps at all. (10)

Couplet :

Leaving the battlefield, not a single warrior was retracting even one step and all were fighting with full vigour. The warriors had surrounded the fort from all the ten sides. (11)

Bhujang Chhand :

Somewhere the armourers were firing canons while the archers were shooting arrows. Somewhere the pride of egoistic warriors was being lowered. There was lot of bloodshed. How far could I relate the details? It appeared as if honey bees had flown in a swarm from the honeycomb. (12)

ਦੋਹਰਾ

ਬਜ ਬਾਨ ਬਿਛੁਅਨ ਭਏ ਬੀਰ ਲਰੇ ਰਨ ਮੰਡ ।
ਲਗੀ ਤੁਪਕ ਕੀ ਉਰ ਬਿਖੈ ਜੁਝੇ ਖ" ਬਲਵੰਡ । ੧੩ ।

Dohra

Bajar ban bichuan bhaye beer lare ran mand.
Lagi tupak ki ur bikhaye jujhae khan balvand.13.

ਚੌਪਈ

ਬਲਵੰਡ ਖਾਨ ਜਬਹੀ ਰਨ ਜੁਝੇ । ਐ ਭਟ ਮੁਏ ਜਾਤ ਨਹੀ ਬੁਝੇ ।
ਭਜੇ ਸੁਭਟ ਅਵਤ ਭਏ ਤਹਾ । ਜੋਬਨ ਖਾਨ ਖੇਤ ਮੈ ਜਹਾ । ੧੪ ।

Chopaiee

Balvand khan jabhi ran jujhe. Ao bhat muye jat nahi bujhe.
Bhaje subhat avat bhaye taha. Joban khan khet mae jaha.14.

ਚੌਪਈ

ਬਲਵੰਡ ਖ" ਕੋ ਸੁਨਿ ਮੁਏ ਸੀਕਿ ਰਹੇ ਸਭ ਸੂਰ ।
ਬਿਨ ਸਯਾਰੇ ਸੀਤਲ ਭਏ ਖਾਏ ਜਨਕ ਕਪੂਰ । ੧੫ ।

Chopaiee

Balvand khan ko suni muye sanki rahe sabh sur.
Bin sayare sital bhaye khaye janak kapur.15.

ਅੜਿਲ

ਚਪਲ ਕਲਾ ਜੋਬਨ ਖ" ਜਬੈ ਨਿਹਾਰਿਯੋ ।
ਗਿਰਿ ਧਰਨਿ ਮੁਰਛਾਇ ਕਾਮ ਸਰ ਮਾਰਿਯੋ ।
ਪਤ੍ਰੀ ਲਿਖੀ ਬਨਾਇ ਬਿਸਿਖ ਸੋ ਬਾਧਿ ਕਰਿ ।
ਹੋ ਦੀਨੋ ਧਨੁਜ ਚਲਾਇ ਧਨੁਖ ਦ੍ਰਿੜ ਸਾਧਿ ਕਰਿ । ੧੬ ।

Aril

Chapal kala joban khan jabae nihariyo.
Giri dharan murchaye kam sar mariyo.
Patri likhi banaye bisakh so badh kari.
Ho dino dhanuj chalaye dhanukh drid sadh kari.16.

ਸੁਨੁ ਕੁਅਰ ਜੁ ਅਬ ਜੋ ਤੁਮ ਮੋ ਕੋ ਬਰੋ ।
ਤੋ ਮੈ ਦੇਉ ਬਤਾਇ ਰਾਜ ਗੜ ਕੋ ਕਰੋ ।
ਪ੍ਰਥਮ ਬਯਾਹਿ ਮੋ ਸੋ ਕਰਿਬੋ ਠਹਰਾਇਯੋ ।
ਹੋ ਤੇਸਿਯਾ ਪਤਿਯਾ ਸਰ ਸੋ ਬਾਧਿ ਚਲਾਇਯੋ । ੧੭ ।

Sunu kuar ju ab jo turn mo ko karo.
To mae deyu bataye taj gad ko karo.
Pratham bayah mo so karibo thehraiya.
Ho taesahi patiya sar so badh chalaiya.17.

Couplet :

The warriors were fighting with Bajar-arrows and scorpions (arrows) in the battlefield. Balwant Khan had died with a bullet shot piercing his chest. (13)

Chopaiee :

When Balwant Khan got killed in the battlefield and many other warriors had also been killed (numbers not known). The warriors were coming rushing to the place (battlefield) where Joban Khan was was fighting the battle. (14)

Chopaiee :

With the news of Balwant Khan having been killed all the warriors became doubtful (of victory). All had become numbed without the cold weather, as if they had consumed camphor. (15)

Aril :

When Chapal Kala saw Joban Khan, she became passionate in love with him (got enamoured by him) and fell down on the ground, being unconscious. She wrote a letter with the arrow and holding the bow with strength, she shot the arrow. (16)

“O (Prince) Kanwar ! Listen. If you marry me, then I shall show you the secret (route) as how to win over the fort. First accept my marriage proposal and send a letter along with an arrow (as I did).” (17)

ਬਯਾਹ ਕੁਅਰ ਤਾ ਸੈ ਕਰਿਬੈ ਠਹਰਾਇਯੋ ।
 ਵੈਸਹਿ ਪਤਿਯਾ ਸਰ ਸੈ ਬਾਧਿ ਬਗਾਇਯੋ ।
 ਗੜ ਗਾੜੇ ਕੇ ਮਾਝ ਪਰਿਯੋ ਸਰ ਜਾਇ ਕਰਿ ।
 ਹੋ ਨਿਰਖਿ ਅੰਕ ਤਿਹ ਨਾਰਿ ਲਿਯੋ ਉਰ ਲਾਇ ਕਰਿ । ੧੮ ।

Bayah patiya sar so bhadh bagaiyo.
 vesih patiya sar so badh bagaiyo.
 Gad gade ko majh pariyo sar jaye kari.
 Ho nirakh ank tehh nari liyo ur laye kari.18.

ਦੋਹਰਾ

ਬਿਸਿਖ ਪਹੁਚਯੋ ਮੀਤ ਕੋ ਪਤਿਯਾ ਲੀਨੇ ਸੰਗ ।
 ਅੱਖੇ ਅਤਿ ਨਿਰਮਲ ਭਈ ਨਿਰਖਤ ਵਾ ਕੋ ਅੰਗ । ੧੯ ।

Dohra

Bisakh pahuchayo meet ko patiya line sang.
 Ankhe ati nirma; bhayi nirkhat va ko sang.19.

ਚਪਲ ਕਲਾ ਸੋ ਜਬ ਕੁਅਰ ਬਯਾਹ ਬਦਯੋ ਸੁਖ ਪਾਇ ।
 ਵੈਸਹਿ ਸਰ ਸੋ ਬਹੁਰਿ ਲਿਖਿ ਪਤਿਯਾ ਦਈ ਚਲਾਇ । ੨੦ ।

Chapal kala so jab kuar bayah badyo sukh paye.
 Vaesah sar so bahur likh patiya dayi chalaye.20.

ਚੌਪਈ

ਪਤਿਯਾ ਬਿਖੇ ਇਹੈ ਲਿਖਿ ਡਾਰੋ । ਸੁਨੋ ਕੁਅਰ ਜੁ ਬਚਨ ਹਮਾਰੋ ।
 ਪ੍ਰਥਮੈ ਬਾਰਿ ਬੰਦ ਇਹ ਕੀਜੈ । ਤਾ ਪਾਛੇ ਯਾ ਗੜ ਕੋ ਲੀਜੈ । ੨੧ ।

Chopaiee

Patiya bikhae ihae likh bharo. Suni kuar ju bachan hamaro.
 Prathmae bari band eh kijae. Ta pache ya gad ko lijae.21.

ਅੜਿਲ

ਦਸੋ ਦਿਸਨ ਘੇਰੋ ਯਾ ਗੜ ਕੋ ਡਾਰਿਯੋ । ਹਯਾ ਤੇ ਜੋ ਨਰ ਨਿਕਸੈ ਤਾਹਿ ਸੰਘਾਰਿਯੋ ।
 ਅਵੈ ਜੋ ਜਨ ਪਾਸ ਬੰਦ ਤਿਹ ਕੀਜਿਯੈ । ਹੋ ਬਹੁਰੇ ਦੁਰਗ ਛੁਰਾਇ ਛਿਨਕ ਮੋ ਲੀਜਿਯੈ । ੨੨ ।

Aril

Daso disanghero ya gad ko dariyae. Haya te jo nar niksae tahe sanghariyae.
 Avae jo jan pas band tehhkijiyae. Ho bahuro durag chuaye chinak mo lijiyae.22.

The prince agreed for the marriage with that woman and sent a similar letter with the arrow. The arrow fell inside the strong fort. On seeing the contents of the letter the woman hugged it with her bosom. (18)

Couplet :

The letter of the friend along with the arrow reached there. While seeing the words of the letter, the eyes of the woman became very wet (purified). (19)

When the prince had agreed for the marriage with Chapal Kala with gaiety, then writing those words in the letter she shot an arrow (with the letter) similarly. (20)

Chopaicee :

She wrote in the letter, that "O Prince ! Listen to me. First close the entry of water to the fort. Then you could take control of the fort." (21)

Aril :

"From all the ten directions the fort should be surrounded and any one who comes out, should be killed and anyone who comes closer, should be caught in (chains) captivity and then you could take control of the fort in a moment. (22)

ਦਸੋਂ ਦਿਸਨ ਤਿਹ ਗੜ ਕੋ ਘੇਰਾ ਡਾਰਿਯੋ ।
 ਜੋ ਜਨ ਤਹ ਤੇ ਨਿਕਸੈ ਤਾਹਿ ਸੰਘਾਯੋ ।
 ਖਾਨ ਪਾਨ ਸਭ ਬੰਦ ਪ੍ਰਥਮ ਤਾ ਕੋ ਕਿਯੋ ।
 ਹੋ ਬਹੁਰੋ ਦੁਰਗ ਛਿਨਾਇ ਛਿਨਕ ਭੀਤਰ ਲਿਯੋ । ੨੩ ।

Daso disan tehh gad ko ghera dariyo.
 Jo tan tehh te niksae tahe sanghariyo.
 Khan pan sabh band pratham to ko kiyo.
 Ho bhauro durag chinaye chinka bhitariyo.23.

ਲੀਨੋ ਦੁਰਗ ਛਿਨਾਇ ਗਜਨਿ ਸਹ ਘਾਇ ਕੈ ।
 ਲਯੋ ਕੁਅਰਿਕਹ ਜੀਤਿ ਪਰਮ ਸੁਖ ਪਾਇ ਕੈ ।
 ਭਾਤ ਭਾਤਿ ਰਤਿ ਕਰੀ ਪ੍ਰੇਮ ਉਪਜਾਇ ਕਰਿ ।
 ਹੋ ਲਪਾਟਿ ਲਪਾਟਿ ਤ੍ਰਿਯ ਗਈ ਸੁ ਕੀਨੋ ਭੋਗ ਭਰਿ । ੨੪ ।

Lino durag chinaye gaini she ghaye kae.
 Layokuari keh kiti param sukh paye kae.
 Bhat bhat rati kari prem upjaye kari.
 Ho lapat lapat triye gayi su kine bhog bhari.24.

ਚੌਪਈ

ਐਸੀ ਪ੍ਰੀਤ ਦੁਹਨ ਕੇ ਭਈ । ਅਬਲਾ ਔਰ ਬਿਸਰਿ ਸਭ ਗਈ ।
 ਏਕ ਨਾਰਿ ਹਸਿ ਬਚਨਿ ਉਚਾਰੋ । ਬਡੋ ਮੁਰਖ ਇਹ ਰਾਵ ਹਮਾਰੋ । ੨੫ ।

Chopaiee

Aisi preet duhan ke bhayi. Abala aor bisri sabh gayi.
 Ek nari hasi bachan ucharo. Bado murakh eh rav hamaro.25

ਜਿਨ ਤ੍ਰਿਯ ਪ੍ਰਿਥਮ ਪਿਤਾ ਕਹ ਘਾਯੋ । ਬਹੁਰਿ ਅਪਨੋ ਰਾਜ ਗਵਾਯੋ ।
 ਤਾ ਸੋ ਮੁੜ ਪ੍ਰੀਤਿ ਉਪਜਾਈ । ਨਿਪ ਕੀ ਨਿਕਟ ਮ੍ਰਿਤੁ ਜਨ ਅਈ । ੨੬ ।

Jin triye pritham pita keh ghayo. Bahur apno raj gavayo.
 Ta so mud priti upjayi. Nirap ki nikat mritu jan ayi.26.

ਪਿਤਾ ਹਨਤ ਜਿਹ ਲਗੀ ਨ ਬਾਰਾ । ਤਿਹ ਅਥੇ ਕਯਾ ਨਾਥ ਬਿਚਾਰਾ ।
 ਜਿਨ ਤ੍ਰਿਯ ਅਪਨੋ ਰਾਜ ਗਵਾਯੋ । ਤਾ ਸੋ ਮੁਰਖ ਨੇਹ ਲਗਾਯੋ । ੨੭ ।

Pita hanta jeh lagi na bara. Tehh age kaya nath bichara.
 Jin triye apno raj gavayo. Ta so murakh neh lagayo.27.

He had surrounded the fort from all sides. Whosoever came out of the fort, was killed. At first the entry of all the food materials was stopped then taking control of the fort, he entered the fort in no time. (23)

Having killed Gajan Shah, the fort was seized, and felt great satisfaction in gaining victory over the princess. Then he enjoyed sensuous pleasure with her in many ways and the woman also had cohabitation with him by embracing him closely." (24)

Chopai :

When both of them developed such a love, then he forgot about all other women. One woman said with laughter, "that our Raja was very foolish." (25)

The woman, who had got her father killed first, and they lost her kingdom-with that woman this Raja had developed love. It seems that his death has approached near. (26)

The woman who took no time in getting her father killed before such a lady what is the value of our Raja ? The woman, who had lost her kingdom he had developed love with her. (27)

ਦੋਹਰਾ

ਜੋਬਨ ਖ" ਸੁਨਿ ਏ ਬਚਨ ਮਨ ਮੇ ਰੋਸ ਬਢਾਈ ।
ਬਡੋ ਮੁਨਾਰ ਉਸਾਰਿ ਤਿਯ ਤਾ ਮੇ ਦਈ ਚਿਨਾਇ । ੨੮ । ੧ ।

Dohra

Joban khan suni ae bachan man mae ros badhaye.
Bado munar usari triye to mae dayi chinaye.28.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਪਚਹਤਰਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੭੫ । ੩੪੩੫ । ਅਫਜ਼ੁ ।

Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
ik so pachhataravo charitar samapatam sat subham sat.175. 3435. Aphjun.

ਅੜਿਲ

ਜਗਬੰਦਨ ਇਕ ਸਾਹੁ ਬਡੋ ਸੁ ਬਖਾਨਿਯੈ ਅਪ੍ਰਮਾਨ ਧਨੁ ਜਾ ਕੇ ਧਾਮ ਪ੍ਰਮਾਨਿਯੈ ।
ਮਤੀ ਸੁ ਬੀਰ ਤ੍ਰਿਯਾ ਸੁਭ ਭਨਿਜਿਯੈ । ਰੌ ਸਸਿ ਕੋ ਜਾ ਕੀ ਪ੍ਰਭਾ ਬਦਨ ਕੀ ਦਿਜਿਯੈ । ੧ ।

Aril

Jagabandan ik sahu bade su bakhaniyae. Aparman dhanu ja ke dham parmaniyae.
Mati su beer triya subh bhanijiyae. Ho sasi ko ja ki prbha badan ki dijiyae.1.

ਚੌਪਈ

ਚੌਪਈ ਤਾ ਕੋ ਨਾਤਹ ਵਿਲਾਇਤ ਹਯੋ । ਅਵਤ ਮਦੁ ਦੇਸ ਨਹਿ ਭਯੋ ।
ਲਿਖਿ ਪਤਿਯਾ ਅਬਲਾ ਬਹੁ ਹਾਰੀ । ਨਿਜੁ ਪਤਿ ਕੀ ਨਹਿ ਪ੍ਰਭਾ ਨਿਹਾਰੀ । ੨ ।

Chopaiee

Ta ko nath vilait gayo. Avat madar des nahi bhayo.
Likh patiya abla bahur hari. Niju pati ki nahi prabha nihari.2.

ਤਿਨ ਤ੍ਰਿਯਾ ਅਧਿਕ ਉਪਾਇ ਬਨਾਏ । ਤਹ ਹੀ ਰਹੇ ਨਾਥ ਨਹਿ ਅਏ ।
ਲਾਲ ਮਿਲੈ ਬਿਨੁ ਬਾਲ ਕੁਲਾਈ । ਸਭ ਧਨ ਲੈ ਸੰਗ ਤਹੀ ਸਿਧਾਈ । ੩ ।

Tin triye adhik upaye banaye. Tehh hi rahe nath nahi aye.
Lal mile binu lal kulayi. Sbah dhan lae sang tahi sidhayi.3.

ਚੰਦ੍ਰਭਾਨ ਜਾਟੁ ਬਟਿਯਾਏ । ਲੁਟਨ ਮਾਲ ਬਾਲ ਕੋ ਅਯੋ ।
ਜੋ ਕਰ ਚੜ੍ਹਯੋ ਛੀਨਿ ਸਭ ਲੀਨੋ । ਰੰਚ ਕੰਚ ਤਿਹ ਰਹਨ ਨ ਦੀਨੋ । ੪ ।

Chandarbhhan jatu batihayo. Lutan mal bal ko ayo.
Jo kar chadiyo chini sabh lino. Ranch ranch teh rehan na dino.4.

Couplet :

Joban Khan on hearing these words became furious and having got constructed a pillar, the woman was buried within it. (28)(1)

Here the one hundred and seventy-fifth episode of the King's & the Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.

(175-3435)(Cont)

Aril

There was a big landlord by the name of Jagbandhan, who was supposed to have lot of wealth with him. Bir Mati was known to be her good wife and her beauty was comparable to that of the moon. (1)

Chopaiee :

Her husband had gone to a foreign land and had not returned to Madhya Pradesh for a long time. The wife got tired of writing letters to him but she had not seen her husband's face. (2)

The woman made all efforts, but the spouse remained there (in foreign land) and did not return home. Without seeing her lover the beloved had gone mad, so she also started for that land along with all the wealth. (3)

There was a robber by the name of Chander Bhan Jatu, who came to loot her wealth. He snatched all her wealth and nothing was left with her. (4)

ਭੁਜੰਗ ਛੰਦ

ਜਬੈ ਮਾਲ ਕੋ ਲੁਟਿ ਕੈ ਕੈ ਸਿਧਾਏ । ਤਬੈ ਕੁਕਿ ਕੈ ਨਾਰਿ ਬੈਨਯੋ ਸੁਨਾਏ ।
ਸੁਨੋ ਬੈਨ ਭਾਈ ਇਹੈ ਕਾਜ ਕੀਜੋ । ਰਹੋ ਹਯਾ ਨਹੀ ਦੂਰ ਕੋ ਪੈ'ਭ ਲੀਜੋ । ੫ ।

Bhujang Chhand

Jabae mal ko luti kae kae sidhaye. Tabae kuk kae nazi baenayo sunaye.
Suno baen bhayi ihae kaj kijo. Raho haya nahi duri ko paend lijae.5.

ਚੌਪਈ

ਜੋ ਇਹ ਬਾਤ ਨਾਥ ਸੁਨਿ ਲੈਹੈ । ਤੁਮ ਤੇ ਜਾਨ ਏਕ ਨਹੀ ਦੈਹੈ ।
ਲੈਹੈ ਝੀਨਿ ਤਰੇ ਕੇ ਘੋਰਾ । ਤੁਮਰੋ ਰਹਿਯੋ ਜਿਯਬ ਜਗ ਥੋਰਾ । ੬ ।

Chopaiee

jo eh bat nath laehae. tum te jan ek nahi daehae.
laehae cheeb tare ke ghora. tumor rahio jiyab jab thora.6.

ਇਹ ਇਹ ਬਾਤ ਚਿਤ ਨਹੀ ਅਨੀ । ਮੁੜ ਤ੍ਰਿਯਾ ਬਰਰਾਤ ਪਛਾਨੀ ।
ਯਾ ਕੋ ਨਾਥ ਹਮਰ ਕਾ ਕਰਿ ਹੈ । ਸਹਸ ਸਾਰ ਕੋ ਏਕ ਸੰਘਾਰਿ ਹੈ । ੭ ।

in eh bat chit nahi ani . mud triya barrat pachani.
ya ko nath hm;r ka kari hae. sehas-savar ko ek sanghari hae. 7 .

ਲੁਟਿ ਸਕਲ ਧਨੁ ਜਬੈ ਸਿਧਾਏ । ਤਬ ਅਬਲਾ ਨਰ ਬਸਤੁ ਬਨਾਏ ।
ਕਟਿ ਸੋ ਕਸਿ ਕ੍ਰਿਪਾਨ ਤਿਯ ਲੀਨੀ । ਕਸਿਸ ਕਮਾਨ ਕਰੈਰੀ ਕੀਨੀ । ੮ ।

luti sakal dhanu jabae sidhaye. tab abla nar bastar banaye.
kati si kasi kirpan tiye lini. kasis kaman karaegi kini.8.

ਅਰੁਨ ਤੁਰੰਗ ਅਰੁਡਿਤ ਭਈ । ਪਵਨ ਗਵਨ ਤੇ ਸੀਘ੍ਰ ਸਿਧਈ ।
ਜਾਇ ਸਾਰ ਤ੍ਰਿਯਾ ਸਹਰੰਸੁ ਹੰਕਾਰੋ । ਕੈ ਧਨੁ ਦੇਹੁ ਕਿ ਸਸਤੁ ਸੰਭਾਰੋ । ੯ ।

arun turang arudit bhayi. pavan gavan te sighar sidhyi.
jaye sanar triye sahensar hankaro. kae dhanu dehu ki satar sanbharo.9.

ਸਭਹਿਨ ਕੋਪ ਬੈਨ ਸੁਨਿ ਕੀਨੋ । ਤਾ ਕੋ ਅਧਿਕ ਗਾਰਿਯਨ ਦੀਨੋ ।
ਤੋ ਤੇ ਮੁੜ ਕਹਾ ਹਮ ਡਰਿ ਹੈ । ਸਹਸ ਸਾਰ ਏਕਲ ਤੇ ਟਰਿ ਹੈ । ੧੦ ।

sabhin kop baen suni kino. ta ko adhik gariyan dino.
to te mud kaha ham dari hae. sehas savar ekal te tari hae. 10 .

ਗਹਿ ਧਨੁ ਹਾਥ ਕੋਪ ਤ੍ਰਿਯ ਭਰੀ । ਤੁਰੈ ਧਵਾਇ ਉਠਵਨੀ ਕਰੀ ।
ਏਕ ਬਿਸਿਖ ਕਰਿ ਕੋਪ ਚਲਯੋ । ਬੀਸ ਜਾਨ ਬਿਚਿ ਹੈ ਕਰਿ ਗਯੋ । ੧੧ ।

geh dhanu hath kop triye bhari. turae dhavaye uthani kari.
ek bisakh kari kop chalyo. bees javan bich haan kari gayo . 11.

Bhujang Chhand :

When they (robber and companions) left after looting her, then the woman cried aloud and said, "O Brothers ! Listen and do this act. Do not stay here and go far away."
(5)

Chopaiee :

"If my husband came to know about it, he would not leave anyone of you alive; he would snatch away even your horse you are riding, j It seems to me that your life span is almost finished."
(6)

They did not bother about it and thought it to be the outbursts of a foolish woman. What could her husband do to us ? Would he kill a thousand horse riders all alone ?
(7)

When the robbers had gone after looting the money, the woman dressed herself as a man, and tied a sword with her waist, along with a sturdy bow also.
(8)

She rode on a red horse and with the speed of wind moved ahead. She went and challenged the thousand riders, saying, "either you give back the money or take up your arms to fight."
(9)

On hearing these words, they felt greatly enraged and abused him badly.O fool! Should we be afraid of you, and should we, one thousand strong, run away from you.
(10)

Taking her bow in hand, the woman got furious and by racing the horse,she launched an attack.She shot an arrow getting enraged which pierced through twenty men.(11)

ਬਹੁਰਿ ਤ'ਨ ਧਨੁ ਬਾਨ ਚਲਾਯੋ । ਤਬ ਹੀ ਬੀਸ ਘੋਰਯਨ ਘਾਯੋ ।
 ਏਕਹਿ ਬਾਰ ਪਾਨ ਬਿਨੁ ਬਿਨੁ ਭਏ । ਗਿਰਿ ਗਿਰਿ ਮਨੋ ਮੁਨਾਰਾ ਗਏ । ੧੨ ।
 bahur tan dhanu ban chalayo. tab hi bees ghoryan ghayo.
 ekeh bar pran binu bhaye . gir gir mano munara gaye. 12.

ਤੀਜੀ ਬਹੁਰਿ ਉਠਵਨੀ ਕਰੀ । ਛੁਡਿਯੋ ਬਾਨ ਨੈਕੁ ਨਹਿ ਡਰੀ ।
 ਤੀਸ ਬੀਰ ਇਕ ਬਾਰ ਬਿਦਾਰੋ । ਮਾਨੋ ਪਵਨ ਪਤ੍ਰ ਸੇ ਝਰੇ । ੧੩ ।
 tiji bahur uthvabi kari. chodiyo ban naeku nahi dari.
 tees beer ik bar bidare. mano pavan patar so jhare. 13.

ਏਕ ਬਾਨ ਜਬ ਬਾਲ ਪ੍ਰਹਾਰੈ । ਬੀਸ ਤੀਸ ਥਿਤ ਪੈ ਭਟ ਡਾਰੈ ।
 ਚਪਲ ਤੁਰੈ ਤ੍ਰਿਯ ਚਤੁਰਿ ਧਵਾਵੈ । ਏਕ ਘਾਇ ਤਨ ਲਗਨ ਨ ਪਾਵੈ । ੧੪ ।
 ek ban jab bal parharae. bees tees chit pae bhat darae.
 chapal turae triye chatur dhvaae. ek ghaye tan lagan na pavai. 14.

ਜਲ ਮੋ ਜਨੁਕ ਗੰਗੇਰੀ ਝਮਕੈ । ਘਨ ਮੈ ਮਨੋ ਦਾਮਿਨੀ ਦਮਕੈ ।
 ਏਕੈ ਬਾਨ ਬੀਸ ਭਟ ਗਿਰੈ । ਬਖਤਰ ਰਹੇ ਨ ਜੇਬ" ਜਿਰੇ । ੧੫ ।
 jal mo januk gangeri jhamkae. ghan mae mano dam;ni damkae.
 ekae ban bees bhat girae. bakhtar rahe na jeban jire. 15.

ਅੜਿਲ

ਬਹੁਰਿ ਕ੍ਰੋਧ ਕਰਿ ਬਾਲ ਇਕ ਬਾਨ ਪ੍ਰਹਾਰਿਯੋ । ਬੀਸ ਬਾਜ ਬਿਚ ਕਰਿ ਹੈ ਬਾਨ ਪਧਾਰਿਯੋ ।
 ਤਰਫਰਾਇ ਛਿਤ ਮਾਝ ਸੁਭਟ ਬਿਨੁ ਸੁਧ ਭਏ । ਹੋ ਅਏ ਜਗਤ ਨ ਮਾਝ ਨ ਨਿਜ ਜਨਨੀ ਜਏ । ੧੬ ।

Aril

bahur krodh kari bal ek ban parhariyo.
 bees baj bichh kari haav ban padhariyo.
 tarpharaye vhit majh subhat binu sudh bhaye.
 ho aye jagat na majh na niju janni jaye. 16.

ਸਹਸ ਸੁਰਮਾ ਜਬ ਤ੍ਰਿਯ ਦੀਏ ਸੰਘਾਰਿ ਕੈ ।
 ਚੰਦ ਭਾਨ ਰਿਸ ਭਰਿਯੋ ਸੋ ਤਿਨੈ ਨਿਹਾਰਿ ਕੈ ।
 ਚਾਬੁਕ ਮਾਰਿ ਤੁਰੰਤ ਧਵਾਇਯੋ ।
 ਹੋ ਤ੍ਰਿਯ ਤਿਹ ਹਨਯੋ ਨ ਬਾਨ ਤੁਰੰਗਹਿ ਘਾਇਯੋ । ੧੭ ।
 sehas surma jab triya diye sanghar kae.
 chandar bhan risi bhario su tinae nihar kae.
 chabuk mari turang turant dhavaiyo.
 ho triya tehh hanyo na ban turangeh ghaiyo. 17.

Then she stretched her bow and shot another arrow and killed twenty horses and in one go they were all dead. It seemed as if pillars had fallen. (12)

Then she shot the arrow third time, without any fear and killed thirty men in one go. It seemed as if the wind had thrown down some leaves. (13)

Whenever the woman was shooting an arrow, about twenty or thirty men were killed and thrown on the ground. The clever woman was racing her clever horse in such a manner, that she did not get wounded at all. (14)

It seemed as if Gangeri was moving in water with a high speed, or lightning was flashing among the clouds. Twenty warriors were falling with the striking of one arrow only. There were no coats of mail nor their grandeur. (15)

Aril

Then the woman, getting enraged, shot another arrow, which pierced through twenty horses. The warriors, throbbing in agony had fallen unconscious on the ground. It seemed, as if they had never been born on the Earth or their mothers had never given birth to them. (16)

When the woman had killed one thousand warriors, then Chander Bhan became furious with rage. He raced his horse with speed, by whipping him. But the woman did not kill him, rather she killed his horse with the arrow. (17)

ਜੀਤਿ ਜੀਤਿ ਕਰਿ ਬਾਲ ਸੁਰਮਾ ਬਸਿ ਕਏ ।
 ਸਭ ਸੁਰਨ ਕੇ ਸੀਸ ਸਕਲ ਬੁਕਚਾ ਦਏ ।
 ਜਹ ਤੈ ਧਨੁ ਲੈ ਗਏ ਤਹੇ ਤਹ ਅਇ ਕੈ ।
 ਹੋ ਤੁਮਲ ਜੁਧ ਕਰਿ ਨਾਰਿ ਚਰਿਤ੍ਰ ਸਿਖਾਇ ਕੈ । ੧੮ ।

jeet jeet kari bal surma bas kaye.
 sabh suran ke seess sakal bukcha daye.
 jeh te dhanu lae gaye taje teh aye kae.
 ho tumal judh kari nari charitar dikhaye kae.18 .

ਏਕ ਸਦਨ ਤੇ ਛੋਰਿ ਤੁਰੈ ਤਾ ਕੋ ਦਿਯੋ ।
 ਚੰਦ ਭਾਨੁ ਜਾਟ ਕੋ ਕਰਿ ਅਪਨੋ ਲਿਯੋ ।
 ਚੋਰ ਬਿਤਿ ਕੋ ਤੁਰਤ ਤਬੈ ਤਿਨ ਤਯਾਗਿਯੋ ।
 ਸ੍ਰੀ ਜਦੁਪਤਿ ਕੇ ਜਾਪ ਬਿਖੈ ਅਨੁਰਾਗਿਯੋ । ੧੯ ।

ek sadan te chori turae ta ko diyo.
 chandar bhan jatu ko kari apno liyo.
 chor brit ko turut tabae tin tayagiyo.
 sri jadupati ke jap bikhae anuragiyo.19.

ਦੋਹਰਾ

ਚੰਦ ਭਾਨ ਕੋ ਜੀਤਿ ਕਰਿ ਤਹਹ ਤੇ ਕਿਯੋ ਪਯਾਨ ।
 ਜਹਾ ਅਪਨੋ ਪਤਿ ਹੁਤੋ ਤਹਾ ਗਈ ਰੁਚਿ ਮਾਨ । ੨੦ ।

Dohra

chandar bhan ko jiti teh te kiyo payan.
 jaho apno pati huto taha gayi ruchhi man.20.

ਚੌਪਈ

ਦੁਹਕਰਿ ਕਰਮ ਨਾਰਿ ਤਿਨ ਕੀਨੋ । ਸਭ ਹੀ ਜੀਤਿ ਬੈਰਿਯਨੁ ਲੀਨੋ ।
 ਬਹੁਰੋ ਮਲੀ ਨਾਥ ਸੋ ਜਾਈ । ਪਿਯ ਕੋ ਮਦ ਦੇਸ ਲੈ ਅਈ । ੨੧ । ੧ ।

Chopaiee

dhukhari karam nari tin kino. sabh hi jiti baeriyann kino.
 bahuro mili nath so jayi. piye ko madar des lae ayi.21.1

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਅ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਇਕ ਸੋ ਛਿਹਤਰਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੭੬ । ੩੪੫੬ । ਅਫਜ਼ੁ ।
 itt sri charitar pakhyane triya charitare mantri bhoop sanbade
 ik so chihataravo charitar samaptam sat subham sat.176.3456.aphjun.

The woman had gained victory over all the warriors and having controlled them and placed the bundles on their heads. They brought back the money from where they had looted. This woman, through this wonderful game had waged a fierce battle. (18)

She gave a horse to him and Chander Bhan Jatoo was made her own (slave). He left the idea of theft and started worship of Sri Krishna with zeal. (19)

Couplet :

Having gained victory over Chander Bhan, she moved towards the place, where her spouse was living with great joy. (20)

Chopaiee

The woman had accomplished a very difficult task, having won over all the enemies. Then she met her beloved and brought him back to Madhya Pradesh. (21)(1)

Here the hundred and seventy sixth episode of the king's & minister's dialogue regarding woman characterization from charitar pakhyān's completed. All is well.
(176-3456)(Contd)

ਚੌਪਈ

ਮੈਨ ਲਤਾ ਅਬਲਾ ਇਕ ਸੁਨੀ । ਬੇਦ ਪੁਰਾਨ ਸਾਸਤੁ ਬਹੁ ਗੁਨੀ ।
ਬਡੇ ਸਾਹੁ ਕੀ ਸੁਤਾ ਭਣਿਜੈ । ਤਾ ਕੇ ਕੋ ਪਟਤਰ ਕਹਿ ਦਿਜੈ । ੧ ।

Chopaiee

maen lata abla ik suni. bed puran sastar bahu guni.
bade sahu ki suta bhanijae.ta ke pattar kahi dijae.1.

ਅੜਿਲ

ਮੈਨ ਲਤਾ ਇਕ ਬਡੇ ਜਹਾਜ ਮੰਗਾਇਯੋ । ਖਾਨ ਪਾਨ ਬਹੁ ਦਿਨ ਕੋ ਬੀਚ ਡਰਾਇਯੋ ।
ਫੌਰਿ ਨਾਥ ਕੋ ਧਾਮੁ ਅਪੁ ਤਿਤ ਕੋ ਚਲੀ । ਹੋ ਲੀਨੋ ਅਪੁਨੇ ਸੰਗ ਪਚਾਸਿਕ ਸੁਭ ਅਲੀ । ੨ ।

Aril

maen lata ik bado jahat mangaiyao.khan pan bahu din ko beech daraiyo.
chor nath ko bham aap tit ko chali.ho lino apune sang pachasik subh ali.2.

Aril

ਜਬ ਸਮੁੰਦੁ ਮੈ ਗਈ ਤਬੈ ਤਿਨ ਯੋ ਕਿਯੋ । ਸਾਠਿ ਹਾਥਿ ਕੋ ਬਾਸਿ ਮੰਗਾਇ ਤਬੈ ਲਿਯੋ ।
ਤਾ ਸੋ ਬੈਰਕ ਬਾਧੀ ਬਡੀ ਬਨਾਇ ਕੈ । ਹੋ ਵਾ ਅੰਚਰ ਕੇ ਸੰਗ ਗਈ ਅਗਿ ਜਰਾਇ ਕੈ । ੩ ।

Aril

jab samundar mae gayi tabae tin yo kiyo.sath hathi ko bansi mangaye tabe liyo.
ta so barek badhi banaye lae. ho va anchor ke sang gayi aag jaraye kae. 3.

ਹੋਰਿ ਅਗਿ ਕਹ ਜਿਯਨ ਅਚੰਭਵ ਅਤਿ ਭਯੋ । ਜਨੁਕ ਸਮੁੰਦੁ ਕੇ ਬੀਚ ਦੁਸਰੋ ਸਸਿ ਵਯੋ ।
ਜਯੋ ਜਯੋ ਤਾਕਹ ਬੈਇ ਮਲਾਹ ਚਲਾਵਹੀ । ਹੋ ਮਛ ਕਛ ਸੰਗਿ ਹੋਰਿ ਚਲੇ ਤਹ ਅਵਹੀ । ੪ ।
heri aag keh jijan achanbhav ati bhayo.januk samundar ke beech dusro sasi vayo.
jayo jayo takeh baeth malah chlavahi.ho mach kach sang heri chale teh avhhi. 4.

ਚਾਲਿਸ ਕੋਸ ਪੁਮਾਨ ਜਹਾਜ ਜਬਾਹਿਯੋ ।

ਮਛ ਕਛ ਅਧਿਕ ਹਿਦੈ ਸੁਖ ਪਾਇਯੋ ।

ਯਾ ਫਲ ਕੋ ਅਬ ਹਮ ਹੀ ਪਕਰਿ ਚਬਾਇ ਹੈ ।

ਹੋ ਬਹੁਰਿ ਅਪਨੇ ਧਾਮ ਸਕਲ ਚਲਿ ਜਾਇ ਹੈ । ੫ ।

challis kos parman jahas jabaiyo.mach kach sabh adhik hirdae sukh paiyo.
ya phal ko ham ab hi pakri chabaye hae.ho batur apune dham sakal chali jaye hae.5.

ਮਛ ਕਛ ਅਰੁ ਜੀਵ ਬਹੁਤ ਮਿਲਿ ਜੋ ਧਏ । ਤਿਨ ਕੇ ਬਲੁ ਸੋ ਅਧਿਕ ਰਤਨ ਅਵਤ ਭਏ ।
ਮੈਨ ਲਤਾ ਤਬ ਦੀਨੀ ਅਗਿ ਬੁਝਾਇ ਕੈ । ਹੋ ਮਛ ਕਛ ਚਕ ਰਹੇ ਅਨਿਕ ਦੁਖ ਪਾਇ ਕੈ । ੬ ।

mach kach aru jeev bahut mil jo dhaye.tin ke bali so adhik ratan avat bhaye.
maen lata tab aag bujhaye lae.ho mach kach rahe anik dukh paye kae.6.

Chopaiee

There was a woman called Main Lata, who was proficient in the study of Vedas, Puranas and Shastras etc. She was known as the daughter of a great merchant (Shah). She was extremely praiseworthy (to be compared with whom). (1)

Aril

Main Lata brought a huge ship and placed food materials in it for manydays(to last). Leaving the house of her Master,she moved towards that side,taking along with herself about fifty girl friends. (2)

Aril

When she went into the ocean, then she did like this. She got a sixty feet long pole, and tied a big flag with it and set fire to the cloth tied therein. (3)

On seeing this fire, the set creatures got surprised, as if a second moon had shone forth in the sea. As the ship was moved ahead by the oarsman, all the fish etc. were moving along with it. (4)

When the ship had moved away about 40 kilometers, then the fish etc. felt greatly relieved at heart. They were thinking that they would munch this fruit after catching it soon and then go back home. (5)

With the movement of fish and tortoise or other creatures along with the ship, many jewels had come up with its force (on the sides). Then Main Lata got the fire extinguished and the fish etc. felt greatly pained being shocked. (6)

ਤਿਨ ਕੇ ਠਟਕਤ ਬਾਰਿ ਤਹਾ ਤੇ ਚਲਿ ਗਯੋ ਜੀਵਤ ਹੀ ਸਭ ਰਹੇ ਅਧਿਕ ਦੁਖਿਤ ਭਯੋ ।
ਮਨਿ ਮਾਨਿਕ ਤਬ ਲੀਨੇ ਬਾਲ ਉਠਾਇ ਕੈ ਹੋ ਜਲ ਜੀਵਨ ਕਹ ਐਸੇ ਚਰਿਤ੍ਰ ਦਿਖਾਇ ਕੈ ।੭।
tin ke thatkat bar taha te chali gayo.jivat hi sabh rehe adhik dukhat bhayo.
man manic tab lino bal uthaye lae.ho jal jivan keh aise charitar dikhaye kae.7.

ਦੋਹਰਾ

ਕੋਟ ਸਾਰਿ ਕਰਿ ਮਤਸ ਦਿਗ ਬੰਧਯੋ ਅਪਨੋ ਗਾਉ ।
ਤਾ ਦਿਨ ਤਾ ਕੋ ਪਾਰਿਯੋ ਮਛਲੀ ਬੰਦਰ ਨਾਉ । ੮ ।

Dohra

kot savar kari matas drig bandhiyo apno gayo.
ta din to ta ko pariyo machli bandar nayo.8.

ਖੋਜਿ ਖੋਜਿ ਤਿਹ ਭੂਮਿ ਤੇ ਕਾਢੇ ਰਤਨ ਅਨੇਕ ।
ਰੰਕ ਸਭੇ ਰਾਜਾ ਭਏ ਰਹਿਯੋ ਨ ਦੁਰਬਲ ਏਕ । ੯ । ੧ ।
khoj khoj tehh bhunmi te kadhe ratan anek.
rank sabhae raja bhaye rahiyo na durbal ek.9.1.

ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਆ ਚਰਿਤ੍ਰੈ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦ
ਇਕ ਸੋ ਸਤਹਰਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੭੭ । ੩੪੬੫ । ਅਫਜ਼ੀ ।
itt sri charitar pakhyane triya charitre mantri bhoopp sanbade
ik so satataravo charitar samaptam sat subham sat.177.3465.aphjun.

ਚੌਪਈ

ਏਕ ਸੁਮੇਰ ਦੇਵਿ ਬਰ ਨਾਰੀ । ਅਤਿ ਸੁੰਦਰ ਪ੍ਰਭੁ ਅਪੁ ਸਵਾਰੀ ।
ਜੋਤਿ ਮਤੀ ਦੁਹਿਤਾ ਤਿਹ ਸੋਹੈ । ਦੇਵ ਅਦੇਵਨ ਕੋ ਮਨੁ ਮੋਹੈ । ੧ ।

Chopaiee

ek sumer devi bar nari. ati sundar prabhu aap savari.
joti mati duhita tih sohai. dev adevan ko banu mohae.1.

ਕੋਰਿ ਕੁਅਰਿ ਤਿਹਹ ਸਵਤਿ ਸੁਨਿਜੈ । ਬੈਰ ਭਾਵ ਤਿਨ ਮਾਝ ਭਨਿਜੈ ।
ਸੋ ਰਾਨੀ ਕੋਊ ਘਾਤ ਨ ਪਾਵੈ । ਜਿਹ ਛਲ ਸੋ ਤਿਹ ਸੁਰਗ ਪਠਾਵੈ । ੨ ।
kori kuar tehh savti sunijae. baer bhav tin majh bhanijae.
so rani koyu ghat na pavae. jeh chal so tehh savarag pathavai.2.

ਦੁਹਿਤਾ ਬੋਲਿ ਨਿਕਟ ਤਿਹ ਲਈ । ਸਿਛਾ ਇਹੈ ਸਿਖਾਵਤ ਭਈ ।
ਜਤਿਯਾ ਖੇਲਿ ਕੁਕ ਜਬ ਦੀਜੈ । ਨਾਮ ਸਵਤਿ ਹਮਰੀ ਕੋ ਲੀਜੈ । ੩ ।
duhita boli nikat tehhh layi. sicha ihae sikhavat bhayi.
jariya kheli kuk jab dijo.nam savti hamri ko lijo.3.

With their sudden stopping due to shock, the water flowed further. They all were all alive, but in great pain. The woman then picked up all the jewels and manis(rubies) Thus (showing) with her game trick to the water creatures, the woman had obtained jewels. (7)

Couplet

She then built a township and on the gates of the fort, the eyes of the fish were engraved (made). Since then the place was known as 'Machhli Bander' (fish port). (8)

Thus she extracted many jewels from the Earth with great research. All the penniless people became Rajas and there was no poor man left there. (9)(1)

Here the hundred and seventy-seventh episode of the King's & Minister's dialogue regarding the woman characterization from Charitar Pakhyan is completed. All is well. (177-3465)(Contd)

Chopaiee

There was a beautiful woman called Sumer Devi. She was very charming as if the creator had moulded her by himself. She had a daughter named Jot Mati, who was looking glamorous and had enamoured both the gods and demons both. (1)

There was a rival wife called Kor Koer, and there was too much rivalry between the two. That queen was not able to find a witchcraft so that the rival wife could be dispatched to heavens. (killed). (2)

"She called her daughter and taught her to shriek after playing the game of Dakini Devi and while shouting, mention the name of my rival wife." (3)

ਬੋਲਿ ਸਵਾਰੀ ਸੁਤਾ ਖਿਲਾਈ । ਕੋਰਿ ਕੁਅਰਿ ਪਰ ਕੁਕ ਦਿਰਾਈ ।
ਰਾਨੀ ਅਧਿਕ ਕੋਪ ਤਬ ਭਈ । ਚੜਿ ਜੰਪਾਨ ਮਾਰਨ ਤਿਨ ਗਈ । ੪ ।

boli savari suta khilayi. kori kuar par kuk dirayi.
rani adhik kop tab bhayi. chadi jhanpan maran tin gayi.4.

ਸਵਤਿਨ ਖਬਰਿ ਐਸ ਸੁਨਿ ਪਾਈ । ਚੜਿ ਰਾਨੀ ਹਮਰੇ ਪਰ ਅਈ ।
ਨਿਜੁ ਕਰ ਗ੍ਰਿਹਨ ਅਗਿ ਲੈ ਦੀਨੀ । ਜਰਿ ਬਰਿ ਬਾਟ ਸੁਰਗ ਕੀ ਲੀਨੀ । ੫ ।

savtin khabar ais suni payi. chadi rahi hamre par ayi.
niju kar grehan aag lae dini. jar bar bat savarg ki lini.5.

ਦੋਹਰਾ

ਇਹ ਚਰਿਤ੍ਰ ਇਨ ਰਾਨਿਯਹਿ ਸਵਤਨਿ ਦਈ ਸੰਘਾਰਿ ।
ਰਾਜ ਪਾਟ ਅਪਨੋ ਕਿਯੋ ਦੁਸਟ ਅਰਿਸਟ ਨਿਵਾਰਿ । ੬ । ੧ ।

Dohra

eh charitar in raniyeh savtin dayi sanghar.
raj khat apno kiyo dusat arisat nivar.6.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਅਠਤਰਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੭੮ । ੩੪੭੧ । ਅਫਜ਼ੁੰ ।

itt sri charitar pakhayne triya charitre mantri bhoop sanbade
ik so athtavo charitar samaptam sat subham sat.178.3471.afhjun.

ਚੌਪਈ

ਸਾਹ ਬਧੂ ਪਥਿਮ ਇਕ ਰਹੈ । ਕਾਮਵਤੀ ਤਾ ਕੋ ਜਗ ਕਹੈ ।
ਤ' ਕੋ ਪਤਿ ਪਰਦੇਸ ਸਿਧਾਰੈ । ਬਰਖ ਬੀਤ ਗੇ ਗ੍ਰਿਹ ਨ ਸੰਭਾਰੈ । ੧ ।

Chopaiee

sah badhu pachim ik rahae. kamavati ta ko jag kahae.
ta ko pati pardes sidhare. barakh beet ge greh na sanbharo.1.

ਸੁਧਿ ਪਤਿ ਕੀ ਅਬਲਾ ਤਜਿ ਦੀਨੀ । ਸਾਮਾਨਨਿ ਕੀ ਤਿਨ ਗਤਿ ਲੀਨੀ ।
ਉਚ ਨੀਚ ਨਹਿ ਠੌਰ ਬਿਚਾਰੀ । ਜੋ ਚਾਹੈ ਤਿਹ ਸਾਥ ਬਿਹਾਰੈ । ੨ ।

sudh pati ki abla taji dini. samaananki itn gati lini.
ooch neech neh thor bicharae. jo chahae tehh sath biharae.2.

ਤਬ ਲੋ ਨਾਥ ਤਵਨ ਕੋ ਅਯੋ । ਏਕ ਦੁਤਿਯਹਿ ਬੋਲਿ ਪਠਾਯੋ ।
ਕੋਊ ਮਿਲਾਇ ਮੋਹਿ ਤ੍ਰਿਯ ਦੀਜੈ । ਜੋ ਚਾਹੈ ਚਿਤ ਮੇ ਸੋਊ ਲੀਜੈ । ੩ ।

tab lo nath tavan ko ayo. ek dutiyeh boli pathayo.
koyu milaye mohe triye dijae. jo chahae chitmae soyu lijae.3.

She called the daughter and carried out the game (of removing her devil) and she cried out the name of 'Kor Koer Then the queen became furious and being seated in a Palki, she went to kill her. (4)

When the co-wife learnt about the arrival of queen for attacking her, she set fire to the house herself and immolated herself, thus proceeding to the valley of death (heavens). (5)

Couplet

With this game trick, she had killed her rival-wife and usurped the whole kingdom with its glamour and finished all the painful or despotic surroundings. (6)(1)

Here the hundred and seventy-eighth episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well. (178-3471)(Contd)

Chopaiee

There was a merchant's wife in the west, who was known by the name of Kamwati in the world. Her husband had gone out to a foreign land. Many years had passed by but he did not return. (1)

So the woman completely forgot about her husband and followed the path (life) of prostitutes. Without keeping any distinction of high and low, she was having fun and love affair with anyone she liked. (2)

In the meantime her husband came back and he called an emissary, and told her, "If someone were to arrange my meeting with my wife, he could take as much money as he wanted. (3)

ਵਾ ਕੀ ਨਾਰਿ ਦੁਤਿਯਹਿ ਭਾਈ । ਅਨਿ ਸਾਹੁ ਕੋ ਤੁਰਤ ਮਿਲਾਈ ।
ਸਾਹੁ ਜਬੈ ਤਿਨ ਬਾਲੁ ਪਛਾਨਿਯੋ । ਇਹ ਬਚਨ ਤਤਕਾਲ ਬਖਾਨਿਯੋ । ੪ ।

va ki nari dutiyeh bhayi. aan sahu ke turat milayi.
sahu jabae tin bal pachaniyo. eh bhachhan tatkal bakhaniyo.4.

ਕਯੋ ਨਹਿ ਚਲਿਤ ਧਾਮ ਪਾਤਿ ਮੋਰੇ । ਬਿਛੁਰੇ ਬਰਖ ਬਹੁ ਤੋਰੇ ।
ਅਬ ਹੀ ਹਮਰੇ ਧਾਮ ਸਿਧਾਰੋ । ਸਭ ਹੀ ਸੋਕ ਹਮਾਰੋ ਟਾਰੋ । ੫ ।
kayo nahi chalet dham pat more. bichure bite barakh bahu tore.
ab hi hamre dham sidharo. sabh hi sok hamaro taro.5.

ਜਬ ਅਬਲਾ ਯੋ ਬਚਨ ਉਚਾਰਿਯੋ । ਮੁਰਖ ਸਾਹੁ ਕਛੁ ਨ ਬਿਚਾਰਿਯੋ ।
ਭੇਦ ਅਭੇਦ ਕੀ ਬਾਤ ਨ ਪਾਈ । ਨਿਜੁ ਪਿਤ ਕੋ ਲੈ ਧਾਮ ਸਿਥਾਈ । ੬ ।
jab abla yo bachan uchariyo. murakh sahu kachu na bichariyo.
bhrd abhed ki bat na payi. niju pati ko lae dham sidhayi.6.

ਦੋਹਰਾ

ਕਾਜ ਕਵਨ ਅਈ ਹੁਤੀ ਕਹ ਚਰਿਤੁ ਇਨ ਕੀਨ ।
ਭੇਦ ਅਭੇਦ ਕਛੁ ਨ ਲਖਿਯੋ ਚਲਿ ਘਰ ਗਯੋ ਮਤਿਹੀਨ । ੭ । ੧ ।

Dohra

kaj kavan ayi huti keh charitar in keen.
bhed abhed kachu na lakhhiyo chali ghar gayo mathen.7.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਉਨਾਸੀਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੭੯ । ੩੪੭੯ । ਅਫਜ਼ੁ ।
itt sri charitar pakhyane tria charitare mantri bhoop sanbade
ik so unasivo charitar samaptam sat subham sat.179.3478. afhjun.

ਚੌਪਈ

ਨੈਨੋਤਮਾ ਨਾਰਿ ਇਕ ਸੁਨੀ । ਬੇਦ ਪੁਰਾਨ ਸਾਸਤ੍ਰ ਬਹੁ ਗੁਨੀ ।
ਜਾਨਯੋ ਜਬ ਪ੍ਰੀਤਮ ਦਿਗ ਅਯੋ । ਭੇਦ ਸਹਿਤ ਤ੍ਰਿਯ ਬਚਨ ਸੁਨਾਯੋ । ੧ ।

Chopaiee

naenotama nari ik suni. bed puransastar bahu guni.
janyo jab pretam dhig ayo. bhed sahit trie bachan sunayo.1.

His wife was liked by the emissary and he arranged her to meet the Shah (merchant). When the woman recognized the merchant (Shah) then she said these words immediately. (4)

“O my spouse! Why do you not come home? Many years had elapsed since I got separated from you. So come to my house immediately and relieve me of all my sufferings.” (5)

When the woman said these words, then the foolish Shah did not think anything and did not follow the secret. Then the wife, taking her spouse came to her home. (6)

Couplet :

She had come for what purpose and she did this witchcraft. That fool did not realize this secret and went to her house. (7)(1)

Here the hundred and seventy-ninth episode of King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.

(179-3478)(Contd)

Chopaice :

There was(heard)a woman by the name of Nainetama, who was having great knowledge of Vedas, Shastras and Puranas. When she knew that the beloved had come near her, she made him hear such words full of secrets in a decent manner. (1)

ਸਵੈਯਾ

ਪਿਯ ਕਿਯੋ ਪਰਦੇਸ ਪਯਾਨ ਗਏ ਕਤਹੂੰ ਉਠਿ ਬੰਧਵ ਦੋਉ ।
ਹੋ ਬਿਲਲਾਤ ਅਨਾਥ ਭਈ ਇਤ ਅੰਤਰ ਕੀ ਗਤਿ ਜਾਨਤ ਹੋ ਸੋਉ ।
ਪੁਤ ਰਹੇ ਸਿਸ ਮਾਤ ਪਿਤ ਕਬਹੂੰ ਨਹਿ ਅਵਤ ਹਯਾ ਘਰ ਖੋਉ ।
ਬੈਦ ਉਪਾਇ ਕਰੋ ਹਮਰੋ ਕਛੁ ਅਧਰੀ ਸਾਸੁ ਨਿਵਾਸ ਨ ਕੋਉ । ੨ ।

Swaiyya

piye kiyo pardes payan gaye kathun uthi bandhav doyo.
ho billat anath bhayi it antar ki gati janat soyo.
put rahe sis mat pit kabhun nahi avat haya ghar khoyu.
baed upaye karo hamro kachu andheri sasu nivas na koyu.2.

ਭੇਸ ਮਲੀਨ ਰਹੋ ਤਬ ਤੈ ਸਿਰ ਕੇਸ ਜਟਾਨ ਕੇ ਜੁਟ ਭਏ ਹੈ ।
ਬਯੋਗਿਨ ਸੀ ਬਿਰਹੋ ਘਰ ਹੀ ਘਰ ਹਾਰ ਸਿੰਗਾਰ ਬਿਸਾਰ ਦਏ ਹੈ ।
ਪ੍ਰਾਚੀ ਦਿਸਾ ਪ੍ਰਗਟਿਯੋ ਸਸਿ ਦਾਰੁਨ ਸੁਰਜ ਪਸਚਮ ਅਸਤ ਭਏ ਹੈ ।
ਬੈਦ ਉਪਾਇ ਕਰੋ ਕਛੁ ਅਇ ਮਮੇਸ ਕਹੂੰ ਪਰਦੇਸ ਗਏ ਹੈ । ੩ ।

bhes malen raho tab tae sir kes jatan ke jut bhaye hae.
bayogani si birho ghar hi har singar bisar daye hae.
prachi disa pragtiyo sasi darun suraj pacham asat bhaye hae.
baed upaye karo kachu aye mames kahun pardes gaye hae.3.

ਪ੍ਰਾਸ ਸੋ ਪ੍ਰਾਤ ਪਟਾ ਸੇ ਪਟੰਬਰ ਪਿਯਰੀ ਪਰੀ ਪਰਸੇ ਪ੍ਰਤਿਪਾਰੇ ।
ਪ੍ਰਾਸ ਸੀ ਪ੍ਰੀਤ ਕੁਪਯੋਗ ਸੀ ਪ੍ਰਾਕ੍ਰਿਤ ਪ੍ਰੇਤ ਸੇ ਪਾਨਿ ਪਰੋਸਨਿਅਰੇ ।
ਪ੍ਰਾਸ ਪਰੋਸਨ ਪਾਰਧ ਸੀ ਪਕਵਾਨ ਪਿਸਾਚ ਸੋ ਪੀਰ ਸੇ ਪਯਾਰੇ ।
ਪਾਪ ਸੋ ਪੋਨ ਪ੍ਰਵੇਸ ਕਰੈ ਜਬ ਤੇ ਗਏ ਪੀਯ ਪ੍ਰਦੇਸ ਪਿਯਾਰੇ । ੪ ।

pras so prat pata se patanbar piyri pari parse parati pre.
pas si preet kupyog si prakrit pret se pan parosnihare.
pas parosan pardh si pakvan pisach so peer se payare.
pap so pon parves karae jab te gaye piye pardes piyare.4.

ਪ੍ਰੀਤਮ ਪਿਯ ਚਲੇ ਪਰਦੇਸ ਪ੍ਰਿਯਾ ਪ੍ਰੀਤ ਮੰਤ੍ਰ ਰਹਹੀ ਜਕਿ ਕੈ ।
ਪਲਕੈ ਨ ਲਗੈ ਪਲਕਾ ਪੈ ਪਰੈ ਪਛੁਤਾਤ ਉਤੈ ਪਤਿ ਕੋ ਤਕਿ ਕੈ ।
ਪ੍ਰੀਤ ਪ੍ਰਾਤ ਪਖਾਰਿ ਸਭੈ ਤਨੁ ਪਾਕ ਪਕਾਵਨ ਕਾਜ ਚਲੀ ਥਕਿ ਕੈ ।
ਪਤਿ ਪ੍ਰੇਮ ਪ੍ਰਵੇਸ ਕਿਯੋ ਤਨ ਮੈ ਬਿਨੁ ਪਾਵਕ ਪਾਕ ਗਯੋ ਪਕਿ ਕੈ । ੫ ।

pritam piye chale pardes priya prati mantar rahi jaki kae.
palkae na lagae palka pae parae pachutat utae pati ko taki kae.
prati prat pakhari sabhae tanu pak pakavan kaj chali thaki kae.
pati prem parves kiyo tan mae binu pavak pak gayo pak kae.5.

Swaiyya

"My beloved has gone to foreign lands and his two brothers had also gone somewhere. I am wailing being helpless. My inner state of mind is known only to the Lord. My sons are too young and are staying with my parents. There was nobody in the house and I am sick of my loneliness in the house. O (beloved) Vaid! Arrange for some treatment for me. My mother- in-law is blind and there was none else in the house."

(2)

"My clothes are always dirty since then and my hair have become like matted hair. I am living in this house in separation (from the beloved) and have forgotten about my beautification. The sun had set in the west and in the east the troublesome moon had risen. "O Vaid! (O physician)! Come and make some arrangement for my treatment. My beloved has gone to foreign lands."

(3)

The morning appears to me like a spear, the robes are like a sword, and I have become pale with the touch of my sustainers. Love is like a noose, the words (drama's language) are like a vicious magic-spell and the betel nut was like an evil-spirit in the form a neighbour. The lady neighbours were like a hunter, the rich foods were like an Imp and all the dear ones were like a suffering (painful). Since the day the beloved had gone, even the blowing wind seemed like a sin (painful).

(4)

"My beloved had gone to foreign lands, and with great hesitation, I am always trying with some witchcraft to attain him. I do not get even sleep while lying on my cot and waiting for my spouse, I am feeling penitent. Every morning I take a bath and for cooking rich foods, I go to the kitchen, but feel tired. The separation of the spouse's love penetrates my body and without burning fire, the food gets cooked in the fire of separation.

(5)

ਚੌਪਈ

ਜਬ ਇਗ ਭਾਤਿ ਜਾਰਿ ਸੁਨ ਪਾਯੋ । ਇਹ ਹਿਦੈ ਬੀਤਰ ਠਹਰਾਯੋ ।
ਮੋਹਿ ਬੁਲਾਵਤ ਹੈ ਬਡਭਾਗੀ । ਯਾ ਕੀ ਲਗਨਿ ਮੋਹਿ ਪਰ ਲਾਗੀ । ੬ ।

Chopaiee

jab ih bhat jar sun payo. ihhae hirdae bhitare thehrayo.
mohe bulavat hae badbhagi. ya ki lagan mohe par lagi.6.

ਤਾ ਕੇ ਪਾਸ ਤੁਰਤ ਚਲੇ ਗਯੋ । ਬਹੁ ਬਿਧਿ ਭੋਗ ਕਮਾਵਤ ਭਯੋ ।
ਕੇਲ ਕਮਾਇ ਪਲਾਟਿ ਗ੍ਰਿਹ ਅਯੋ । ਤਾਕੈ ਭੇਦ ਨ ਕਾਹੂ ਪਾਯੋ । ੭ । ੧ ।

ta ke pas turat chali gayo. bahu bidh bhog kamavat bhayo.
kel kamaye palat greh ayo. ta ke bhed na kahu payo.7.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਅਸੀਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੮੦ । ੩੪੮੫ । ਅਫਜ਼ੀ ।

itt sri charitar pakhyane triye charitare mantri bhoop sanbade
ik so asivo charitar smaptam sat subham sat.180.3485.afhjun.

ਦੋਹਰਾ

ਨਿਸਿਸ ਪ੍ਰਭਾ ਰਾਨੀ ਰਹੈ ਤਾ ਕੋ ਰੂਪ ਅਪਾਰ ।
ਸੁਰਗ ਸਿੰਘ ਸੁੰਦਰ ਭਏ ਤਾ ਕੀ ਰਹੈ ਜੁਹਾਰ । ੧ ।

Dohra

nisis prabha rani rahae ta ko bhoop apar.
savarg singh sundar bhaye ta ki rahae juhar.1.

ਅੜਿਲ

ਰਾਨੀ ਤਾ ਕੇ ਸਦਨ ਮਦਨ ਜੁਤ ਅਵਹੀ । ਕਾਮ ਕਲੋਲ ਅਮੋਲ ਸੁ ਬੋਲ ਕਮਾਵਈ ।
ਤਾਸੋ ਤਾ ਸੋ ਭੇਦ ਨ ਕੋਊ ਸਕੇ ਪਛਾਨਿ ਕੈ । ਹੋ ਨਿਜੁ ਰਾਜਾ ਕੇ ਤੀਰ ਬਖਾਨੈ ਅਨਿ ਕੈ । ੨ ।

Aril

rani ta ke sadan madan jut avyi.kam kalol amol su bol kamayi.
ta so bhev na koyu sake pachan kae.ho nij raja ke teer bakhanae aan kae.2.

ਸਵਤਿ ਤਵਨ ਕੀ ਹੁਤੀ ਭੇਦ ਤਿਨ ਪਾਇਯੋ ।
ਨਿਜੁ ਰਾਜਾ ਪਹਿ ਤਬ ਹੀ ਜਾਇ ਜਤਾਇਯੋ ।
ਸੁਨਤ ਰਾਵ ਇਹ ਬਚਨ ਅਧਿਕ ਕ੍ਰੁਧਿਤ ਭਯੋ ।
ਹੋ ਅਸਿ ਤੀਖਨ ਗਹਿ ਪਾਨਿ ਜਾਤ ਤਿਤ ਕੋ ਭਯੋ । ੩ ।

savat tavan ki huti bhed tin paiyo.nij raja peh tab hi jaye jataiyo.
sunat rav ae bachan adhik krudhit bhayo.ho as tekhan geh pan jat tit ko bhayo.3.

Chopaalee

When the paramour heard all this, he thought that "she was (the fortunate lady) calling him only. She was in love with me." (6)

So he went to (meet) her immediately and had sensuous pleasure with her in many ways and after that came back home. No one could know this secret so far. (7)(1)

Here the hundred and eightieth episode of King's & Minister's dialogue regarding woman characterization from Charitar Pakhyon is completed. All is well.

(180-3485)(Contd)

Couplet

There was a queen by the name of Nisis Prabha, who was having a charming personality. She was knowing Swarag Singh slightly. (1)

Aril

The queen would come to his house due to her passionate desires and showing her desire, she would have lot of fun and love affair with him. No one could know the secret of all this, so as to inform the Raja about it. (2)

She had a rival wife, who came to know about it. She told the Raja immediately. The Raja became very furious on hearing this and taking a sharp sword he left for her place. (3)

ਸੁਨ ਰਾਨੀ ਬਚ ਨਿਪ ਕਹ ਟਰਿ ਅਗੈ ਲਿਯੋ । ਬਿਹਸ ਬਿਹਸ ਪਤਿ ਕੈ ਐਸੇ ਉਤਰ ਦਿਯੋ ।
ਮੁਖ ਬੋਲੋ ਭਈਆ ਕੇ ਜੋ ਮੈ ਘਰ ਗਈ । ਹੋ ਕਹਾ ਘਟ ਤੀਯਾ ਮੈ ਤੁਮਰੀ ਭਈ । ੪ ।

sun rani bach nrip keh tari agae liyo.b;has bihas pati kae aiso utar diyo.
mukh bolo bhaiya ke jo mae ghar gayi.ho kaho kaha ghat tiya mae tumri bhayi.4.

ਧਰਮ ਭਾਤ ਜ' ਕੋ ਕਹਿ ਜੋ ਤਿਯਾ ਬਖਾਨਿ ਹੈ ।

ਤਾਸੈ ਕਾਮ ਕਲੋਲ ਨ ਕਬਹੂੰ ਠਾਨਿ ਹੈ ।

ਕਹੀ ਸਵਤਿ ਕੀ ਸਵਤਿ ਨ ਉਪਰ ਮਾਨੀਯੈ ।

ਹੋ ਇਨ ਮੈ ਰਹਿਤ ਸਿਪਰਧਾ ਹਿਯੋ ਪਛਾਨੀਯੈ । ੫ ।

dharam bharat ja ko kahi ju triye bakhani hae.ta so kam kalol na kabhun thani hae.

kahi savti ki na upar maniae.ho in meh rahat sipardha hiyo pachaniyae.5.

ਕੇਲ ਕਰਤ ਜਿਹ ਗਹੋ ਸੁ ਜਾਰ ਉਚਾਰਿਯੋ ।

ਸੰਧਿ ਖਨਤ ਗਹਿ ਚੋਰ ਚੋਰ ਕਰਿ ਮਾਰਿਯੋ ।

ਬਿਨੁ ਨੈਨਨ ਕੇ ਲਹੇ ਕੋਪ ਨਹਿ ਠਾਨੀਯੈ ।

ਹੋ ਅਰਿ ਕੀ ਅਰਿ ਪਰਿ ਕਹੀ ਨ ਉਰ ਮੋ ਅਨੀਯੈ । ੬ ।

kel karat jeh gaho su jar uchariyae.sandhi khanat geh chor chor kari mariyae.

bin naenan ke lahe kop nahi thaniyae.ho ari ki ari par kahi na ur mo aniyae.6.

ਚੌਪਈ

ਯਾ ਮੈ ਕਹੋ ਕਹਾ ਹੈ ਗਈ । ਮੁਖ ਬੋਲੋ ਭਈਆ ਕੇ ਗਈ ।

ਤੋਰ ਸਵਤਿ ਮੈ ਕੁਛ ਨ ਬਿਗਾਰੀਯੋ । ਕਯੋ ਨਿਪ ਸੋ ਤੈ ਝੂਠ ਉਚਾਰਿਯੋ । ੭ ।

Chopaiee

ya mae kaho kaha haav gayi. mukh bolae bhaiye ke gayi.

tor savit mae kachu na bigariyo. kayo nirap so tae jhooth uchhariyo.7.

ਅੜਿਲ

ਕਹਾ ਭਯੋ ਜੋ ਰਾਵ ਕਿਪਾ ਕਰਿ ਅਇਯੋ । ਮੈ ਨ ਸੇਜ ਤੁਮਰੀ ਤੇ ਪਕਰਿ ਮੰਗਾਇਯੋ ।

ਇਤੋ ਕੋਪ ਸੁਨਿ ਸਵਤਿ ਨ ਚਿਤ ਮੋ ਧਾਰਿਯੋ । ਹੋ ਬੈਰ ਕੈਸੋਈ ਹੋਇ ਨ ਬਿਥਾ ਉਚਾਰਿਯੋ । ੮ ।

Aril

kaha bhayo jo rav kirpa kari aiyo.mae na sej tumri te pakar mangaiyo.

ito kop suni savit na chit mo dhariyae.ho baer kaesoyi hoye na birtha ucharaiyae.8.

ਚੌਪਈ

ਮੁਰਖ ਰਨਿ ਭੇਦ ਕੇ ਜਾਨੈ । ਰਿਪੁ ਕੀ ਕਹੀ ਰਿਪੁ ਕਰਿ ਮਾਨੀਯੈ ।

ਸਚ ਰਾਵ ਕੇ ਮੁਖ ਪਰ ਕਹਿਯੋ । ਮੁਰਖ ਨਾਹ ਨਾਹਿ ਕਛੁ ਲਹਿਯੋ । ੯ ।

Chopaiee

murakh ran bhed ka janae. ripu ki kahi ripu kari manae.

sach rav ke mukh par kahiyo. murakh nah nahi kachu lahiyo.9.

The queen, also hearing about his arrival went to receive him (welcome him) ahead. She told him with lot of laughter “So what, if I had gone to meet my foster brother, does it mean that I was not your queen any more.” (4)

“The woman, whom she called her foster brother, could not have any sexual relationship with him. The words of the Co-wife should not be taken without doubt. Since she always felt jealous so please keep this in mind always.” (5)

The person, who is caught red-handed while in the process of cohabitation, is known as a paramour. If a person was caught while breaking into the house, then only he was called a thief. Without seeing with one's own eyes, one should not accept anything on hearsay. The words of an enemy against another enemy should never be kept in mind (as true). (6)

Chopaiee

“What was wrong in my visiting the house of my foster- brother? O my rival-wife! I have not done anything wrong to you. Then why have you told a lie to the Raja?” (7)

Aril

“So What, if the Raja, through his benevolence, had visited me; I have not called him from your company (bed) O rival wife! Listen. One should not get so much enraged. Even if there be some enmity, one should not talk trash (talk without purpose).” (8)

Chopaiee

The foolish Raja did not see through the secret behind it. He took the talk (words) of an enemy as exemitic, (jealousy). “I have told the truth in the presence of the Raja himself. But the foolish Raja did not understand it, (9)

ਕਹ ਭਯੋ ਮੈ ਇਹ ਸਾਥ ਬਿਹਾਰਿਯੋ । ਤੋਰੋ ਕਛੁ ਨ ਕਾਜ ਬਿਗਾਰਿਯੋ ।
ਕੈ ਤਹਕੀਕ ਤਿਯ' ਸਿਰ ਕੀਜੈ । ਨਾਤਰ ਮੀਚ ਮੂੰਡ ਪਰ ਲਜੈ । ੧੦ ।
keh bhayo mae eh sath bihariyo. tero kachu na kaj bigariyo.
kae tehkek triya sir kijae. natar mech mund par lijae.10.

ਸੁਨੁ ਰਾਜਾ ਇਹ ਕਛੁ ਨ ਕਹਿਯੋ । ਸਾਚ ਝੁਠ ਮੋਰੋ ਹੀ ਲਹਿਯੋ ।
ਲਹਿ ਸਾਚੀ ਮੁਹਿ ਸਾਥ ਬਿਹਾਰਿਯੋ । ਝੁਠੀ ਜਾਨ ਚੋਰ ਕਰਿ ਮਾਰਿਯੋ । ੧੧ ।
sun raja eh kachu na kahiyae. sach jhuth mero hi lahiyae.
leh sachi muhe sath bihariyo. jhuthi jani chor kari mariyo.11.

ਤਬ ਰਾਜੇ ਇਹ ਭਾਤਿ ਬਖਾਨੀ । ਰਾਨੀ ਤੁ ਸਾਚੀ ਮੈ ਜਾਨੀ ।
ਤੋ ਪਰ ਝੁਠ ਸਵਤਿ ਇਨ ਕਹਿਯੋ । ਸੋ ਮੈ ਆਜੁ ਸਾਚੁ ਕਰਿ ਲਹਿਯੋ । ੧੨ ।
tab raja eh bhat bakhani. rani tu sachi mae jani.
to par jhuth savti in kahiyo. so mae aaj sach kari lahiou..12.

ਦੋਹਰਾ

ਸੁਨਿ ਰਾਨੀ ਸਯਾਨੀ ਬਚਨ ਸੀਸ ਰਹੀ ਨਿਹੁਰਾਇ ।
ਸੁਘਰ ਹੋਇ ਸੋ ਜਾਨਈ ਜੜ ਕੋ ਕਹਾ ਉਪਾਇ । ੧੩ ।

Dohra

sun i rani sayani bachan sees rahi nihuraye.
sughar hoye so janyi jad ko kaha upaye.13.

ਅੜਿਲ

ਜੋ ਚਤਰੋ ਨਰ ਹੋਇ ਸੁ ਭੇਵ ਪਛਾਨਈ ਮੁਰਖ ਭੇਦ ਅਭੇਦ ਕਹਾ ਜਿਯ ਜਾਨਈ ।
ਤਾ ਤੈ ਹੋਰੁ ਕਛੁ ਚਰਿਤੁ ਬਨਾਇ ਹੋ ਹੋ ਯਾ ਰਾਨੀ ਕੇ ਸਹਿਤ ਨਿਪਹਿਹ ਕੋ ਘਾਇ ਹੋ । ੧੪ ।

Aril

jo chatro nar hoye su bhev pachanyi.murakh bhed abhed kaha jiye janyi.
ta tae huhun kachu charitar banaye hho.ho ja rani ke sahit nirpehh ko ghaye ho.14.

ਚੌਪਈ

ਮੁਰਖ ਕਛੁ ਭੇਦ ਨਹਿ ਪਾਯੋ । ਸਾਚੀ ਕੋ ਝੁਠੀ ਠਹਰਾਯੋ ।
ਝੁਠੀ ਕੋ ਸਾਚੀ ਕਰਿ ਮਾਨਿਯੋ । ਭੇਦ ਅਭੇਦ ਕਛੁ ਨਹਿ ਜਾਨਯੋ । ੧੫ । ੧ ।

Chopaicee

murakh kachu bhed nahi payo. sachhi ko jhuthi thehrayo.
jhuthi ko sachi kari manyo. bhed abhed kachhu nahi janyo.15.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਆ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਇਕੀਸਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੮੧ । ੩੫੦੦ । ਅਫਜੁੰ ।
itt sri charitar pakhyane triya charitare mantri bhhoop sanbade ik so ikasivo
charitar samaptam sat subham sat.181.3500.afhjun.

"What had happened even if I had done a love affair with him, I had not done anything wrong to you. You better get the words of that woman checked up, else consider the death approaching. (10)

"O Rajan! Listen! Do not say anything to her. You may take my truth even as a lie and take her words as correct, that he had a sexual affair with me and get me killed accepting me a liar like a thief." (11)

Then the Raja said, "O queen! I have taken you as truthful and this rival wife had complained against you falsely, lodging a wrong accusation and I had accepted it as true to-day." (12)

Couplet

The clever queen on hearing these words, kept quiet with downcast eyes. If he were intelligent, he should follow the situation. How could one make a fool understand correctly? (13)

Aril

The clever person always sifts the truth and follows the secret." How could a fool make a distinction between any true pft false position . So I shall also pay some trick and get the Raja along with the queen killed." (14)

Chopaiee

The fool did not follow the truth. The truthful queen was taken by him as a liar, and the liar as truthful, and he could not follow the secret behind all this. (15)(1)

Here the hundred and eighty-one episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.

(181-3500)(Contd)

ਦੋਹਰਾ

ਵਹੈ ਸਵਤਿ ਤਾ ਕੀ ਹੁਤੀ ਜਾ ਕੋ ਰੂਪ ਅਪਾਰ ।
ਸੁਰਪਤਿ ਸੋ ਨਿਰਖਤ ਸਦਾ ਮੁਖ ਛਬਿ ਭਾਨ ਕੁਮਾਰਿ । ੧ ।

Dohra

vahae savti ta ki huti ja ko roop apar.
surpati so nirkhat sada mukh chabi bhan kumara.1.

ਅੜਿਲ

ਭਾਨ ਕਲਾ ਐਸੇ ਬਹੁ ਬਰਖ ਬਿਤਾਇ ਕੈ । ਨਿਸਿਸ ਪ੍ਰਭਾ ਕੀ ਬਾਤ ਗਈ ਜਿਯ ਅਇ ਘਰ ਕੈ ।
ਸੋਤ ਰਾਵ ਤਿਹ ਸੰਗ ਬਿਲੋਕਯੋ ਜਾਇ ਕੈ ਹੋ ਫਿਰਿ ਅਈ ਘਰ ਮਾਝ ਦੁਹਨ ਕੋ ਘਾਇ ਕੈ । ੨ ।

Aril

bhan kala aise bahu barakh bitaye kae.nisas prabh ki baat gayi jiye ghaye kae.
sot rav tehh sang bilokayo jaye kae.ho phir ayi ghar majh duhun ko ghaye kae.2.

ਚੌਪਈ

ਅਧਿਕ ਕੋਪ ਕਰਿ ਖੜਗ ਪ੍ਰਹਾਰਿਯੋ । ਦੁਹਾਨ ਚਾਰੁ ਟੁਕ ਕਰਿ ਡਾਰਿਯੋ ।
ਮੈ ਇਹ ਜੜ ਸੋ ਭੇਦ ਬਤਾਯੋ । ਇਹ ਮੋਹੁ ਝੂਠੀ ਠਹਰਾਯੋ । ੩ ।

Chopaiee

adhik kop kari khadag parhariyo. duhuan char tuk kari dariyo.
mae eh jad so bhed batayo. eh moh jhuthi thehrayo.3.

ਸਵਤਿ ਰਾਜਾ ਕੋ ਘਾਈ । ਪੌਛਿ ਖੜਗ ਬਹੁਰੋ ਘਰ ਅਈ ।
ਸੋਇ ਰਹੀ ਮਨ ਮੈ ਸੁਖ ਪਾਯੋ । ਭਏ ਪ੍ਰਾਤ ਯੋ ਕੂਕਿ ਸੁਨਾਯੋ । ੪ ।

savti raja ko ghayi. pochi khadag bahuro ghar ayi.
soye rani man mae sukh payo. bhaye prat yo kuk sunayo.4.

ਰੋਇ ਪ੍ਰਾਤ ਭੇ ਬਚਨ ਉਚਾਰੇ । ਬੈਠੇ ਕਹਾ ਰਾਵ ਜੂ ਮਾਰੇ ।
ਹਮਰੇ ਸੁਖ ਸਭ ਹੀ ਬਿਧਿ ਖੋਏ । ਯੋ ਸੁਨ ਬੈਨ ਸਕਲ ਭ੍ਰਿਤ ਰੋਇ । ੫ ।

roye prat bhe bachan ucharae. baethe kaha rav ju mare.
hamre sukh hi sabh bidh khoye. yo suni baen sakal bhrith roye.5.

ਮ੍ਰਿਤਕ ਰਾਵ ਤਿਰਯ ਸਹਿਤ ਨਿਹਾਰਿਯੋ । ਤਬ ਰਾਨੀ ਇਹਹ ਭਾਤਿ ਉਚਾਰਿਯੋ ।
ਮੋ ਕਹ ਸਾਥ ਰਾਵ ਕੇ ਜਾਰਹੁ । ਮੋਰੇ ਛਤ੍ਰ ਪੁਤ੍ਰ ਕੇ ਸਿਰ ਢਾਰਹੁ । ੬ ।

mritak rav triya sahit niharriyo. tab rani eh bhat uchariyo.
mo ke sath rav ke jarhu. more chatar putar sir dharhu.6.

ਤਬ ਤਾ ਪੈ ਮੰਤ੍ਰੀ ਸਭ ਅਏ । ਰੋਇ ਰੋਇ ਯੋ ਬਚਨ ਸੁਨਾਏ ।
ਛਤ੍ਰ ਪੁਤ੍ਰ ਕੇ ਸਿਰ ਪਰ ਢਾਰੋ । ਅਜ ਉਚਿਤ ਨਹਿ ਜਰਨ ਤਿਹਾਰੇ । ੭ ।

tab ta pae mantri.sabh aye. roye roye yo bachan sunaye.
chatar putar ke sir par dharo. aj uchit nahi jaran tiharo.7.

Couplet:

Her Co-wife was very beautiful. Even gods like Indra were watching the glorious face
always of the charming princess always (1)

Aril

Bhan Kala had spent many years like this. One day she thought about the words of
Nisis Prabha in her mind. She saw the Raja sleeping with her and she killed both of
them and came back to her home. (2)

Chopaiee

With great fury, she struck her sword, and cut both of them into four pieces and
thought to herself. I had told the fool a secret, but he thought me a liar instead. ” (3)

So she killed the rival-wife along with the Raja, and wiping the sword came back home.
Having felt relieved in mind, she came and went to sleep and in the morning started
shouting and crying aloud. (4)

In the morning she said weeping, “ What are you people waiting for here, while the
Raja had been killed. The Lord had taken away all our comforts. On hearing this all the
attendants and courtiers started weeping. (5)

They saw the Raja dead along with the queen. Then the queen said, “Please bum me
also along with the Raja (on the pyre) and make my son as the king with canopy over
his head. (6)

Then all the ministers came there and said crying and wailing, “The son could be
made a king, but it was not proper for you to immolate yourself.” (7)

ਦੋਹਰਾ

ਨਿਪਤਿ ਮਰਿਯੋ ਸਿਸੁ ਸੁਤ ਰਹਿਯੋ ਤੈ ਜਰਿ ਹੈ ਸੁਖ ਪਾਇ ।
ਜਿਨਿ ਐਸੋ ਹਠ ਕੀਜਿਯੈ ਰਾਜ ਬੰਸ ਤੇ ਜਾਇ । ੮ ।

Dohra

nirpati mariyo sisu sut rahiyo tae jari hae dukh paye.
jin aiso hath kijiya raj bans te jaye.8.

ਚੌਪਈ

ਸਭਨ ਸੁਨਤ ਇਹ ਭਾਤਿ ਉਚਾਰੀ । ਜਰਨ ਨਿਮਿਤ ਉਠਿ ਤਬੈ ਸਿਧਾਰੀ ।
ਤਬ ਮੀਤ੍ਰਨ ਰਾਨੀ ਗਹਿ ਲਈ । ਰਾਜ ਸਮਗ੍ਰੀ ਤਿਹ ਸੁਤ ਦਈ । ੯ ।

Chopaiee

sabhan sunt eh bhat uchari.jaran nimit uthi tabae sidhari.
tab mantrin rani geh layi.raj samgri tehh sut dayi.9.

ਦੋਹਰਾ

ਚਰਿਤ ਚੰਚਲਾ ਐਸ ਕਰਿ ਤ੍ਰਿਯ ਜੁਤ ਨਿਪਤਿ ਸੰਘਾਰਿ ।
ਮੀਤ੍ਰਨ ਕੀ ਰਾਖੀ ਰਹੀ ਛਤ੍ਰ ਪੁਤ੍ਰ ਸਿਰ ਢਾਰ । ੧੦ । ੧ ।

Dohra

charit chanchala ais kari triye jut nirpati sanhari.
mantrin ki rakhi rahi chhatar putar sir dhar.10.1

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਬਿਆਸੀਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੮੨ । ੩੫੧੦ । ਅਫਜ਼ੀ ।
itt sri charitar pakhyane triya charitare mantri bhoop sanbade
ik so biasivo charitar samaptam sat subham sat.182.3510.aphjun.

ਦੋਹਰਾ

ਸਹਿਰ ਬਟਾਲਾ ਮੋ ਬਸੈ ਮੈਗਲ ਖਾਨ ਪਠਾਨ ।
ਮਦ ਪੀਵਤ ਨਿਸੁ ਦਿਨ ਰਹੈ ਸਦਾ ਰਹਤ ਅਗਯਾਨ । ੧ ।

Dohra

sehar batala mo basae maegal khan pathan.
mad pivat nis din rahae sada rahat agyan.1.

ਚੌਪਈ

ਤਬ ਹੀ ਦਿਵਸ ਤਜਿ ਕੋ ਅਯੋ । ਸਭ ਅਬਲਨਿ ਅਨੰਦੁ ਬਢਾਯੋ ।
ਝੁਲਤਿ ਗੀਤਿ ਮਧੁਰ ਧੁਨਿ ਗਾਵਹਿ । ਸੁਨਤ ਨਾਦ ਕੋਕਿਲਾ ਲਜਾਵਹਿ । ੨ ।

Chopaiee

tab hi divas taji ko ayo. sabh ablani anad badhayo.
jhulati geet madhur dhuni gavae. sunat nad kokikla lajavae.2.

Couplet

The king was dead, and the son was yet a child and now you wanted to immolate yourself due to your sorrow. Pray, do not be so stubborn, else the kingdom will be lost from your dynasty. (8)

Chopaiee:

Hearing the words of all the queen started for her immolation and the ministers held her back and the kingdom was handed over to the son (9)

Couplet

The woman enacted such a deceitful game and had killed the Raja along with the woman. She gave up her call of immolation on the insistence of the ministers and anointed her son as the King. (10)(1)

Here the hundred and eighty-second episode of the King's and Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well. (182-3510)(Contd)

Couplet

There was a Pathan, called Maigal Khan in the town of Batala. He was always unconscious by consuming wine during day and night. (1)

Chopaiee

Then the festival of Teej approached and all the women were feeling elated. They were swinging on swings, and were singing songs in joyous mood. The black cuckoo was feeling shy on hearing their songs. (2)

ਉਘ ਘਨਘੋਰ ਘਟਾ ਘੁਹਰਾਵੈ । ਇਤਿ ਮਿਲ ਗੀਤ ਚੰਚਲਾ ਗਾਵੈ ।
ਉਤ ਤੇ ਦਿਪਤ ਦਾਮਿਨੀ ਦਮਕੈ । ਇਤ ਇਨ ਦਸਨ ਕਾਮਨਿਨ ਝਮਕੈ । ੩ ।
ugh ghanghor ghata ghuhrauae. iti mil geet chanchala gavae.
ut te dipat damini damkae. it in dasan kamnin jhamkae.3.

ਰਿਤੁ ਰਾਜ ਪ੍ਰਭਾ ਇਕ ਰਾਜ ਦੁਲਾਰਨਿ । ਜਾਹਿ ਪ੍ਰਭਾ ਸਮ ਰਾਜ ਕੁਮਾਰਿਨ ।
ਅਪ੍ਰਮਾਨ ਤਾ ਕੀ ਛਾਬਿ ਸੋਹੈ । ਖਗ ਮਿਗ ਰਾਜ ਭੁਜੰਗਨ ਮੋਹੈ । ੪ ।
ritu raj prabha ik raj dularin. jahe prabha sam raj kumarin.
aparman ta ki chabi sohae. khag mrig raj bhujangan mohae.4.

ਸੋ ਝੁਲਤ ਤਿਨ ਖਾਨ ਨਿਹਾਰੀ । ਗਿਰਿਯੋ ਭੂਮਿ ਜਨੁ ਲਗੀ ਕਟਾਰੀ ।
ਕੁਟਨੀ ਏਕ ਬੁਲਾਇ ਮੰਗਾਈ । ਸਕਲ ਬਿਥਾ ਤਿਹ ਭਾਖ ਸੁਨਾਈ । ੫ ।
so jhulat tin khan nihari . giriyo bhumu janu lagi katari.
kutni ek bulaye mangayi. sakal birtha tehh bhakh sunayi.5.

ਕਬਿਤੁ

ਅਈ ਹੁਤੀ ਬਨਿ ਏਕ ਬ'ਲ' ਰਾਗ ਮਾਲਾ ਸਮ । ਮੇਰੇ ਗਿਹ ਨਾਝ ਦੀਪਮਾਲਾ ਜਨੁ ਵੈ ਗਈ ।
ਬਿਛੁਆ ਕੀ ਬਿਝਕ ਸੋ ਬਿਛੁ ਸੋ ਡਸਾਇ ਮਾਨੋ । ਚੇਟਕ ਚਲਾਇ ਨਿਜੁ ਚੇਰੋ ਮੋਹਿ ਕੈ ਗਈ ।
ਦਸਨ ਕੀ ਦਿਪਤ ਦਿਵਾਨੋ ਦੇਵ ਦਾਨੋ ਕੀਨੇ । ਨੈਨਨ ਕੀ ਕੋਰ ਸੋ ਮਰੋਰਿ ਮਨੁ ਲੈ ਗਈ ।
ਕੰਚਨ ਸੇ ਗਾਤ ਰਵਿ ਥੋਰਿਕ ਚਿਲਚਿਲਾਤ । ਦਾਮਨੀ ਸੀ ਕਾਮਨੀ ਦਿਖਾਈ ਅਨਿ ਦੈ ਗਈ । ੬ ।

Kabit

ayi huti bani ek bala rag mala sam.mere grehh majh depmala janu vae gayi.
bichuya ki bijhak so bichu so dasaya mano.chetak chalaye niju heero mohe kae gayi.
dasan ki dipat divane dev dano kine.naenan ki kor so marori manu lae gayi.
kanchan se gat ravi thorik chilchilat.damini si kamni dikhayi aan dae gayi.6.

ਚੌਪਈ

ਜੋ ਮੁਹਿ ਤਿਹ ਤੂ ਅਨਿ ਮਿਲਾਵੈ । ਅਪੁਨੇ ਮੁਖ ਮਾਗੇ ਸੋ ਪਾਵੈ ।
ਰੁਤਿਸ ਪ੍ਰਭਾ ਤਨਿ ਕੈ ਰਤਿ ਕਰੋ । ਨਾਤਰ ਮਾਰਿ ਕਟਾਰੀ ਮਰੋ । ੭ ।

Chopaiee

jo muhe tehh tu aan milavae. apune mukh mage so pavae.
rutis prabhha tani kae rati karro. natar mari katarei maro.7.

ਦੋਹਰਾ

ਰੁਤਿਸ ਪ੍ਰਭਾ ਕੀ ਅਤਿ ਪ੍ਰਭਾ ਜਬ ਤੇ ਲਖੀ ਬਨਾਇ ।
ਚੁਭਿ ਚਿਤ ਕੇ ਭੀਤਰ ਰਹੀ ਮੁਖ ਤੇ ਕਹੀ ਨ ਜਾਇ । ੮ ।

Dohra

rutis prabha kio ati prabha jab te lakhi banaye.
chubi chit ke bhitar rahi mukh te kahi n jaye.8.

On the other hand, the dark clouds were thundering and on this side the women started singing songs. On one side the flashing of lightning was seen, while on the other side the white teeth of the women were shining like pearls. (3)

There was a princess by the name of Ritu Raj Prabha and there was no other princess comparable to her in beauty. Her beauty was glamorous, seeing which the birds, deer and king cobra were all enamoured by her charm. (4)

The Khan saw her swinging in a swing, and fell down on the ground, as if he had been struck by a dagger. So he sent for a witch, and told her the whole thing. (5)

Kabit:

"There was a woman, like a Rag-mala in the jungle, which had illumined the lamps of love within my heart. Her love had shing me like a scorpion. So, try some magic spell as she had made me her slave. Her whitening teeth had maddened both the gods and demons alike and her eyebrows had made me fully allured with her charm. Before her golden body, even the Sun's rays were rather dim and I had sighted a woman brilliant like the lightning." (6)

Chopaiee :

"I will give you enough wealth, as much as desired by you, provided you arrange her meeting with me. Either I shall have cohabitation with Rutis Prabha or else I will kill myself with a dagger." (7)

Couplet

"Since the time I had seen the beauty of Rutis Prabha, my heart has been pierced with her beauty and I cannot explain my feelings about her." (8)

ਮੋ ਤੋ ਛਬਿ ਨ ਕਹੀ ਪਰੈ ਸ੍ਰੀ ਰਿਤੁ ਰਾਜ ਕੁਮਾਰਿ ।
ਜੀਭਿ ਮਧੁਰ ਹਰੈ ਜਾਤ ਹੈ ਬਰਨਤ ਪ੍ਰਭਾ ਅਪਾਰ । ੯ ।
mo to chabi n kahi parae sri ritu raj kumara.
jebh madhur haav jat hae barrnat prabha apar.9.

ਕਬਿਤੁ

ਅੰਖਿ ਰਸ ਗਿਰਿਯੋ ਤਾ ਤੇ ਅੰਬ ਪ੍ਰਗਟਤ ਭਏ ।
ਜਿਹਵਾ ਰਸ ਹੁ ਤੇ ਜਰਦਾਲੁ ਲਹਿਯਤੁ ਹੈ ।
ਮੁਖ ਰਸ ਹੁ ਕੋ ਮਧੁ ਪਾਨ ਕੈ ਬਖਾਨਿਯਤ ਜਾ ਕੈ ।
ਚਾਖੈ ਸਦਾ ਜੀਯਤ ਰਹਿਯਤੁ ਹੈ ।
ਨਾਕ ਕੋ ਨਿਰਖਿ ਨਿਸਿਰਾਟ ਨਿਸਿ ਰਾਜਾ ਭਯੋ ।
ਜਾ ਕੀ ਸਭ ਜਗਤ ਕੋ ਜੋਨ ਚਹਿਯਤੁ ਹੈ ।
ਦੰਤਨ ਤੇ ਭਯੋ ਦਾਖ ਦਾਰਿਮ ਬਖਾਨਿਯਤ ।
ਅਧਰ ਤੇ ਭਯੋ ਤਾਹਿ ਉਖ ਕਹਿਯਤ ਹੈ । ੧੦ ।

Kabit

ankh ras giriyo ta te amb pragtat bhaye.
jihava rash hu te jardalu lehyat hae.
mukh ras hu ko madhu pan kae bakhaniyat ja ke
naek chhakhae sada jiyat rahiyat hae.
nak so nirakh sisrat nis raja bhayo.
ja ki sabhh jagat ko jon chahiyat hae.
dantan te bhayo dakh darim bakhaniyat.
adharr te bhhayo tahe ukh kahiyat hae.10.

ਚੋਪਈ

ਕਟਨੀ ਬਚਨ ਸੁਨਤ ਏ ਧਾਈ । ਤਾਹਿ ਝਾਲਾਵਨ ਕੇ ਮਿਸੁ ਲਯਾਈ ।
ਤਬ ਤਿਹ ਅਨ ਖਾਨ ਗਾਹਿ ਲੀਨੋ । ਚਕਿਚਿਤ ਚਰਿਤ ਚੰਚਲਾ ਕੀਨੋ । ੧੧ ।

Chopaiee

katini bachan sunat ae dhayi. tahe jhulavan ke misu layayi.
tab eh aan khan gahi lino. chakchit charit chanchala kino.11.

ਤੁਮਰੇ ਇਹੀ ਨਿਮਿਤ ਮੈ ਅਈ । ਅਬ ਫੁਲਨ ਮੁਹਿ ਦਈ ਦਿਖਾਈ ।
ਅਬ ਮੁਹਿ ਜਾਨ ਧਾਮ ਕੋ ਦੀਜੈ । ਪਰਸੋ ਬੋਲਿ ਕਲੋਲ ਕਰੀਜੈ । ੧੨ ।
tumre ihi nimit mae ayi. ab phulan muh dayi dikhayi.
ab muh jan dham ko dijae. parso boli kalol karrijae.12.

ਅਤਿ ਮਦਪਾਨ ਖਾਨ ਤੁਮ ਕੀਜਹੁ । ਲਪਟਿ ਲਪਟਿ ਮੋ ਕਹੁ ਸੁਖ ਦੀਜਹੁ ।
ਪਰਸੋ ਅਰਧ ਰਾਤਿ ਮੈ ਐਹੋ । ਤੁਮਰੀ ਦੁਹਿਤਾ ਕੇ ਦਿਗ ਸੈਹੋ । ੧੩ ।
ati mad pan khan tum kijhu. lapat lapat mo kahu sukh dijhu.
parso aradh ratri mae aeho. tumri duhita ko dhig saevho.13.

"I cannot explain the charm of the princess Ritu. Even my tongue feels the sweetness of her charm, when I try to describe her beauty." (9)

Kabit

The charm (flavour) of her eyes, falling on the ground, produced a mango and the sweetness of her tongue had produced the apricots. The nectar came out of her face, which makes one immortal. Her nose had made the moon as the king of night whose moonlight was liked (wanted) by the whole world. Her teeth had given birth to grapes and pomegranates and her lips had produced sugar cane. (10)

Chopaiee :

The witch, hearing these words, started from there and took her along with the excuse of swinging her in a swing. Then the Khan came and caught hold of her. Then the woman played such a deceptive role, which was very surprising. (11)

She said, "I had come only for your sake, but my menses have started. You may call me day after and then have a sexual affair with me." (12)

"That day, O Khan! You should take wine and then enjoy with me by embracing me closely. Day after I will come at mid-night and shall sleep with your daughter." (13)

ਯੋ ਕਰਿ ਬੋਲ ਖਾਨ ਤਜਿ ਦੀਨੀ । ਪਰਸੋ ਕੀ ਚਿੰਤਾ ਚਿਤ ਕੀਨੀ ।
 ਤਬ ਰਿਤੁ ਰਾਜ ਪ੍ਰਭਾ ਚਲਿ ਅਈ । ਵਾ ਦੁਹਿਤਾ ਢਿਗ ਸੇਜ ਬਿਛਾਈ । ੧੪ ।
 yo kari bol khan taji dini. parso ki chinta chit kini.
 tab ritu raj prabha chali ayi. va duhita dhig sej bichayi.14.

ਸੋਏ ਲੋਗ ਧਾਮ ਉਠੇ ਗਈ । ਸਿਮਰਤ ਖਾਨ ਘਰੀ ਸੋ ਭਈ ।
 ਨਿਸੁ ਸਿਗਰੀ ਤਿਹ ਕਹ ਜਗਵਾਯੋ । ਖੋਜਤ ਤਾਹਿ ਸੁਤਾ ਢਿਗ ਅਯੋ । ੧੫ ।
 soye log dham uthi gayi. simrat khan ghari so bhayi.
 nisu sigri tehh keh jagvayo. khojat tahe suta dhig ayo.15.

ਰੁਤਿਸ ਪ੍ਰਭਾ ਦੁਹਿਤਾ ਲਖਿ ਧਰੀ । ਦ੍ਰਿੜ ਗਹਿ ਜੰਘ ਦੋਊ ਰਤਿ ਕਰੀ ।
 ਹਾਇ ਹਾਇ ਕਰਿ ਰਹੀ ਪਠਾਨੀ । ਮਦ ਪਾਏ ਜੜ ਕਛੂ ਨ ਜਾਨੀ । ੧੬ ।
 rutis prabha duhita lakh dhari. drid geh jangh doyu rati kari.
 haye haye kari rahi pathani. mad piye jad kachu na jani.16.

ਦੋਹਰਾ

ਲਪਟਿ ਲਪਟਿ ਤਾ ਸੋ ਰਮਿਯੋ ਰੁਤਿਸ ਪ੍ਰਭਾ ਤਿਹ ਜਾਨਿ ।
 ਮਦ ਉਤਰੇ ਤਿਹ ਤਜਿ ਦਿਯੋ ਅਪਨੀ ਸੁਤਾ ਪਛਾਨਿ । ੧੭ ।

Dohra

lapat lapat ta so ramiyo rutis prabha tehh jani.
 mad utre tih tij diyo apni suta pachani.17.

ਧੰਨਯ ਛਤ੍ਰਿ ਜਾ ਕੋ ਧਰਮ ਸ੍ਰੀ ਰਿਤੁ ਰਾਜਿ ਕੁਮਾਰਿ ।
 ਸੰਗ ਸੁਤਾ ਕੇ ਕੈ ਮੁਝੈ ਗੀ ਪਤਿਬ੍ਰਤਾ ਉਬਾਰਿ । ੧੮ ।
 dhanya chatri ja ko dharm sri ritu raj kumari.
 sang suta ke kae mujhae gi patibrata ubari.18.

ਏਕ ਮਦੀ ਦੁਜੈ ਤਰੁਨਿ ਤੀਜੇ ਅਤਿ ਧਨ ਧਾਮ ।
 ਪਾਪ ਕਰੇ ਬਿਨ ਕਯੋ ਬਚੈ ਬਚੈ ਬਚਾਵੈ ਰਾਮ । ੧੯ । ੧ ।
 ek madi dujae tarun tije ati dhan dham.
 pap kare bin kayo bachae bachae bachavae ram.19.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਇਕ ਸੋ ਤਿਰਾਸੀਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਾਮ ਸਤੁ । ੧੮੩ । ੩੫ ੨੯ । ਅਫਜੁਨ ।
 itt sri charitar pakhyane triya charitare mantri bhoop sanbade
 ik so tirasivo charotar samaptam sat subham sat.183.3528.afhjun

When the woman talked like this the Khan let her go and started thinking of day after to-morrow in his mind. Then Ritu Raj Prabha came back and set up her bed near the Khan's daughter. (14)

When all the people had gone to sleep, she came back to her home, while the Khan spent about an hour in remembering (waiting) for her. He was kept awake throughout the night, and then searching for her. He came to the daughter. (15)

He thought the daughter to be Ratis Prabha and had cohabitation with her by catching her legs strongly. That Pathan woman was wailing and crying but the fool due to consumption of wine could not realize the truth. (16)

Couplet

Taking her (daughter) for Ratis Prabha, he carried out the sexual assault with embraces closely and with the drunkenness being over, he left her knowing that she was his daughter. (17)

"Princess Ritu Raj! Salutations to your Kashatriya religion, that you managed to save your chastity (faithfulness) by making me sleep with my daughter instead!" (18)

Firstly drunkard, secondly youthful and thirdly very wealthy, how could such a person escape from sinful action? He could escape only if Lord wished (Wills) it. (19)(1)

Here the hundred and eighty-third episode of the King's & Minister's dialogue regarding the woman characterization from charitar Pakhyan is completed. AH is well. (183-3528)(Contd)

ਚੌਪਈ

ਪੰਡਵ ਕੇ ਪਾਚੇ ਸੁਤ ਸੁਰੇ । ਅਰਜੁਨ ਭੀਮ ਜੁਧਿਸਟਰ ਰੁਰੇ ।
ਨਕੁਲ ਅਵਰ ਸਹਦੇਵ ਭਨਿਜੈ । ਜਾ ਸਮ ਉਪਜਿਯੈ ਕੋਨ ਕਹਿਹਜੈ । ੧ ।

Chopaiee

pandav ke pacho sut sure. arjun bhem judhisatar rure.
nakul avar sehdev bhanijae. ja sam upjiyo kon kahijae.1.

ਬਾਰਹ ਬਰਖ ਬਨਬਾਸ ਬਿਤਾਯੋ । ਸੋਈ ਬਰਖ ਬਿਤਾਵਤ ਭਟੇ ।
ਦੇਸ ਬਿਰਾਟ ਰਾਜ ਕੋ ਗਏ । ਸੋਊ ਬਰਖ ਬਿਤਾਵਤ ਭਟੇ । ੨ ।
barah barakh banbas bitayo. soyi barakh taraedaso ayo.
des birat raj keg aye. soyo barakh bitavat bhaye.2.

ਦੋਹਰਾ

ਜਬੈ ਕ੍ਰਿਚਕਹਿ ਦੁਪਦਜਾ ਦੇਖੀ ਨੈਨ ਪਸਾਰਿ ।
ਗਿਰਿਯੋ ਮੁਰਛਨਾ ਹੈ ਧਰਨਿ ਮਾਰਿ ਕਰਿਯੋ ਬਿਸੰਭਾਰ । ੩ ।

Dohra

jabae krechkahi drupdaja dekhi naen pasari.
giriyo murchana haav dharani mari kariyo bisanbhar.3.

ਚੌਪਈ

ਪ੍ਰਗਟ ਭਗਨਿ ਤਨੁ ਭੇਦ ਜਤਾਯੋ । ਮਿਲਨ ਦੁਪਦਜਾ ਕੋ ਠਹਰਾਯੋ ।
ਰਾਠੀ ਪਠੈ ਸਦੇਸਨ ਦਈ । ਕਰ ਤੇ ਪਕਰਿ ਕਰੀਚਕ ਲਈ । ੪ ।

Chopaiee

pragat bhagan bhed jatayo. milan darupdaja ke thehrayo.
rani patahe sadesan dayi. kar te pakri karechak layi.4.

ਦੋਹਰਾ

ਕਰਿ ਕੈ ਕਰਿ ਕੋ ਅਧਿਕ ਬਲੁ ਅੰਚਰ ਗਈ ਛੁਰਾਇ ।
ਜਨੁ ਕਰਿ ਹੋਰੇ ਸਾਨ ਕੋ ਭਜਤ ਮ੍ਰਿਗੀ ਅਕੁਲਾਇ । ੫ ।

Dohra

kari kae ko adhik bal anchar gayi churaye.
jan kari here savan ko bhajat mrigi akulaye.5.

ਚੌਪਈ

ਤਬ ਅਤਿ ਕੋਪ ਕਰੀਚਕ ਕਯੋ । ਰਾਜਾ ਹੁਤੋ ਜਹਾ ਤਹ ਅਯੋ ।
ਪਾਦ ਪ੍ਰਹਾਰ ਦੁਪਦ ਯਹਿ ਕਿਯੋ । ਪੰਚੋ ਨਿਰਖਿ ਪੰਡ ਜਨ ਲਿਯੋ । ੬ ।

Chopaiee

tab ati kop karechak kayo. raja huto jaha tehh ayo.
pad parhar darupad yahi kiyo. pancho nirakh pand jan liyo.6.

Chopaiee

The Raja Pandu's five sons were great warriors they were known as smart Arjun, Bhim, Yudishtra, Nakul and Sehdev. No other person was ever created like them. (1)

After their exile for twelve years with the beginning of thirteenth year, they went to Raja of Virat. They spent their thirteenth year there. (2)

Couplet

When Karichak saw Daropadi with open eyes he fell down unconscious on the ground, as Kamdev (god of love) had made him madly in love. (3)

Chopaiee

He (Karichak) told this secret to his sister and promised her to meet Daropadi soon. The queen sent a message to Daropadi and Karichak caught hold of her hand. (4)

Couplet

With a great force of hand, she went away removing her hand (from his grasp) just as on the sight of a dog, the deer runs away being mad with fear. (5)

Chopaiee

Then Karichak got greatly enraged and came where the Raja was seated. Then he attacked Daropadi with his feet and the five Pandvas saw him. (6)

ਅਤਿਹੀ ਕੋਪ ਭੀਮ ਤਬ ਭਰਿਯੋ । ਰਾਜੈ ਮਨੇ ਨੈਨ ਸੋ ਕਰਿਯੋ ।
ਬੋਲ ਦੁਪਦਜਾ ਨਿਕਟ ਸਿਖਾਈ । ਸੋ ਕ੍ਰੀਚਕ ਸੋ ਕਹੋ ਬਨਾਈ । ੭ ।
atihi kop bhem tab bhariyo. rajae mane naen so kariyo.
bol darupdaja nikat sikhayi. so krichak so kaho banayi.7.

ਦੋਹਰਾ

ਚਤੁਰਿ ਦੁਪਦਜਾ ਅਤਿ ਹੁਤੀ ਅਰੁ ਪਤਿ ਕਹਿਯੋ ਬਨਾਇ ।
ਏਕ ਬਚਨ ਭਾਖਿਯੋ ਹੁਤੋ ਬੀਸਕ ਕਹੀ ਸੁਨਾਇ । ੮ ।

Dohra

chatur darupdaja ati huti aru pati kahiyo banaye.
ek bachan bhakhiyo huto besak kahi sunaye.8.

ਚੌਪਈ

ਦੁਪਦੀ ਯੋ ਕ੍ਰੀਚਕ ਸੋ ਕਹੀ । ਤੁਮ ਪੈ ਅਨਿਕ ਰੀਝਿ ਮੈ ਰਹੀ ।
ਸੁੰਨਿਸਾਲ ਨਿਸਿ ਕੋ ਤੁਮ ਐਯਹੁ । ਕਾਮ ਭੋਗ ਮੁਹਿ ਸਾਥ ਕਮੈਯਹੁ । ੯ ।

Chopaiee

darupadi yo krechak so kahi. tum pae anik rejhh mae rahi.
sunisal nisi ko tum aeyahu.kam bhog muh sath kamaeyahu.9.

ਸੁੰਨਿਸਾਲ ਭੀਮਹਿ ਬੈਠਾਯੋ । ਕ੍ਰੀਚਕ ਅਰਧ ਰਾਤ੍ਰਿ ਗੈ ਅਯੋ ।
ਤਬ ਹੀ ਪਕਰਿ ਟੰਗ ਤੇ ਲਿਯੋ । ਟੂਕ ਅਨੇਕ ਤਾਹਿ ਕਰਿ ਦਿਯੋ । ੧੦ ।
sunisal bhimeh baethayo. krechak aradh ratri gae ayo.
tab hi pakri tang te liyo. took anek tahe kari diyo.10.

ਪ੍ਰਾਤ ਸਮੈ ਕ੍ਰੀਚਕ ਰਿਸਿ ਭਰੇ । ਕੇਸ ਦ੍ਰੋਪਤੀ ਕੇ ਦ੍ਰਿਏ ਧਰੇ ।
ਯਾਹਿ ਅਗਨਿ ਕੇ ਬੀਚ ਜਰੈਹਰੈ । ਭ੍ਰਾਤ ਗਯੋ ਤਹ ਤੋਹਿ ਪਠੈਹੇ । ੧੧ ।
prat samae krechak risi bhare. kes dropadi ked rid dhare.
yahe agni ke beech jaraehae. bharat gayo tehh tohe pathae.11.

ਗਹਿ ਕੇ ਕੇਸ ਤਾਹਿ ਲੈ ਚਲੈ । ਕ੍ਰੀਚਕ ਬੀਰ ਸੂਰਮਾ ਭਲੇ ।
ਤਬ ਹੀ ਕੋਪ ਭੀਮ ਅਤਿ ਭਰਿਯੋ । ਗਹਿ ਕੈ ਤਾਰ ਬਿਛ ਕਰਿ ਧਰਿਯੋ । ੧੨ ।
geh ke kes tahe lae chale. krechak beer surma bhale.
tab hi kop bhem ati bhariyo. geh kae tar brich kari dhhariyo.12.

ਜਾ ਕੋ ਕੋਪਿ ਬਿਛ ਕੀ ਮਾਰੈ । ਤਾ ਕੋ ਮੁੰਡ ਚੌਥਿ ਹੀ ਡਾਰੈ ।
ਕਾਹੁ ਪਕਰਿ ਟੰਗ ਤੇ ਅਵੈ । ਕਿਸੁ ਕੇਸ ਤੇ ਐਚ ਬਿਗਾਵੈ । ੧੩ ।
j; ko kopi brich ki marae. ta ko mund choti hi darae.
kahun pakri tang te avae. kisu kes te aenchi bigavae.13.

Then Bhim became furious with rage but Raja Yudishtra stopped him with a sign of the eyes. He told Daropadi by calling her to speak to Karichak like this. (7)

Couplet :

Daropadi was very smart and told her husband the whole thing. The spouse had told her only one thing, while she told him about twenty things, (8)

Chopaiice :

Daropadi told Krichak, "I am greatly enamoured by you. You come at night to some secluded place or kitchen and have a sexual relationship with me. (9)

In that secluded place, Bhim was already seated there. At mid night Karichak came there and Bhim caught him from the legs and broke them into pieces. (10)

In the morning all the Karichaks became violent with rage and caught hold of Daropadi from her hair. They said, "We will burn her in fire and would dispatch her (to heaven) where our brother had gone." (11)

They were dragging her by holding her by the hair to the place, where other Karichak warriors were waiting. Then Bhim became furious with rage, and took a palm tree in his hands (12)

He was striking them with the tree and whosoever was hit with it, was crushed to death. Someone was caught by legs and someone by hair and then thrown down. (13)

ਕਨਿਯਾ ਬਿਖੈ ਕੀਚਨ ਧਾਰੈ । ਬਰਤ ਚਿਤਾ ਭੀਤਰ ਲੈ ਡਾਰੈ ।
ਸਹਸ ਪੰਚ ਕ੍ਰਿਚਕ ਸੰਗ ਮਾਰਿਯੈ । ਨਿਜੁ ਨਾਰੀ ਕੋ ਪ੍ਰਾਨ ਉਬਾਰਿਯੈ । ੧੪ । ੧ ।

kaniya bikhae krechan dharae. barat chita bhitar lae darae.
sehas panch krechak sang mariyo. niju nari kop ran ubariyo.14.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੋ ਚੌਰਾਸੀਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੮੪ । ੩੫੪੩ । ਅਫਜ਼ੁ ।

itt sri charitar pakhyane triya charitare mantri bhoop sanbade
ik so chorasivo charitar samaptam sat subham sat.184.3543.afhjun.

ਦੋਹਰਾ

ਏਕ ਬਨਿਕ ਕੀ ਭਾਰਜਾ ਅਕਬਰ ਬਾਦ ਮੰਝਾਰ ।
ਦੇਵ ਦੈਤ ਰੀਝੈ ਨਿਰਖਿ ਸ੍ਰੀ ਰਨ ਰੰਗ ਕੁਮਾਰਿ । ੧ ।

Dohra

ek banik ki bharja akbar bad manjhar.
dev daint rijhae nirakh sri ran rang kumari.1.

ਚੌਪਈ

ਸ੍ਰੀ ਅਕਬਰ ਅਖੇਟ ਸਿਧਾਯੋ । ਤਾ ਕੋ ਰੂਪ ਨਿਰਖਿ ਬਿਰਮਾਯੋ ।
ਸਖੀ ਏਕ ਤਿਹ ਤੀਰ ਪਠਾਈ । ਤਾਹਿ ਅਨਿ ਮੁਹਿ ਦੇਹਿ ਮਿਲਾਈ । ੨ ।

Choupaie

sri akbar akhet sidhayo. ta ko roop nirakh birsayo.
sakhi ek tehh teer pathayi. yahe aan mud dehe milayi.2.

ਤਬ ਚਲ ਸਖੀ ਭਵਨ ਤਿਹ ਗਈ । ਵਾ ਕੋ ਭੇਦ ਜਤਾਵਤ ਭਈ ।
ਸੋ ਹਜਰਤਿ ਕੇ ਧਾਮ ਨ ਅਈ । ਹਜਰਤਿ ਜੂ ਗ੍ਰਿਹ ਲਏ ਬੁਲਾਈ । ੩ ।

tab chal sakhi bhavan tehh gāyi. va ko bhed jatavat bhayi.
so hajrat ked ham na ayi. hajrat ju greh laye bulayi.3.

ਹਜਰਤਿ ਜਬੈ ਭਵਨ ਤਿਹ ਅਯੋ । ਤਾ ਅਬਲਾ ਕੀ ਸੇਜ ਸੁਹਾਉ ।
ਤਬ ਰਾਨੀ ਤਿਨ ਬਚਨ ਉਚਾਰੇ । ਸੁਨਹੁ ਸਹ ਪ੍ਰਾਨਨ ਤੇ ਪਯਾਰੈ । ੪ ।

hajrit jabae bhavan tehh ayo. ta abla ki sej suhayo.
tab rani tin bachan uchare.suhnu sah pranan te payare.4.

ਕਹੈ ਤੇ ਅਬੈ ਡਾਰਿ ਲਾਘੁ ਅਉ । ਬਹੁਰਿ ਤਿਹਾਰੀ ਸੇਜ ਸੁਹਾਉ ।
ਯੈ ਕਤਿ ਜਾਤ ਤਹਾ ਤੇ ਭਈ । ਗ੍ਰਿਹ ਕੀ ਐਚਿ ਕਿਵਰਿਯਾ ਦਈ । ੫ ।

kaho te abai dari laghu aaou . bohri tihari sej suhaou.
jou kati jaat taha te bhayi . girh ki aich kivriya dayi. 5 .

He lifted the Karichaks under his armpits and then threw them into the burning pyre. Along with one Karichak he killed about five thousand other Karichaks as well. Thus, he saved the life of his wife. (14)(1)

Here the hundred and eighty-fourth episode of King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well. (184-3543)(Contd)

Couplet :

There was a trader's wife living in Akbarabad. Seeing this Sri Ran Rang Kumari, the gods and demons both would get pleased. (1)

Chopaiee :

One day Akbar went on a hunting spree, and seeing her beauty, he got enamoured by her. One lady attendant was sent to her to call her for a meeting with him. (2)

Then the attendant went to her house and told her everything clearly. Instead of going to the King's house herself, she called the king at her place. (3)

When the king went to her house and sat on her bed, then the woman (Rani) said to him, "O dear King. Listen to me." (4)

If you permit me, then I would go for urination and then make your bed (company) more alluring. Having said this, she went away, locking the door from outside. (5)

ਕਹਿ ਜਾਇ ਸਕਲ ਸੁਧਿ ਦਈ । ਸੰਗ ਕਰਿ ਨਾਥੇ ਲਯਾਵਤ ਭਈ ।
ਅਤਿ ਤਬ ਕੋਪ ਬਨਿਕ ਕੋ ਭਯੋ । ਛਿਤ੍ਰ ਉਤਾਰਿ ਹਾਥ ਮੈ ਲਯੋ । ੬ ।
pati keh jaye sakal sudh dayi. sang kari nathe layavat bhayi.
ati tab kop banik ko bhayo. chritar uteri hath mae layo.6.

ਹਜਰਤਿ ਕੋ ਪਨਹੀ ਸਿਰ ਝਾਰੈ । ਲਜਤ ਸਾਹ ਨਹਿ ਬਚਨ ਉਚਾਰੈ ।
ਜੂਤਨਿ ਮਾਰਿ ਭੋਹਰੇ ਦਿਯੋ । ਵੈਸਹਿ ਦੈ ਦਰਵਾਜੋ ਲਿਯੋ । ੭ ।
hajrat ko panhi sir jharae. lajat sah nahi bachan ucharae.
jutan mari bhohre diyo. vaeseh dae darvajo liyo.7.

ਦੋਹਰਾ

ਪ੍ਰਾਤ ਭਏ ਕੁਟਵਾਰ ਕੇ ਭਈ ਪੁਕਾਰੁ ਜਾਇ ।
ਕਾਜਕੀ ਮੁਫਤੀ ਸੰਗ ਲੈ ਤਹਾ ਪਹੁਚੀ ਅਇ । ੮ ।

Dohra

prat bhaye kutvar ke bhayi pukaru jaye.
kaji muphti sang lae taha pahuchi aye.8.

ਚੌਪਈ

ਚੋਰ ਜਾਰ ਕੈ ਸਾਧ ਕਉ ਸਾਹਹੁ ਕਿਧੋ ਪਾਤਿਸਾਹ ।
ਅਪਨ ਹੀ ਚਲਿ ਦੇਖਿਯੈ ਏ ਕਾਜਿਨ ਕੋ ਨਾਹ । ੯ ।

Chopaiee

chor jar kae sadh kayu sahu kidho patsah.
apan hi chali dekhiyae ae kajin ko nah.9.

ਚੌਪਈ

ਪਤਿ ਤ੍ਰਿਯ ਬਚਨ ਭਾਖਿ ਭਾਜਿ ਗਏ । ਹੋਰਤ ਤੇ ਅਕਬਰ ਕਹ ਭਏ ।
ਹਜਰਤਿ ਲਜਤ ਬਚਨ ਨਹਿ ਬੋਲੈ । ਨਯਾਇ ਰਹਿਯੋ ਸਿਰ ਅਖਿ ਨ ਖੋਲੈ । ੧੦ ।

Chopaiee

pati triya bachan bhakh bhaj gaye. heart te akbar keh bhaye.
hajrat lajat bachan neh bolae. nayaye rahiyio sir ankh na kholae.10.

ਜੇ ਕੋਈ ਧਾਮ ਕਿਸੀ ਕੇ ਜਾਵੈ । ਕਯੋ ਨਹੀ ਐਸ ਤੁਰਤ ਫਲ ਪਾਵੈ ।
ਜੇ ਕੋਊ ਪਰਨਾਰੀ ਸੋ ਪਾਰੈ । ਪਨਹੀ ਇਹਾ ਨਰਕ ਤਿਹ ਅਚੈ । ੧੧ ।
jo koyi dham kisi ke javae. kayo nahi aes turat phal pavae.
je koyu parnari so pagae. panhi iha narak teh agae.11.

ਜਬ ਇਹ ਭਾਤਿ ਹਜਰਤਿਹਿ ਭਯੋ । ਬਹੁਰਿ ਕਿਸ ਕੇ ਧਾਮ ਨ ਗਯੋ ।
ਜੈਸਾ ਕਿਯ ਤੈਸਾ ਫਲ ਪਾਯੋ । ਦੁਰਾਚਾਰ ਚਿਤ ਤੇ ਬਿਸਰਾਯੋ । ੧੨ । ੧ ।
jab eh bhat hajrateh bhayo. bahur kisu ked ham na gayo.
jaisa kiya jaisa phal payo. durachar chit te bisarayo.12.1

She told her husband everything, and brought him along with her. The trader became enraged and took out his shoe in hands. (6)

He started beating the King's head with his shoes, but the king was feeling ashamed and could not say (speak) anything. Having beaten him with shoes, he threw him in the storeroom and locked the room from outside. (7)

Couplet:

In the morning itself he lodged a complaint with the Kotwal (Inspector). She came along with the Kazi and the Inspector to the place. She said, "Whether he was a thief, a paramour, a sadhu (mendicant) or a king was not known to her. O great Kazi! You come and examine for yourself." (8)

Chopaiee:

After saying this both the husband and wife ran away and were watching Akbar. The king being ashamed of himself, could not utter a word. With his head bent down he would not open his eyes even. (9)

Chopaiee

If anyone goes to someone else's house for such a wicked purpose, then why should he not be treated with such a reward? If someone was allured by another's wife, then he deserved to be beaten with shoes here and would be thrown into hell (in the next world). (10)

When the king underwent such a situation, then he never went again to someone's house. As he had sowed, so had he reaped the reward for his action and completely forgot about such evil deeds from his thoughts. (11)

When this sort of happening haffled the king, then he did not go to anyone's house. Whatever action he had undertaken, he had to face its consequences and completely forgot about the (in his mind) malicious act of his own. (12)(1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਆ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸ੍ਰੀ ਪਚਾਸੀਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੮੫ । ੩੫੫੫ । ਅਫਜ਼ੀ ।
itt asri charitar pakhyane triya charitare mantri bhoop sanbade
ik so pachasivo charitar samaptam sat subham sat.185.3555.aphjun.

ਦੋਹਰਾ

ਮਦ੍ਰ ਦੇਸ ਇਕ ਛਤ੍ਰਾਜਾ ਅਚਲ ਕਲਾ ਤਿਹ ਨਾਉ ।
ਅਧਿਕ ਦਰਬ ਤਾ ਕੇ ਰਹੈ ਬਸਤ ਦਯਾਲ ਪੁਰ ਗਾਉ । ੧ ।

Dohra

madar des ik chatraja achal kala tehhnayu.
adhik darab ta ke rahae basat dayal pur gayo.1.

ਚੌਪਈ

ਰਵਿ ਜਬ ਹੀ ਅਸਤਾਚਲ ਧਾਏ । ਪ੍ਰਾਚੀ ਦਿਸਾ ਚੰਦ੍ਰ ਪ੍ਰਗਟਯੋ।
ਜਾਰ ਦਿਵਤੈ ਤਸਕਰ ਦਏ । ਤਾ ਕੇ ਤਾਕਿ ਭਵਨ ਕਹ ਅਏ । ੨ ।

Chopaiee

ravi jab hi astachal gaye. prachi disa chandar pragtaye.
jar divtae taskar dhaye.ta ke taki bhavan keh aye.2.

ਦੋਹਰਾ

ਠਾਢਿ ਭਏ ਤਿਹ ਬਾਲਕੇ ਸਿਰ ਪਰ ਖੜਗ ਨਿਕਾਰਿ ।
ਕੈ ਧਨ ਦੇਹਿਹ ਬਤਾਇ ਕੈ ਨਹ ਤੁਹਿ ਦੇਹਿ ਸੰਘਾਰਿ । ੩ ।

Dohra

thadh bhaye tehh balke sir par khadag nikari.
kae dhan dehi bataye kae neh tuhi dehi sanghari.3.

ਚੌਪਈ

ਜਬ ਅਬਲਾ ਐਸੇ ਸੁਨਿ ਪਾਯੋ । ਕਛੁਕ ਧਾਮ ਕੋ ਦਰਬੁ ਦਿਖਾਯੋ ।
ਬਹੁਰਿ ਕਹਿਯੋ ਮੈ ਦਰਬੁ ਦਿਖਾਉ । ਜੋ ਮੈ ਦਾਨ ਜੀਵ ਕੋ ਪਾਉ । ੪ ।

Chopaiee

abla aise sun payo. kachuk dham ko darab dikhayo.
bahur kahiiyo mae darab dikhaye. jo mae dan jeev ko payu.4.

Here the hundred and eighty-fifth episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.
(185-3555)(Contd)

Couplet

there was a Ksashatriya's daughter named achal kala in madhya pradesh. she possessed lot of wealth and was staying in the village of Dayalpur. (1)

Chopaiee

When the sun had set and the moon had shone forth from the East, then the thieves moved out with the lit (mashals) torches, and after search reached her house. (2)

Couplet

They stood at the head of the woman with unsheathed sword and said "Either show your wealth else, we shall kill you. (3)

Chopaiee

When the woman heard these words, she showed them some of her wealth and said, "I shall show you more wealth if you promise to spare my life." (4)



ਸਵੈਯਾ

ਕਾਹੇ ਕੋ ਅਜੁ ਸੰਘਾਰਤ ਮੋ ਕਹ ਸੰਗ ਚਲੋ ਬਹੁ ਮਾਲ ਬਤਾਉ ।
ਰਾਖਿ ਮਹਾਬਤਿ ਖਾਨ ਗਏ ਸਭ ਹੀ ਇਕ ਬਾਰ ਸੁ ਤੇ ਹਰਿ ਲਯਾਉ ।
ਪੁਤਨ ਪੋਤਨ ਲੋ ਸਭ ਕੋ ਛਿਨੋ ਭੀਤਰਿ ਅਜੁ ਦਰਦਿ ਬਹਾਉ ।
ਲੀਜਹੁ ਲੁਟਿ ਸਭੈ ਤੁਮ ਤਾ ਕਹ ਮੈ ਅਪਨੋ ਨਹਿ ਪਾਨ ਛੁਆਉ । ੫ ।

Swaiyya

kahe ko aaj sangharat mo keh sang chalo bahu mal batayu.
rakhi mahabat khan gaye sabh hi ik bar su te hari layau.
putan protan lo sabh ko chin bhitari aaj dardri bahayu.
lijhu luti sabhae tum ta keh mae apno nahi pan chuyau.5.

ਚੌਪਈ

ਸੁਨਤ ਬਚਨ ਤਸਕਰ ਤੇ ਭਏ । ਤਿਯ ਕੋ ਸੰਗ ਤਹਾ ਲੈ ਗਏ ।
ਜਹ ਕੋਠਾ ਦਾਰੂ ਕੋ ਭਰਿਯੋ । ਤਹੀ ਜਾਇ ਤਸਅਕਰਨ ਉਚਰਿਯੋ । ੬ ।

Chopaiee

sunat bachan taskar te bhaye. triya ko sang taha lae gaye.
jeh kotha daru ko bhariyo. tahi jaye taskaran uchriyo.6.

ਦੋਹਰਾ

ਅਗਨਿ ਬਾਨ ਸੋ ਬਾਧਿ ਤਿਯ ਤਹ ਕੋ ਦਈ ਚਲਾਇ ।
ਕਾਲ ਸਭਨ ਤਿਨ ਕੋ ਹੁਤੋ ਪਤਿਯੋ ਤਹੀ ਸਰ ਜਾਇ । ੭ ।

Dohra

agni ban so badh triye tehh ko dayi chalaye.
kal sabhan tih ko huto pariyo tahi sar jaye.7.

ਚੌਪਈ

ਤਸਕਰ ਜਾਰਿ ਮਸਾਲੈ ਪਰੇ । ਦਾਰੂ ਬਿਖੈ ਅੰਗਾਰੇ ਝਰੇ ।
ਸਭ ਤਸਕਰ ਤਬ ਹੀ ਉਡਿ ਗਏ । ਸਭ ਹੀ ਫਿਰਤ ਗਗਨ ਮੋ ਭਏ । ੮ ।

Chopaiee

taskar jari masalae pare. daru bikhae angare jhare.
sabh taskar tab hi ud gaye. bhuchar te khechar so bhaye.8.

ਦਾਰੂ ਉਡਤ ਚੌਰਿ ਉਡੀ ਗਏ । ਸਭ ਹੀ ਫਿਰਤ ਗਗਨ ਮੋ ਭਏ ।
ਦਸ ਦਸ ਕੌਸਿ ਜਾਇ ਕਰ ਪਰੇ । ਹਾਡ ਗੋਡ ਨਹਿ ਮੁੰਡ ਉਬਰੇ । ੯ ।

daru udat chori udhgaye.sabh hi phirat gagan mo bhaye.
das das kos jaye kar pare. had god nahi mund ubre.9.

Swaiyya

"Why do you want to kill me to-day. I shall show more of wealth, if you accompany me. All that money was kept by Mohabat Khan, which I shall win over soon and with that money I shall alleviate the poverty of your children and grand children in no time. You could loot all that money and I will not even touch that money." (5)

Chopaiee

on hearing the words of the woman the thieves agreed to it. took the woman there along with themselves. Where the room was filled with ammunition, she took them to that place and said. (6)

Couplet

The woman took out an arrow, tied to a lit fire and shot it towards the room. The death trap of all the thieves fell there (arrow) (7)

Chopaiee

The thieves reached there with lit torches. With the mashals, there were sparks coming out of ammunition. With the bursting of ammunition, all the thieves were killed. Those who used to walk on the ground were blown to the skies. (8)

The ammunition blew up the thieves and were roaming around the skies. They fell off at a distance of ten kilometers away and their bones, knees and heads were thrown all over. (9)

ਤੋਕੈ ਬਾਰ ਚੋਰ ਉਡ ਗਏ । ਜੀਵਤ ਏਕ ਨ ਬਾਚਤ ਭਏ ।
 ਇਹ ਚਰਿਤ੍ਰ ਅਬਲਾ ਤਿਹ ਮਾਰਿਯੋ । ਛਲ ਕੇ ਅਪਨੇ ਧਾਮ ਉਬਾਰਿਯੋ । ੧੦ ।
 ekae bar chor ud gaye. jevat ek na bachat bhaye.
 eh charitar abla tehh mariyo. chal ke apno dham ubariyo.10.

ਇਹ ਛਲ ਸਭ ਚੋਰਨ ਕਹ ਘਾਈ । ਬਹੁਰੈ ਧਾਮ ਅਪਨੋ ਅਈ ।
 ਇੰਦ੍ਰ ਬਿਸਨ ਬਹਮਾ ਸਿਵ ਹੋਈ । ਤ੍ਰਿਯ ਚਰਿਤ੍ਰ ਤੇ ਬਚਤ ਨ ਕੋਈ । ੧੧ । ੧ ।
 eh chal sabh choran keh ghayi. bahurae dham apno ayi.
 indar bisan brahma siv hoyi. triye charitar te bachat na koyi.11.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਆ ਚਰਿਤ੍ਰ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਇਕ ਸੋ ਛਿਆਸੀਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੮੬ । ੩੫੬੬ ।
 itt sri charitar pakhyane triya charitare mantri bhoop sanbade
 ik so chiasivo charitar sapaptam sat subham sat.186.3566.afhjun.

ਚੋਪਈ

ਕਾਮ ਕਲਾ ਕਾਮਨਿ ਇਕ ਸੁਨੀ । ਬੇਦ ਸਾਸਤ੍ਰ ਭੀਤਰਿ ਅਤਿ ਗੁਨੀ ।
 ਤਾ ਕੋ ਪੁਤ੍ਰ ਨ ਆਗਯਾ ਮਾਨੈ । ਯਾ ਤੇ ਮਾਤ ਕੋਪ ਚਿਤ ਠਾਨੈ । ੧ ।

Chopaiee

kam kal kamni ik suni. bed sastar bhitar ati guni.
 ta ko putar na agya manae. ya te mat kop chit thanae.1.

ਕੁਬੁਧਿ ਬਿਖੈ ਦਿਨੁ ਰੈਨਿ ਗਵਾਵੈ । ਮਾਤ ਪਿਤਾ ਕੋ ਦਰਬੁ ਲੁਟਾਵੈ ।
 ਗੁੰਡਨ ਸਾਥ ਕਰੈ ਗੁਜਰਾਨਾ । ਕਰਤ ਕੁਬਿਰਤਿ ਪਿਯਤ ਮਦ ਪਾਨਾ । ੨ ।
 kubudh bikhae dinu raen gavavae.mat pita ko darab lutavae.
 gundan sath karae gujrana. karat kubrati piyat mad pana.2.

ਤਾ ਕੋ ਭ੍ਰਾਤ ਦੁਤਿਯ ਸੁਭ ਕਾਰੀ । ਜੂਪ ਰਹਿਤ ਨ ਕਛੁ ਦਰਿਚਾਰੀ ।
 ਤਾ ਸੋ ਨੇਹ ਮਾਤ ਕੋ ਰਹੈ । ਯਾ ਕੋ ਮਾਤ ਜਰਾਵਤ ਭਈ । ੩ ।

ta ko bharat dutriye subh kari. jup rahit na kachu ducharari.
 ta so neh mat ko rahae. ya ko beg sangharo chahae.3.

ਏਕ ਦਿਵਸ ਜਬ ਸੋ ਘਰ ਅਯੋ । ਸੋਤ ਛਾਪਰੀ ਮਾਝ ਤਕਾਯੋ ।
 ਟਟਿਆ ਦਾਰ ਅਗਿ ਦੈ ਦਈ । ਸੁਤ ਕੋ ਮਾਤ ਜਰਾਵਤ ਭਈ । ੪ ।
 ek divas jab so ghar ayo. sot chapri majh takayeo.
 tatia davar aag dae dayi. sut ko mat jaravat bhayi.4.

In one go, all the thieves were killed and not a single man was left alive. With this witchcraft the woman had killed them all and saved her own house with this deceitful action. (10)

With this deceptive action she came back home after killing all the thieves. Even gods like Indra, Vishnu, Brahma, or Shiva none could escape from the woman's deceitful action (witchcraft). (11)(1)

Here the hundred and eighty-sixth episode of the King's & the Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well. (186-3566)(Contd)

Chopaiee :

There was known to be a woman called Kam Kala who was very proficient in Vedas and Shastras. Her son was not very obedient, so the mother was always agitated at heart. (1)

That son was always engrossed in evil-minded acts day and night and Was squandering the money of his parents. He was spending his time in the company of vagabonds, was consuming wine, and engrossed in evil deeds. (2)

His brother was very virtuous. He was free from gambling and would not engage in any acts of vandalism. The mother had great affection for him and wanted to kill this (other son) evil-doer. (3)

One day, when he came home and was sleeping in his hut, she set fire to the window of the hutment. Thus the mother burnt away her son. (4)

ਮਾਤ ਪੂਤ ਕੋ ਪ੍ਰਥਮ ਜਰਾਯੋ । ਰੋਇ ਸਭ ਜਗਤ ਸੁਨਾਯੋ ।
ਅਗਿ ਲਗਾਇ ਪਾਨਿ ਕੋ ਧਾਈ । ਮੁਰਖ ਬਾਤ ਨ ਕਿਨਹੂੰ ਪਾਈ । ੫ । ੧ ।
mat poot ko pratham jarayo. roye roye sabh jagat sunayo.
aag lagaye pani ko dhayi. murakh bat n kinhun payi.5.1.

ਇਤਿ ਸ੍ਰੀ ਪਖਯਾਨੇ ਤ੍ਰਿਆ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੋ ਸਤਾਸੀਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੮੭ । ੩੫੭੧ । ਅਫਜ਼ੁ ।
itt sri charitar pakthane triya charitare mantri bhoop sanbade
ik so satasivo charitar samaptam sat subham sat.187.3571.aphjun.

ਚੌਪਈ

ਕੰਚਨ ਪ੍ਰਭਾ ਜਾਟਜਾ ਰਹੈ । ਅਤਿ ਦੁਤਿਵਾਨ ਤਾਹਿ ਜਗ ਕਹੈ ।
ਭਰਤਾ ਏਕ ਪ੍ਰਥਮ ਤਿਨ ਕਿਯੋ । ਰੁਚਿਯੋ ਨ ਡਾਰਿ ਫਾਸ ਹਨਿ ਦਿਯੋ । ੧ ।

Chopaiee

kanchan prabha jatja rahae. ati dutivan tahe jag kahae.
bharta ek pratham tin kiyo. ruchiyon na dari phas hani diyo.1.

ਕੇਤਿਕ ਦਿਨਨ ਔਰ ਪਤਿ ਕਰਿਯੋ । ਸੋਊ ਨ ਰੁਚਿਯੋ ਕਟਾਰੀ ਮਰਿਯੋ ।
ਮਾਸ ਬਿਖੈ ਔਰੈ ਪਤਿ ਪਾਯੋ । ਸੋਊ ਦੈ ਕੈ ਬਿਖੁ ਤ੍ਰਿਯ ਘਾਯੋ । ੨ ।
ketik dinan aor pati kariyo. soyu na ruchiyon katari mariyo.
mas bikhae ore pati payo. soyu dae kae bikhu triye ghayo.2.

ਚੌਥੇ ਨਾਥ ਨਾਇਕਾ ਕੀਨੋ । ਤਾ ਕਹਹ ਹਨਿ ਪੰਚਮ ਕਹ ਲੀਨੋ ।
ਛਠਵੇ ਮਾਰਿ ਸਪਤਮੇ ਘਾਯੋ । ਅਸਟਮ ਕੈ ਸੰਗ ਨੇਹ ਲਗਾਯੋ । ੩ ।
chothe nath naika kino. ta keh hani pancham keh lino.
chatve mari sapamo ghayo.astam kae sang neh lagayo.3.

ਕਰਮ ਕਾਲ ਸੋਊ ਨਹਿ ਭਾਯੋ । ਜਮਧਰ ਭਏ ਤਾਹਿ ਤਿਨ ਘਾਯੋ ।
ਧ੍ਰਿਗ ਧ੍ਰਿਗ ਜਾਨਿ ਜਗਤ ਤਿਹ ਕਰਿਯੋ । ਹਾਹਾਕਾਰ ਸਭਨ ਉਚਰਿਯੋ । ੪ ।
karam kal soyu nahi bhayo. jamdhar bhaye tahe tin ghayo.
dhrig dhrig jani jagat tehhkariyo. hahakar sabhhan uchariyo.4.

ਜਬ ਇਹ ਭਾਤਿ ਸੁਨਤਿ ਤ੍ਰਿਯ ਭਈ । ਜਾਨੁਕ ਬਿਨ ਮਾਰੇ ਨਰ ਗਈ ।
ਅਬ ਹੋ ਜਰੋ ਨਾਥ ਤਨ ਜਾਈ । ਇਨ ਸਭਹੁਣ ਚਰਿਤ੍ਰ ਦਿਖਾਈ । ੫ ।
jab eh bhat sunat triye bhayi. januk bin mare mar gayi.
ab ho jaro nath tan jayi. in sabhun charitar dikhayi.5.

At first the mother burnt her son and then she was crying and wailing to let the world know about her loss. After setting fire to the hutments she ran for fetching water . no fool underrstood the secret of this moov. (5)(1)

Here the hundred and seventy-seventh episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well (187-3571)(Contd)

Chopaiee

There was a Jat's daughter, named Kanchan Prabha. The world knew her as most beautiful. She married a person at first, but she did not like him, so she killed him with a noose. (1)

After sometime she married a second time but did not like the spouse, so she killed him also by striking him with her dagger. After a month, she got another husband and the woman killed him also by poisoning him. (2)

That heroine then married a fourth husband. She killed him and got the fifth husband* After killing the sixth one, she married seventh time and killed him also. She then started her love affair with an eighth one. (3)

But look at the effect of time and she did not approve of him and stabbed him to death with her dagger. The world knew all this and cursed her and the whole lot of them raised a hue and cry. (4)

When the woman came to hear about it, she felt greatly aggrieved and ashamed (she died without facing death). She thought to herself that she would now immolate herself with the husband only and show the world my witchcraft. (5)

ਅਰੁਨ ਬਸਤ੍ਰ ਧਰ ਪਾਨ ਚਬਾਏ । ਲਾਗ ਸਭਨ ਕੋ ਕੂਕ ਸੁਨਾਏ ।
ਯੋ ਕਹਿ ਹਾਥਿ ਸਿਧੋਰੇ ਗਹਿਯੋ । ਜਰਿਬੋ ਸਾਥ ਨਾਥ ਕੈ ਚਹਿਯੋ । ੬ ।
arun bastar dhar pan chabaye. log sabhan ko kook sunaye.
yo kahi nath sidhore gahiyo. jaribo sath nath kae chahiyo.6.

ਦੋਹਰਾ

ਸਪਤ ਨਾਥ ਨਿਜ ਕਰਨ ਹਨਿ ਕਿਯੋ ਸਤੀ ਕੋ ਭੇਸ ।
ਉਚ ਨੀਚ ਦੇਖਤ ਤਰਨਿ ਪਾਵਕ ਕਿਯੋ ਪ੍ਰਵੇਸ । ੭ ।

Dohra

sapat nath nij karan hani kiyo sati ko bhes.
ooch neech dekhat taran pavak kiyo parves.7.

ਸਪਤ ਨਾਥ ਨਿਜੁ ਹਾਥ ਹਨਿ ਅਸਟਮ ਕੋ ਗਰ ਲਾਇ ।
ਸਭ ਲੋਗਨ ਦੇਖਤ ਜਰੀ ਢੋਲ ਮ੍ਰਿਦੰਗ ਬਜਾਇ । ੮ । ੧ ।

sapat nath niju hath hani astam ko gar laye.
sabh logan dekhat jari dhol mirdang bajaye.8.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਆ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੋ ਅਠਾਸੀਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੮੮ । ੩੫੭੯ । ਅਫਜ਼ੁੰ ।
itt sri charitar pakhyane triya charitare mantri bhoop sanbade
ik so athasivo charitarsamaptam sat subham sat.188.3579.aphjun.

ਦੋਹਰਾ

ਭੂਪ ਕਲਾ ਨਾਮਾ ਰਹੈ ਸੁਤਾ ਸਾਹ ਕੀ ਏਕ ।
ਅਧਿਕ ਦਰਬ ਤਾ ਕੇ ਰਹੈ ਦਾਸੀ ਰਹੈ ਅਨੇਕ । ੧ ।

Dohra

bhoop kala nama rahae suta sah ki ek.
adhik darab ta ke rahae dasi rahae anek.1.

ਚੌਪਈ

ਮਿਸਰੀ ਕੋ ਹੀਰਾ ਤਿਨ ਲਿਯੋ । ਡਬਿਯਾ ਬਿਖੇ ਡਾਰਿ ਕਰਿ ਦਿਯੋ ।
ਸਾਹਜਹ" ਜਹ ਸਭਾ ਬਨਾਈ । ਬਹਲ ਬੈਘਿ ਤਿਹ ਓਰ ਸਿਧਾਈ । ੨ ।

Chopaiee

misri ko hira tin liyo. dabiya bikhae dar kar diyo.
sahjahan jeh sabha banayi. bahal baeth tehh or sidhayi.2.

ਅਰਧ ਬਜਾਰ ਬਿਖੇ ਜਬ ਗਈ । ਸੁੰਦਰ ਨਰਿਕ ਬਿਲੋਕਤ ਭਈ ।
ਅਧਿਕ ਦਰਬੁ ਦੈ ਨਿਕਟਿ ਬੁਲਾਯੋ । ਨਿਜ ਗਾਡੀ ਕੇ ਸਾਥ ਲਗਾਯੋ । ੩ ।
aradh bajar bikhae jab gayi. sundar narik bilokat bhayi.
adhik darab dae nikat bulayo. nij gadi ke sath lagayo.3.

She wore a red coloured dress and munched a betel nut and told everyone at the top of her voice. After saying this she took some vermillion in hand, wanted to burn herself along with the husband. (6)

Couplet

After killing seven husbands with her own hands, she dressed herself for immolation (as a Sati). Before the very eyes of all high and low, she entered the fire pyre (pit). (7)

Having killed the seven husbands, and embracing the eighth one, before the (eyes of) watching of all people, with the beat of drums, she burnt herself. (8)(1)

Here the hundred and eighty-eighth episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well. (188-3579)(Contd)

Couplet

there lived a (Shah's) merchant's daughter by the name of Bhup Kala, who had lot of money and had many lady attendants. (1)

Chopaiee

She made a jewel of Sugar Candy and (closed) put it in small casket. She went on a bullock-cart to the place, where Shah Jahan was having his court (assembly) of noble men. (2)

When she reached the middle of the market (bazar), she saw a smart looking man. She called him near her by offering him lot of money and made him walk along with her cart. (3)

ਚਲਿਤ ਚਲਿਤ ਰਜਨੀ ਪਰਿ ਗਈ । ਸੁਰਜ ਛਪਿਯੋ ਚੰਦ ਦੁਤੀ ਭਈ ।
ਬਹਲ ਬਿਖੈ ਗਹਿ ਬਾਹ ਚੜਾਯੋ । ਕਾਮ ਕੇਲ ਤਿਹ ਸੰਗ ਉਪਜਾਯੋ । ੪ ।
chalet chalet rajni pari gayi. duraj chapayo chandar duti bhayi.
bahal bikhae gahi bah chadayo. kam kel tehh sang upjayo.4.

ਜਯੋ ਜਯੋ ਬਹਲ ਹਿਲੋਰੋ ਖਾਵੈ । ਉਛਰੇ ਬਿਨਾ ਕਾਜ ਹੈ ਜਾਵੈ ।
ਲਖੈ ਲੋਗ ਗਾਡੀ ਕਰ ਮਾਰੈ । ਡੇਦ ਅਡੇਦ ਨ ਕੋਊ ਬਿਚਾਰੈ । ੫ ।
jayo jayo bahal hiloroe khavae. uchre bina kaj haav javae.
lakhae log gadi kar marae. bhed abhed na koyu bicharae.5

ਭਾਖਿ ਬੈਨ ਤੇ ਬਹਲ ਧਵਾਈ । ਕਾਮ ਰੀਤਿ ਕਰਿ ਪ੍ਰੀਤਿ ਉਪਜਾਈ ।
ਭਰਿ ਕਰਿ ਭੋਗ ਬਾਮ ਸੋ ਕੀਨੋ । ਬੀਚ ਬਜਾਰਨ ਕਿਨਹੂੰ ਚੀਨੋ । ੬ ।
bhakh baen te bahal dhavayi. kam reet kari preet upjayi.
bhar kar bhog bam so kino. beech bajaran kinhun chino.6.

ਦੋਹਰਾ

ਕੇਲ ਕਰਤ ਇਹ ਚੰਚਲਾ ਤਹਾ ਪਹੁੰਚੀ ਅਇ ।
ਸਾਹਜਹ" ਬੈਠੇ ਜਹਾ ਨੀਕੀ ਸਭਾ ਬਨਾਇ । ੭ ।

Dohra

kel karat eh chanchala taha pahuchi aye.
sahjahan baethe jaha niki sabha banaye. 7.

ਚੌਪਈ

ਮਿਸਰੀ ਕੇ ਹੀਰਾ ਕਰ ਲਿਯੋ । ਲੈ ਹਜਰਤਿ ਕੇ ਹਾਜਰ ਕਿਯੋ ।
ਸਾਹਜਹ" ਤਿਹ ਕਛੂ ਨ ਚੀਨੋ । ਤੀਸ ਹਜਾਰ ਰੁਪੈਯਾ ਦੀਨੋ । ੮ ।

Chopaiee

misri ke hira kar liyo. lae hajrat ke hajar kiyo.
sahjahan tehh kachu na chino. tees hajar rupaeya dino.8.

ਇਹ ਛਲ ਸੋ ਸਾਹਿ ਛਲਿ ਗਈ । ਉਠੀ ਸਭਾ ਅਵਤ ਸੋਊ ਭਈ ।
ਪੰਦ੍ਰਹ ਸਹਸ੍ਰ ਅਪੁ ਤ੍ਰਿਯ ਲੀਨੋ । ਪੰਦ੍ਰਹ ਸਹਸ੍ਰ ਮੀਤ ਕੋ ਦੀਨੋ । ੯ ।
eh chal so saheh chal gayi. uthi sabh avat soyu bhayi.
pandreh sehsar aap triye lino. pandreh sehsar meet ko dino.9.

ਦੋਹਰਾ

ਸਾਹਜਹ" ਛਲਿ ਮੀਤ ਸੋ ਕਾਮ ਕਲੋਲ ਕਮਾਇ ।
ਧਾਮ ਅਨਿ ਪਹੁਚਤ ਭਈ ਸਕਿਯੋ ਨ ਕੋਊ ਪਾਇ । ੧੦ । ੧ ।

Dohra

sahjahan chal meet so kam kalol kamaye.
dham aan pahuchat bhayi sakiyo na koyu paye.10.1.

While going along, night had fallen. The sun had set and the moonlight had surfaced. By pulling him with her hand, she made him ride on the cart and had cohabitation with him. (4)

As the bullock cart was moving with thuds, they had their love affair without any jumping up making creaking noises, but no one could think of the secret behind it. (5)

She made the cart move faster with a shout and had her sexual affair, with great enjoyment and love. He also had his love affair to his satisfaction and no one in the bazar could know about it. (6)

Couplet

While having cohabitation with him she reached the place of the assembly of Shahjahan. (7)

Chopaiee

She took the sugar candy jewel in hand and offered it to the king. Shahjahan could not make out the (origin of) jewel and gave her thirty thousand rupees. (8)

With this game play, the woman had deceived the king and came out of the assembly. She kept fifteen thousand rupees with her and offered fifteen thousand rupees to her paramour. (9)

Couplet

Having deceived Shahjahan and having enjoyed sensuous pleasure with her paramour she came back home. No one could decipher (know) this secret. (10)(1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਆ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਇਕ ਸੌ ਉਨਾਨਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੮੯ । ੩੫੮੯ । ਅਫਜ਼ੁ ।
 itt sri charitar pakthane triya charitare mantri bhoop sanbade
 ik so unanavo charitar samaptam sat subham sat.189.3589.afhjun.

ਚੌਪਈ

ਇਕ ਦਿਨ ਬਾਗ ਚੰਚਲਾ ਗਈ । ਹਸਿ ਹਸਿ ਬਚਨ ਬਖਾਨਤ ਭਈ ।
 ਸ੍ਰੀ ਨਿਸਿ ਰਾਜ ਪ੍ਰਭਾ ਤ੍ਰਿਯਾ ਤਹਾ । ਐਸੀ ਭਾਤਿ ਉਚਾਰਿਯੋ ਉਹਾ । ੧ ।

Chopaiee

ik din bag chanchala gayi. has has bachan bakhanat bhayi.
 sri nisi raj prabha triya taha. aisi bhat uchariyo uha.1.

ਜੋ ਰਾਜੇ ਤੇ ਬਾਰਿ ਭਿਰਾਉ । ਅਪਨੀ ਝੰਟੈ ਸਭੈ ਮੁੰਡਾਉ ।
 ਤਬ ਤ੍ਰਿਯ ਹੋਡ ਸਕਲ ਤੁਮ ਹਾਰਹੁ । ਨਿਜੁ ਨੈਨਨ ਇਹ ਚਰਿਤ ਨਿਹਾਰਹੁ । ੨ ।

jo rajae te bar bhirayu . apni jhantae sabhe mundayu.
 tab triya hod sakal tum harhu. nij naenan eh charit niharahu.2.

ਯੋ ਕਹਿ ਕੈ ਸੁਭ ਭੇਸ ਬਨਾਯੋ । ਦੇਵ ਅਦੇਵਨ ਕੋ ਬਿਰਮਾਯੋ ।
 ਚਰਿਤ੍ਰ ਸਿੰਘ ਰਾਜਾ ਜਬ ਅਯੋ । ਸੁਨਿ ਇਹ ਬਚਨ ਚੰਚਲਾ ਪਾਯੋ । ੩ ।

yo keh ke subh bhes banayo dev adevan ko birmayo.
 charitar singh raja jab ayo.sun eh bachan. chanchala payo.3.

ਬੈਠ ਝਰੇਖਾ ਦਈ ਦਿਖਾਈ । ਰਾਜਾ ਰਹੇ ਰੂਪ ਉਰਝਾਈ ।
 ਏਕ ਬਾਰ ਇਹ ਕੋ ਜੋ ਪਾਉ । ਜਨਮ ਸਹਸ ਲਗੇ ਬਲਿ ਜਾਉ । ੪ ।

baeth jharokha dayi dikhayi. raja rahe roop urjhayi.
 ek bar eh ko jo payu. janam sehsar lage bal jayu.4.

ਪਠੈ ਸਹਚਰੀ ਲਈ ਬੁਲਾਈ । ਪ੍ਰੀਤਿ ਸਹਿਤ ਰਸ ਰੀਤੁਪਜਾਈ ।
 ਅਬਲਕਾ ਤਬ ਮੁਰਛਿਤ ਹੈ ਗਈ । ਪਾਨਿ ਪਾਨਿ ਉਚਰਤ ਮੁਖ ਭਈ । ੫ ।

pathae sehchhari layi bulayi. preet sahit ras ritupajayi.
 abla tab murchit haav gayi. pani pani uchrat mukh bhayi.5.

ਉਠਿ ਕਰਿ ਅਪੁ ਰਾਵ ਤਬ ਗਯੋ । ਤਾ ਕਹ ਪਾਨਿ ਪਿਆਵਤ ਭਯੋ ।
 ਪਾਨ ਪਿਯੋ ਬਹੁਰੇ ਸੁਧਿ ਭਈ , ਰਾਜੈ ਫਿਰਿ ਚੁੰਬਨ ਤਿਹ ਲਈ । ੬ ।

uth kar aap rav tab gayo. ta keh pani payavat bhayo.
 pani piye bahure sudh bhayi. rajae phir chunban tehh chali.6.

Here the hundred and eighty-ninth episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.
(189-3589)(Contd)

Chopaiee

One day some women went to a garden and were talking merrily with laughter. There was a woman, named Nis Raj Prabha among them. She said there like this. (1)

O women! If I were to make the king fetch water for me and get my hair shaved off by him, then you will all lose the bet. You better watch this magic spell of mine with your own eyes.v (2)

After saying this, she dressed up beautifully and allured both the gods and demons with her charm. When Raja Charitar Singh came there, then the women heard about this (his coming there). (3)

She sat in a loft and made her face shown to the Raja in a glance, and the Raja got enamoured with her charm. The Raja thought to himself, "If I were to (get) obtain this woman, then I shall sacrifice my thousand lives on her. (I shall be rewarded fully). (4)

He sent his lady attendant and called her and with great affection he offered her his passionate love. The woman became unconscious and was asking for water (every moment). (5)

Then the Raja got up himself and went to fetch water and gave her water. She came to senses after having water and the Raja kissed her. (6)

ਜਬ ਸੁਧਿ ਮੈ ਅਬਲਾ ਕਛੁ ਅਈ । ਬਹੁਰਿ ਕਾਮ ਕੀ ਕੇਲ ਮਚਾਈ ।
 ਦੋਊ ਤਰਨ ਨ ਕੋਊ ਹਾਰੇ । ਯੋ ਰਾਜਾ ਤਿਹ ਸਾਥ ਬਿਹਾਰੈ । ੭ ।
 jab sudhi mae abla kachu ayi. bahur kam ki kel machayi.
 doyu taran na koyu harae. yo raja tehh sath bihare.7.

ਬਹੁਰਿ ਬਾਲ ਇਹ ਭਾਤ ਉਚਾਰੀ । ਸੁਨੋ ਰਾਵ ਤੁਮ ਬਾਤ ਹਮਾਰੀ ।
 ਤ੍ਰਿਯਾ ਕੀ ਝੰਟ ਨ ਮੁੰਡੀ ਜਾਇ । ਬੇਦ ਪੁਰਾਨਨ ਮੈ ਸੁਨੀ ਪਾਈ । ੮ ।
 bahur bal eh bhat uchari. suno rav tum bat hamari.
 triya ki jhanti na mudi jae. bed puranan mae sun payi.8.

ਹਸਿ ਕਰਿ ਰਾਵ ਬਚਨ ਯੋ ਠਾਨਿਯੋ । ਮੈ ਅਪੁਨੋ ਜਿਯ ਸਾਚ ਨ ਜਾਨਿਯੋ ।
 ਤੈ ਤ੍ਰਿਯਾ ਹਮ ਸੋ ਝੁਠ ਉਚਾਰੀ । ਹਮ ਮੁੰਡੈਗੇ ਝੰਟਿ ਤਿਹਾਰੀ । ੯ ।
 has kar rav bachan yo thanyo. mae apune jiye sach na janyo.
 tae treye ham so jhuth uchari. ham mundaage jhanti tihari.9.

ਤੇਜ ਉਸਤਰਾ ਏਕ ਮੰਗਾਯੋ । ਨਿਜ ਕਰਿ ਕਹ ਕੈ ਰਾਵ ਚਲਾਯੋ ।
 ਤਾ ਕੀ ਮੁੰਡਿ ਝੰਟ ਸਭ ਡਾਰੀ । ਦੈ ਕੈ ਹਸਿ ਚੰਚਲਾ ਤਾਰੀ । ੧੦ ।
 tej asura ek mangayo. nij kar geh kae rav chalayo.
 ta ki mund jhanti sabh dari. dae kae hasi chanchala tari.10.

ਦੋਹਰਾ

ਪਾਨਿ ਭਰਾਯੋ ਰਾਵ ਤੇ ਨਿਜ ਕਰ ਝੰਟਿ ਮੁੰਡਾਇ ।
 ਹੋਡ ਜੀਤ ਲੇਤੀ ਭਈ ਤਿਨ ਅਬਲਾਨ ਦਿਖਾਇ । ੧੧ । ੧ ।

Dohra

pani bharayo rav te kar jhanti mundaye.
 hod jeet leti bhayi tin ablan dikhaye.11.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਆ ਚਰਿਤ੍ਰੈ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਇਕ ਸੋ ਨਬਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੯੦ । ੩੬੦੦ । ਅਫਜ਼ੁੰ ।
 itt sri charitare pakhyane triya charitare mantri bhoop sanbade
 ik so nabano charitar samaptam sat subham sat.190.3600.afhjun.

ਚੌਪਈ

ਏਕ ਲਾਹੌਰ ਛਤ੍ਰਿਜਾ ਰਾਹੈ । ਰਾਇ ਪ੍ਰਬੀਨ ਤਾਹਿ ਜਗ ਕਾਹੈ ।
 ਅਪ੍ਰਮਾਨ ਤਿਹ ਪ੍ਰਭਾ ਬਿਰਾਜੈ । ਦੇਵ ਜਨਨਿ ਕੋ ਲਖਿ ਮਨੁ ਲਾਜੈ । ੧ ।

Chopaiee

ek lahor chatrija rahae. raye parben tahe jag kahae.
 aparman tehh praba birajae . dev janin ko lok manu rajae.1.

When the woman became fully conscious, he started his sexual relationship with her. Both were young, and no one was accepting defeat, and the Raja continued his love affair with her. (7)

Then the woman said, "O dear Raja! You better listen to me, I had read in the Vedas and Puranas that the woman's pelvic hair was never shaved." (8)

The Raja said that he did not believe it to be true. "O woman! You have told me a lie. I shall shave off your pelvic hair myself." (9)

The Raja sent for a sharp razor and using it with his own hands and shaved her hair fully. The woman clapped and laughed." (10)

Couplet

First she made the Raja fetch water for her and then with his hands got her pelvic hair shaved. By showing all this to the other women, she had won the bet. (11)(1)

Here the hundred and ninetieth episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.

(190-3600)(Contd)

Chopaiee

There was a Kashatriya woman in (the city of) Lahore. She was known to all as Prabin Rai. She was extremely beautiful and even the god's mothers were feeling jealous of her beauty (ashamed) in their mind. (1)

ਦੋਹਰਾ

ਏਕ ਮੁਗਲ ਤਿਹ ਨਾਤ ਕੈ ਰੀਝਯੋ ਅੰਗ ਨਿਹਾਰਿ ।
ਗਿਰਿਯੋ ਮੁਰਛਨਾ ਹੈ ਧਰਨਿ ਬਿਰਹਾ ਤਨ ਗਯੋ ਮਾਰਿ । ੨ ।

Dohra

ek mugal teh navat kae rijihyo ang nihar.
giryio murchana haav dharan birha tan gayo mar.2.

ਚੌਪਈ

ਧਾਮ ਅਨਿ ਇਕ ਸਖੀ ਬੁਲਾਈ । ਬਾਤ ਸਭੈ ਤਿਹ ਤੀਰ ਜਤਾਈ ।
ਜੋ ਮੋ ਕੋ ਤੂ ਤਾਹਿ ਮਿਲਾਵੈ । ਅਪੁਨੇ ਮੁਖ ਮਾਰੈ ਸੋ ਪਾਵੈ । ੩ ।

Chopaiee

dham aan ik sakhi bulayi. bat sabhae teh teer jatayi.
jo mo ko tu tahe milavae. apune mukh magae so pavae.3.

ਤਬ ਸੋ ਸਖੀ ਧਾਮ ਤੇ ਗਈ । ਐਸੇ ਬਚਨ ਬਖਾਨਤ ਭਈ ।
ਮਾਤਾ ਤੌਰਿ ਬੁਲਾਵਤ ਤੋ ਕੋ । ਤਾ ਤੇ ਪਠੈ ਦਯੋ ਹਯਾ ਮੋ ਕੋ । ੪ ।
tab so sakhi dham teh gayi. aiso bachan bakhanat bhayi.
mata tori bulavat to ko. ta te pathae dayo haya mo ko .4.

ਯੋ ਬਚਨ ਤਾਹਿ ਤਿਹ ਕਹਿਯੋ । ਮਿਲਬ ਸੁਤਾ ਮਾਤਾ ਸੋ ਚਹਿਯੋ ।
ਡੋਰੀ ਬਿਖੈ ਤਾਹਿ ਬੈਠਾਰਿਯੋ । ਦਰ ਪਰਦਨ ਦਿੜ ਐਚਿ ਸਵਾਰਿਯੋ । ੫ ।
yo bachan tahe teh kahiyo. milab suta mata so chahiyo.
dori bikhae tahe baethariyo. dar pardan drid aech savariyo.5.

ਤਾ ਕੋ ਦਿਸਾਇ ਕਛੁ ਨਹੀ ਅਵੈ । ਕੁਟਨੀ ਚਹੈ ਜਹਾ ਲੈ ਜਾਵੈ ।
ਮਾਤ ਨਾਮ ਲੈ ਤਾਹਿ ਸਿਧਾਈ । ਲੈ ਕੈ ਧਾਮ ਮੁਗਲ ਕੇ ਅਈ । ੬ ।
ta ko drist kachu nahi avae. kutni chahaejaha lae javae.
mat nam lae tahe sidhayi. lae kae dham mugal ke ayi.6.

ਪਰਦਾ ਤਹੀ ਉਘਾਰਾ ਜਾਈ । ਤਾਸ ਬੇਗ ਜਹ ਸੇਜ ਸੁਹਾਈ ।
ਬਹਿਯਾ ਅਨਿ ਮੁਗਲ ਤਬ ਗਹੀ । ਚਿਤ ਮੈ ਚਕ੍ਰਿਤ ਚੰਚਲਾ ਰਹੀ । ੭ ।
parda tahi ughara jayi. tas beg jeh sej suhayi.
bahiya aan mugal tab gah.i. chit mae chakrit chanchala rahi.7.

ਮੇਰੇ ਧਰਮ ਲੋਪ ਅਬ ਭਯੋ । ਤੁਰਕ ਅੰਗ ਸੋ ਅੰਗ ਭਿਟਾਯੋ ।
ਤਾ ਕੋ ਕਛੁ ਚਰਿਤ ਬਨਾਊ । ਜਾ ਤੇ ਛੁਟਿ ਮੁਗਲ ਤੇ ਜਾਊ । ੮ ।
mere bharam lop ab bhayo. turak ang so ang bhityo.
ta te kachu charitar banayu. ja te chut mugal te jayu.8.

Couplet

One Mughal got enamoured by her (naked) body when she was having a bath. He fell down unconscious on the ground (on seeing her charm). (2)

Chopaiee

On coming home, he called a lady attendant and told her everything. "If you could arrange her meeting with me, I will give you any (amount of) reward of your own choice." (3)

Then the lady attendant went to her house and said to her like this. "Your mother is calling you and she had sent me to inform (call) you." (4)

When she told her like this, the daughter also felt keen to meet her mother. So she made her seated in a planquin and (pulled) closed all the curtains fully. (5)

She could not see anything. The witch could take her anywhere she liked. She took her for meeting the mother and brought her to the house of the Mughal. (6)

On reaching there, she opened the curtains, where Taj Beg was seated on his bed. The Mughal came and held her hand and the woman got a shock (surprised). (7)

(She thought to herself) "That the Turk had touched her body with his hands (body) so my religion (chastity) had been spoiled. So she thought of playing some trick (witchcraft), so that she could get out of the grasp of the Mughal." (8)

ਅਬ ਅਇਸੁ ਤੁਮਰੋ ਜੋ ਪਾਉ । ਸਭ ਸੁੰਦਰ ਸਿੰਗਾਰ ਬਨਾਉ ।
 ਬਹੁਰਿ ਅਇ ਤੁਮ ਸਾਥ ਬਿਹਾਰੋ । ਤੁਮਰੋ ਚਿਤ ਕੋ ਸੋਕ ਨਿਵਾਰੋ । ੯ ।
 ab aaisu tumro jo payu.sabh sundar singar banayu.
 bahrur aye tum sath bihare. tumor chit ko sok nivaro.9.

ਦੋਹਰਾ

ਹਾਰ ਸਿੰਗਾਰ ਬਨਾਇ ਕੈ ਕੇਲ ਕਰੋ ਤਬ ਸੰਗ ।
 ਬਹੁਰਿ ਤਿਹਾਰੇ ਗ੍ਰਿਹ ਬਸੈ ਹੈ ਤੁਮ ਤ੍ਰਿਯ ਅਰਧੰਗ । ੧੦ ।

Dohra

har singar banaye kae kel karo tav sang.
 bhuir tihare greh baso haav tum triye ardhang.10.

ਚੌਪਈ

ਯੋ ਕਹਿ ਬਚਨ ਤਹਾ ਤੇ ਗਈ । ਗ੍ਰਿਹ ਕੋ ਅਗਿ ਲਗਾਵਤ ਭਈ ।
 ਕੁਟਨੀ ਸਹਿਤ ਮੁਗਲ ਕੋ ਜਾਰਿਯੋ । ਬਾਲ ਅਪਨੋ ਧਰਮ ਉਬਾਰਿਯੋ । ੧੧ । ੧ ।

Chopaiee

yo kahi bachan taha te gayi. greh ko aag lagavat bhayi.
 kutni sahit mugal ko jariyo. bal apno dharma ubariyo.11.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਆ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਇਕ ਸੋ ਇਕਯਾਨਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਾਮ ਸਤੁ । ੧੯੧ । ੩੬੧੧ । ਅਫਜ਼ੀ ।
 itt sri charitar pakhyane triya charitare mantri bhoop sanbade
 ik so ikanavo charitar samaptam sat subham sat.191.3611.aphjun.

ਦੋਹਰਾ

ਤੇਜ ਸਿੰਘ ਰਾਜਾ ਬਡੋ ਅਪ੍ਰਮਾਨ ਜਿਹ ਰੂਪ ।
 ਗਾਨ ਕਲਾ ਤਾ ਕੀ ਸਖੀ ਰਤਿ ਕੇ ਰਹੈ ਸਰੂਪ । ੧ ।

Dohra

tej singh raja bado aparman jeh roop.
 gan'kala ta ki sakhi rati ke rahae sarup.1.

ਚੌਪਈ

ਰਾਜਾ ਕੋ ਤਾ ਸੋ ਹਿਤ ਭਾਰੋ । ਦਾਸੀ ਤੇ ਰਾਨੀ ਕਰਿ ਡਾਰੋ ।
 ਜੈਸੈ ਕਰੈ ਰਸਾਇਨ ਕੋਈ । ਤਬੈ ਸੋ ਸੋਨਾ ਸੋ ਹੋਈ । ੨ ।

Chopaiee

raja ko ta so hit bharo. dasi te rani kari daro.
 jaise karae rasain koyi. tanbae so sona so hoyu.2.

She said, addressing the Mughal, "If you permit me then I would like to embellish myself with ornaments (beauty aids) and then I will have a sexual affair with you, so as to remove all your pangs (of painful separation). (9)

Couplet

After my beautification, I shall carry out my sexual affair with you, and then remain in your house as your wife. (10)

Chopaiee

After saying this, she got up from there and set fire to the house (from outside). Thus, she managed to bum the Mughal along with that witch, thus saving her religious (moral) values (chastity). (11)(1)

Here the hundred and ninety-one episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyān is completed. All is well. (191-3611)(Contd)

Couplet

There was a mighty Raja, called Tej Singh, who was very beautiful and smart. He had a lady attendant, who was called Gan Kala and was as beautiful as Rati (Kamdev's wife). (1)

Chopaiee :

The Raja had great love for her and as such she was made a queen from the attendant, just as someone converts copper into gold with the use of some alchemy (mineral preparation) (2)

ਅਤਿਲ

ਰੈਨਿ ਦਿਨਾ ਤਿਹ ਧਾਮ ਰਾਵ ਜੁ ਅਵਈਕਾਮ ਕੇਲ ਨਿਸਿ ਦਿਨ ਤਿਸ ਸੰਗ ਕਮਾਵਈ ।
ਦਾਸ ਏਕ ਪਰ ਸੋ ਦਾਸੀ ਅਟਕਤਿ ਭਈ ਹੋ ਪਤਿ ਕੀ ਪ੍ਰੀਤਿ ਬਿਸਾਰਿ ਤਬੈ ਚਿਤ ਤੇ ਦਈ । ੩ .Aril

Aril

raen dina teh dham rav ju avayi.kam kel nis tis ang kamavayi.
das ek par so dasi atkat bhayi.ho pati ki preti bisari tabae chit te dayi.3.

ਤਿਲ ਚੁਗਨਾ ਪਰ ਗਾਨ ਕਲਾ ਅਟਕਤ ਭਈ ।ਨਿਪ ਕੀ ਪ੍ਰੀਤਿ ਬਿਸਾਰ ਤੁਰਤ ਚਿਤ ਤੇ ਦਈ ।
ਜੋ ਦਾਸੀ ਸੋ ਪ੍ਰੇਮ ਪੁਰਖ ਕੋਉ ਠਾਨਈ ।ਹੋ ਧਿਗ ਧਿਗ ਤਾ ਕੋ ਸਭ ਹੀ ਲੋਕ ਬਖਾਨਹੀ । ੪ ।

til chuguna par gan kal atkat bhayi.nirep lo preti bisri turat chit te dayi.
jo dasi so prem purakh koyo thanyi.ho dhrig ta ko sabh hi lok bakhanyai.4.

ਸੰਗ ਦਾਸੀ ਕੈ ਦਾਸ ਕਹਿਯੋ ਮੁਸਕਾਇ ਕੈ ।ਸੰਗ ਹਮਾਰੇ ਚਲੋ ਪ੍ਰੀਤਿ ਉਪਜਾਇ ਕੈ ।
ਕਾਮ ਕੇਲ ਕਰਿ ਜੀਹੈ ਕਛੁ ਨ ਜੀਜਯੈ ।ਹੋ ਗਾਨ ਕਲਾ ਜੁ ਬਚਨ ਹਮਾਰੇ ਕੀਜਯੈ । ੫ ।

sang dasi kae das kahiyo muskaye kae.sang hamare chalo preti upjaye kae.
kam kel kari jhae kachu na lijiyae.ho gan kala ju bachan hamaro kijiyaie.5.

ਉਠ ਦਾਸੀ ਸੰਗ ਚਲੀ ਪ੍ਰੀਤਿ ਉਪਜਾਇ ਕੈ ਨਿਪ ਕੀ ਓਰ ਨਿਹਾ ਨ ਨਹੀ ਲਜਾਇ ਕੈ ।
ਜੋ ਦਾਸੀ ਸੋ ਪ੍ਰੇਮ ਪੁਰਖ ਉਪਜਾਵਹੀ ।ਹੋ ਅੰਤ ਸਾਨ ਕੀ ਮ੍ਰਿਤੁ ਮਰੈ ਪਛੁਤਾਵਹੀ । ੬ ।

uth dasi sang chali preti upjaye kae.nirap ki or nihar na rahi lajaye kae.
jo dasi so prem purakh upjavyi.ho ant savan ki mritu pachutavyi.6.

ਚਾਰਿ ਪਹਰ ਮੈ ਚਾਰਿ ਕੋਸ ਮਾਰਗ ਚਲਿਯੋ । ਜੋ ਕੰਦ੍ਰਪ ਕੋ ਦ੍ਰਪ ਹੁਤੋ ਸਭੁ ਹੀ ਦਲਿਯੋ ।
ਚਹੂੰ ਓਰ ਭ੍ਰਮੀ ਭ੍ਰਮੀ ਤੇ ਹੀ ਪੁਰ ਅਵਹੀ । ਹੋ ਗਾਨ ਕਲਾ ਤਿਲ ਚੁਗਨ ਨ ਪੈਡੋ ਪਾਵਹੀ । ੭ ।

char pehar mae char kos marag chaliyo. jo kandrap ko drap huto sabhu hi daliyo.
chahun or bhram bhram me hi pur avhi. ho gan kala til chugan na paedo pavhi.7.

ਅਧਿਕ ਸ੍ਰਮਿਤ ਤੇ ਭਏ ਹਾਰਿ ਗਿਰੈ ਕੈ ਪਰੈ ।

ਜਨੁਕ ਘਾਵੁ ਬਿਨੁ ਕੀਏ ਅਪ ਹੀ ਤੇ ਮਰੈ ।

ਅਧਿਕ ਛੁਪਾ ਜਬ ਲਗੀ ਦੁਹਨਿ ਕੈ ਅਇ ਕੈ ।

ਹੋ ਤਬ ਦਾਸੀ ਸੋ ਦਾਸ ਕਹਿਯੋ ਦੁਖ ਪਾਇ ਕੈ ।੮।

adik sarmit te bhaye har gir kae parae.januk ghav binu kiye aap hi te marae.
adhik chudha jab lagi duhun ko aye kae.ho tab dasi so das kahiyo dukh paye kae.8.

ਗਾਨ ਕਲਾ ਤੁਮ ਪਰੋ ਸੁ ਬੁਰੀ ਅਪਨੀ ਕਰੋ ।ਖਰਿ ਕੋ ਟੁਕਰਾ ਹਾਥ ਹਮਾਰੇ ਪੈ ਧਰੋ ।
ਦਾਸ ਜਬੈ ਖੈਬੈ ਕੋ ਕਛੁ ਨ ਪਾਇਯੋ ।ਹੋ ਅਧਿਕ ਕੋਪ ਤਬ ਚਿਤ ਕੇ ਬਿਖੈ ਬਢਾਇਯੋ । ੯ ।

gan kala tum paro su buri apuni karo. khari ko tukra hath hamare pae dharo.
das jabe khaebae ko kachu na paiyo. ho adhik kop tab chit ke bikhaye badhaiyo.9.

Aril:

The Raja would come to her house all the time (day and night) and was enjoying sensuous pleasure with her during day and night. Then suddenly the lady attendant got allured by an attendant (male) and forgot about her love for the husband (Raja). (3)

Thus Gan Kala got enamoured by the male attendant called 'Til Chugna'. She totally forgot about her love for the Raja from the heart. If some person develops love for an attendant (lady), then all the people curse her. (4)

The (male) attendant told the lady attendant, "You come with me showing love for me, we do not want anything else, and will live by having sensuous pleasure alone. O Gan Kala! You accept my proposal." (5)

Being under the spell of love, the lady attendant got up to accompany him and never even looked at the Raja due to her feeling ashamed. The person, who develops love with a lady attendant, finally repents and dies the death of a dog." (6)

During the next twelve hours (four pehars) they walked about four kilometers and the pride of sexual pleasure had been crushed. After moving through all the four sides again and again, they returned to their town again. Then Gan Kala and Til Chugan could not find their way. (7)

Being too tired, they finally fell down as if they had died of their own, without being wounded. When both of them felt hungry, then the male attendant told her like this. (8)

O Gan Kala! You keep away your Vagina and give me something to eat in my hand. When he could not get anything to eat, he felt greatly annoyed in mind. (9)

ਮਾਰ ਕੁਟੀ ਦਾਸੀ ਕੋ ਦਯੋ ਬਹਾਇ ਕੈ । ਅਪਨ ਗਯੋ ਫਲ ਚੁਗਨ ਮਹਾ ਬਨ ਜਾਇ ਕੈ ।
ਬੇਰ ਭਖਤ ਤਾ ਕੋ ਹਰਿਜਛ ਨਿਹਾਰਿਯੋ ਹੋ ਤਿਲ ਚੁਗਨਾ ਕੋ ਪਕਰ ਭਛ ਕਰਿ ਡਾਰਿਯੋ । ੧੦।
mar kut dasi ko dayo bahaye kae. apan gayo phal chugan maha ban jaye kae.
ber bhakhat ta ko harijach nihariyo. ho til chugna ko pakar bhach kari dariyo. 10.

ਬਹਤ ਬਹਤ ਦਾਸੀ ਸਰਿਤਾ ਮਹਿ ਤਹਿ ਗਈ ।
ਜਹਾ ਅਇ ਸਾਰੀ ਨਿਪ ਕੀ ਨਿਕਸਤ ਭਈ ।
ਨਿਰਖਿ ਪ੍ਰਿਯਾ ਰਾਜਾ ਤਿਹ ਲਿਯੋ ਨਿਕਾਰਿ ਕੈ ।
ਹੋ ਭੇਦ ਅਭੇਦ ਨ ਮੁਰਖ ਸਕਿਯੋ ਬਿਚਾਰਿ ਕੈ । ੧੧ ।
bahat bahut dasi sarita meh the gayi.
jaha aye savari nirap ki nirsat bhayi.
nirakh priya raja tehh liyo nikar kae.
ho bhed abhed na murakh sakiyo bichhar kae. 11.

ਚੌਪਈ

ਦਾਸੀ ਕਾਦ ਨਦੀ ਤੇ ਲਿਯੋ । ਬੈਠ ਤੀਰ ਐਸੇ ਬਚ ਕਿਯੋ ।
ਕਿਹ ਨਿਮਿਤ ਕੈ ਹਯਾ ਤੈ ਅਈ । ਸੋ ਕਹਿਯੋ ਮੁਹਿ ਪ੍ਰਗਟ ਜਤਾਈ । ੧੨ ।

Chopaiee

dasi kadh nadi te liyo. baeth tee raise bach kiyo.
keh nimat kae haya tae ayi. so kahiyae muh pragat jatayi. 12.

ਜਬ ਤੁਮ ਅਖੇਟ ਕਹਿ ਸਿਧਾਏ । ਬਹੁ ਚਿਰ ਭਯੋ ਗ੍ਰਿਹ ਕੋ ਨਹਿ ਅਏ ।
ਤੁਮ ਬਿਨੁ ਮੈ ਅਤਿਹਿ ਅਕੁਲਾਈ । ਤਾ ਤੇ ਬਨ ਗਹਿਰੇ ਮੋ ਅਈ । ੧੩ ।
jab tum akheteh sidaye. bahu chit bhayo greh ko nahi aye.
tum binu mae ateh akulayi. ta ke ban gahire mo ayi. 13.

ਜਬ ਮੈ ਅਧਿਕ ਤ੍ਰਿਖਾਤੁਰ ਭਈ । ਪਾਨਿ ਪਿਵਨ ਸਰਿਤਾ ਢਿਗ ਗਈ ।
ਫਿਸਲਿਯੋ ਪਾਵ ਨਦੀ ਮੋ ਪਰੀ । ਅਧਿਕ ਕ੍ਰਿਪਾ ਕਰ ਤੁਮਹਿ ਨਿਕਰੀ । ੧੪
jab mae adhik trikhatur bhayi. pani pivot sarita dhig gayi.
phisiliyo pav nadi mo pari. adhik kirpa kae tumeh nikri. 14

ਦੋਹਰਾ

ਨੀਚ ਸੰਗ ਕੀਜੈ ਨਹੀ ਸੁਨਤੋ ਮੀਤ ਕੁਮਾਰ ।
ਭੇਡ ਪੁਛਿ ਭਾਏ ਨਦੀ ਕੋ ਗਹਿ ਉਤਰਿਯੋ ਪਾਰ । ੧੫ ।

Dohra

neech sang kijae nahi sunho meet kumar.
bhed puch bhado nadi ko geh utriyo par. 15.

He threw the lady attendant in the river after beating her severely and himself went to the jungle for eating some fruits. The lion saw him eating Bers and ate Til Chugna himself. (10)

The lady attendant, being washed away reached the place, where Raja was moving in procession. On seeing his beloved, he got her removed from the river. The fool did not realize the secret of all this. (11)

Chopaiee

The Raja got the lady attendant removed from the river and sitting on the banks he talked like this. The Raja asked, "What for have you come here? You give me full details of all this happening." (12)

The attendant replied,"O dear Raja! When you had gone for hunting and did not return home for quite some time, then I became madly concerned about you in your absence, so I had come to this thick (dense) jungle." (13)

"When I was feeling thirsty and became restless, I came to the river side for drinking water. Then I slipped into the river and through your benevolence, you got me extracted. (14)

Couplet

"O dear friendly Prince! Listen. One should never seek the company of a lowly person, specially during the month of Bhadon (Aug/Sept.) could anyone cross the river by holding on to the tail of a lamb? (during flooding of the river), (15)



ਪਾਨੀ ਉਦਰ ਤਾ ਕੋ ਭਰਿਯੋ ਦਾਸ ਨਦੀ ਗਯੋ ਡਾਰਿ ।
 ਬਿਨੁ ਪਾਨਨ ਅਬਲਾ ਭਈ ਸਕਿਯੋ ਨ ਨਿਪ ਬਿਚਾਰਿ । ੧੬ ।
 pani udar ta ko bhariyo das nadi gayo dari.
 binu pranan abla bhayi sakiyo na nirap bichar.16.

ਫਲ ਭਛਤ ਜਛਨ ਗਹਿਯੋ ਦਾਸ ਨਦੀ ਗਯੋ ਡਾਰਿ ।
 ਦਾਸਨ ਕੈ ਸੰਗ ਦੋਸਤੀ ਮਤਿ ਕਰਿਯਹੁ ਮਤਿ ਹੀਨ । ੧੭ । ੧ ।
 phal bhachat jachan gayio das nas ko keen.
 dasan kae sang dosti mat kariyahu mat heen.17.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਆ ਚਰਿਤ੍ਰੈ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਇਕ ਸੋ ਬਾਨਵੈ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੯੨ । ੩੬੨੮ । ਅਫਜ਼ੁ ।
 itt sri charitar pakhyane triya charitare mantri bhoop sanbade
 ik so nanavo charitar samaptam sat subham sat. 192.3628.aphjun.

ਚੌਪਈ

ਤਿਰਦਸਿ ਕਲਾ ਏਕ ਬਰ ਨਾਰੀ । ਚੋਰਨ ਕੀ ਅਤਿ ਹੀ ਹਿਤਕਾਰੀ ।
 ਜਹਾ ਕਿਸੁ ਕਾ ਦਰਬੁ ਤਕਾਵੈ । ਹੀ'ਗ ਲਗਾਇ ਤਹਾ ਉਠਿ ਅਵੈ । ੧ ।

Chopaiee

tirdas kala ek bar nari. choran ki ati hi hitkari.
 jaha kisu ka darab takavae. heng lagaye taha uth avae.1.

ਹੀ'ਗ ਬਾਸ ਤਸਕਰ ਜਹ ਪਾਵੈ । ਤਿਸੀ ਠੌਰ ਕਹ ਸਾਧਿ ਲਗਾਵੈ ।
 ਤਿਹ ਨ ਰਹੈ ਸਾਹੁ ਇਕ ਭਾਰੀ । ਤਿਦਸਿ ਕਲਾ ਤਾਹੁ ਸੋ ਬਿਹਾਰੀ । ੨ ।

heng bas taskar jeh pavae. tisi thor keh sandhi lagavae.
 tehha tha rahhae sahu ik bhari. tridas kala tahu so bihari.2.

ਹੀ'ਗ ਲਗਾਇ ਤ੍ਰਿਯ ਚੋਰ ਲਗਾਇ । ਕਰਤੇ ਕੇਲ ਸਾਹੁ ਚਿਤ ਅਏ ।
 ਤਾ ਸੋ ਤੁਰਤ ਖਬਰਿ ਤ੍ਰਿਯ ਕਰੀ । ਮੀਤ ਤਿਹਾਰੀ ਮਾਤਾ ਹਰੀ । ੩ ।
 heng lagaye triya chor lagaye. karrte kel sahu chit aye.
 ta so turat khabar triye kari. meet tihari matra harri.3.

ਚੋਰ ਚੋਰ ਤਬ ਸਾਹੁ ਪੁਕਾਰਿਯੋ । ਅਰਧ ਅਪਨੋ ਦਰਬੁ ਉਚਾਰਿਯੋ ।
 ਦੁਹੁਅਨ ਤਾਹਿ ਹਿਤੁ ਕਰਿ ਮਾਨਯੋ । ਮੁਰਖ ਭੇਦ ਨ ਕਾਹੁ ਜਾਨਯੋ । ੪ ।
 chor chor tab sahu pukariyo. aradhh apno darab uchariyo.
 duhunan tahe hitu kari manyo. murakh bhed na kahu janyo.4.

The male attendant had thrown the lady attendant in the river and her stomach was filled with water, so the woman had died. But the Raja could not realize all this.(16)

The lion had swallowed (destroyed) the male attendant, while having fruit in the jungle."So O thoughtless people! Never try to befriend the slaves (servants)." (17)(1)

Here the hundred and ninety-second episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed.all is well.
(192-3628)(Contd)

Chopaiee

There was a great woman by the name of Tirdas Kala, who was friendly with the thieves. 'Wherever she saw someone's wealth, she would come there by rubbing hing (asafoetida) (1)

Wherever the thieves would get the smell of hing, they would come there and break into the house for stealing. There was a big merchant living there and Tirdas Kala was having a love affair with him. (2)

So she rubbed hing on the body, she directed the thieves to the merchant's house (for breaking into his house) and while having sexual companionship, she thought of the merchant (about his theft). So she informed him quickly that 'O friend! Your house was being burgled." (3)

The merchant then started shouting for thieves and thus mentioned about saving half of his wealth. Both of them (Shah and thieves) thought about the woman as their well-wisher (friend) and none of the fools understood the real facts (truth). (4)

ਅਰਧ ਬਾਟਿ ਚੋਰਨ ਤਿਹ ਦੀਨੋ । ਅਧੋ ਦਰਬੁ ਸਾਹੁ ਤੇ ਲੀਨੋ ।
ਦੁਹੀਅਨ ਤ'ਹਿ ਲਖਿਯੋ ਹਿਤਕਾਰੀ । ਮੁਰਖ ਕਿੰਨੁ ਨ ਬਾਤ ਬਿਚਾਰੀ । ੫ ।

aradh bati choran tehh dino. adho darab sahu te lino.
duhun tahe lakhiyo hitkari. murakh kinu na bat bichari.5.

ਚੋਰ ਲਾਏ ਪਾਹਰੂ ਜਗਾਏ । ਇਹ ਚਰਿਤ੍ਰ ਤੇ ਦੋਊ ਭੁਲਾਏ ।
ਤਸਕਰ ਕਹੈ ਹਮਾਰੀ ਨਾਰੀ । ਸਾਹੁ ਲਖਯੋ ਮੋਰੀ ਹਿਤਕਾਰੀ । ੬ ।

chor laye pahuru jagaye. eh charitar te diyu bhulaye.
taskar kahae hamari nari. sahu lakhyo mori hitkari.6.

ਦੋਹਰਾ

ਚੰਚਲਾਨ ਕੇ ਚਰਿਤ ਕੋ ਸਕਤ ਨ ਕੋਊ ਪਾਇ ।
ਵਾਹ ਚਰਿਤ੍ਰ ਤਾ ਕੋ ਲਖੈ ਜਾ ਕੈ ਸਾਮ ਸਹਾਏ । ੭ । ੧ ।

Dohra

chanchlan ke charit ko sakat na koyu paye.
veh charitar t; ko lakhae ja ke sayam sahaye.7.1.

ਇਤ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੋ ਤਿਰਾਨਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੯੩ । ੩੬੩੫ । ਅਫਜ਼ੁੰ ।

itt sri charitar pakhyane charitare mantri bhoop sanbade
ik so tiranavo charitare samaptam sat subham sat.193.3635.afhjun.

ਦੋਹਰਾ

ਦੇਵਰਾਨ ਹੰਡੂਰ ਕੋ ਰਾਜਾ ਏਕ ਰਹੈ ।
ਨਾਰਾ ਕੋ ਹੋਛਾ ਘਨੈ ਸਭ ਜਗ ਤਾਹਿ ਕਹੈ । ੧ ।

Dohra

devran handur ko raja ek rahae.
nara ko hochha ghano sabh jag tahe kahae.1.

ਏਕ ਦਿਸਾਰਿਨ ਸੋ ਰਹੈ ਤਾ ਕੀ ਪ੍ਰੀਤਿ ਅਪਾਰ ।
ਤਿਨ ਨ ਬੁਲਾਯੋ ਧਾਮ ਕੋ ਅਪੁ ਗਯੋ ਬਿਸੰਭਾਰ । ੨ ।

ek disaran so rahae ta ki preti apar.
tin na bulayo dham ko ap gayo bisanbhar.2.

ਅੜਿਲ

ਜਬ ਅਯੋ ਨ੍ਰਿਪ ਧਾਮ ਦਿਸਾਰਿਨ ਜਾਨਯੋ । ਨਿਜੁ ਪਤਿ ਸੋ ਸਭ ਹੀ ਤਿਨ ਭੇਦ ਬਖਾਨਿਯੋ ।
ਖਾਤ ਬਿਖੈ ਰਾਜਾ ਕੋ ਗਹਿ ਤਿਨ ਡਾਰਿਯੋ । ਹੋ ਪਕਰਿ ਪਾਨਹੀ ਹਾਥ ਬਹੁਤ ਬਿਧਿ ਮਾਰਿਯੋ । ੩ ।

Aril

jab ayo nrip dham disaran janyo.niju pati sabh hi tin bhed bakhaniyo.
khat bikhae raja ko geh tin dariyo.ho pakar panhi hath bahut bidh mariyo.3.

So the thieves gave half of the (looted) money to her (as her share) and half money she took from the merchant. Both had taken her as their well-wisher. None of the fools realized (followed) the secret. (5)

First, she sent the thieves to the merchant's house and then awakened the guards. With this magic spell, she had deceived both of them. The thieves thought that the woman was on their side, while the merchant thought her to be his well-wisher. (6)

Couplet :

None of them could follow the secret of the woman's witchcraft. The person, whom God Almighty helps, could only follow the witchcraft of women. (7)(1)

Here the hundred and ninety-third episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyani is completed. All is well. (193-3635)(Contd)

Couplet

There was a Raja, called Dev ran, of Handoor. The whole world knew him to be of loose character. (1)

He had great friendship with a woman of distant land. He did not call her at his place, but went to her house instead like fools. (2)

Aril

When the woman (of foreign land) found that the Raja had come to her house, she informed her husband about it. He caught hold of the Raja and threw him in a pit, and beat him with his shoes, by holding him. (3)

ਪ੍ਰਥਮ ਕੇਲ ਕਰਿ ਨਿਪ ਕੋ ਧਾਮ ਬੁਲਾਇਯੋ ।
 ਬਨੀ ਨ ਤਾ ਸੋ ਪਤਿ ਸੋ ਸੋ ਭੇਦ ਜਤਾਇਯੋ ।
 ਪਨਿਨ ਮਾਰਿ ਖਤ ਡਾਰ ਉਪਰ ਕੰਟਾ ਦੇਏ ।
 ਹੋ ਚਿਤ ਮੋ ਤ੍ਰਾਸ ਬਿਚਾਰਿ ਪੁਰਖੁ ਤਿਯ ਭਜਿ ਗਏ । ੪ ।

pratham kel kari nirap ko dham bulaiyo.
 bani na ta so pati narap dham bulaiyo.
 panan mari khat dar upar kanta daye.
 ho chit mo tras bichari purakh triye bhaj gaye.4.

ਚੌਪਈ

ਪ੍ਰਾਤ ਸਭੈ ਖੋਜਨ ਨਿਪ ਲਾਗੇ । ਰਾਨਿਨ ਸਹਿਤ ਸੋਕ ਅਨੁਰਾਗੇ ।
 ਖਤਿਯਾ ਪਰੇ ਰਾਵ ਜੁ ਪਾਏ । ਤਹ ਤੇ ਕਾਢਿ ਧਾਮ ਲੈ ਅਏ । ੫ । ੧ ।

Chopaiee

prat sabhae khojan nirap lage. ranin sahit sok anurage.
 khatiya pare rrav ju paye. teh te kadh dham lae aye.5.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਆ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਇਕ ਸੌ ਚੁਰਾਨਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੯੪ । ੩੬੪੦ । ਅਫਜ਼ੁ ।

itt sri charitar pakhyane triya charitare mantri bhoop sanbade
 ik so churanvo charitarsamaptam sat subham sat.194.3640.aphjun.

ਦੋਹਰਾ

ਨੌਕੋਟੀ ਮਰਵਾਰ ਕੇ ਜਸਵੰਤ ਸਿੰਘ ਨਰੇਸ ।
 ਜਾ ਕੀ ਮਾਨਤ ਅਨਿ ਸਭ ਰਾਖੁਬੰਸੀਸਰ ਦੇਸ । ੧ ।

Dohra

nokoti marvar ke jasvant singh nares.
 ja ki manat aan sabh raghubansivar nares.1.

ਚੌਪਈ

ਮਾਨਮਤੀ ਤਿਹ ਕੀ ਬਰ ਨਾਰੀ । ਜਨੁਕ ਚੀਰ ਚੰਦਮਾ ਨਿਕਾਰੀ ।
 ਬਿਤਨ ਪ੍ਰਭਾ ਦੁਜੀ ਤਿਹ ਰਾਨੀ । ਜਾ ਸਮ ਲਖੀ ਨ ਕਿਨੂੰ ਬਖਾਨੀ । ੨ ।

Chopaiee

manmati teh ki barnari. januk cher chandrama nikari.
 bitan prabha duji teh rani. ja sam lakhi na kinu bakhani.2.

ਕਾਬਲ ਦਰੋ ਬੰਦ ਜਬ ਭਯੋ । ਲਿਖਿ ਐਸੇ ਖੰ ਮੀਰ ਪਘਯੋ ।
 ਅਵਰੰਗ ਬੋਲਿ ਜਸਵੰਤਿਹ ਲੀਨੋ । ਤਵਨੈ ਠੌਰ ਭੇਜਿ ਕੈ ਦੀਨੋ । ੩ ।

kabal daro band jab bhayo. likh aise khan meer pathyo.
 avrang bol jasavannteh lino. tavanae thor bhej kae dino.3.

First, she had sexual relationship with the Raja and when she got annoyed with him for some differences, she told her husband about his presence. Then getting him beaten with shoes and thrown in the pit, she placed some thorns on top. Then being terrified both the man and woman ran away (out of fear). (4)

Chopaiee

In the morning, all the courtiers were searching for the Raja. All the courtiers, including the queens, were in great sorrow and aggrieved. They saw the Raja inside the pit and taking him out, brought him home. (5)(1)

Here the hundred and ninety-fourth episode of the King's & Minister's dialogue regarding Woman's witchcraft from Charitar Pakhyan is completed. All is well.
(194)(3640)(Contd)

Couplet

There was a Raja Jaswant Singh of Marwar Nakoti, whose sovereignty was accepted by all the Raghuvansh Rajas. (1)

Chopaiee

He had a beautiful wife, called Manwati, who was supposed to be taken out of moon (who was as beautiful as the moon). He had a second queen, named Bitan Prabha, who had no other parallel in beauty. (2)

When the enemy had closed the pass leading to Kabul, then Mir Khan wrote to the King like this. Aurangzeb then sent for Jaswant Singh and sent him towards that side. (3)

ਅੜਿਲ

ਛੋਰਿ ਜਹਾਨਾਬਾਦ ਤਹਾ ਜਸਵੰਤ ਗਯੋ ਜੋ ਕੋਊ ਯਾਕੀ ਭਯੋ ਸੰਘਾਰਤ ਤਿਹ ਭਯੋ ।
ਅਇ ਮਿਲਿਯੋ ਤਾ ਕੋ ਸੋ ਲਿਯੋ ਉਬਾਰਿ ਕੈ । ਹੋ ਡੰਡਿਆ ਬੰਗਸਤਾਨ ਪਠਾਨ ਸੰਘਾਰਿ ਕੈ । ੪ ।

Aril

chor jahanabad taha jasvant gayo.jo koyu yaki bhayo sangharat tehh bhayo.
aye miliyo ta ko so liyo uber kae.ho dandiya bangastan pathan sanghhar kae.4.

ਜੀਵ ਅਨਮਨੇ ਕਿਤਕ ਦਿਨਨ ਤਾ ਕੋ ਭਯੋ ।
ਤਾ ਤੇ ਜਸਵੰਤ ਸਿੰਘ ਨਿਪਤਿ ਸੁਰ ਪੁਰ ਗਯੋ ।
ਦੁਮਤਿ ਦਹਨ ਅਧਤਮ ਪ੍ਰਭਾ ਤਹ ਅਇ ਕੈ ।
ਹੋ ਤਰੁਨਿ ਇਤਯਾਦਿਕ ਤਿਯ ਸਭ ਜਰੀ ਬਨਾਇ ਕੈ । ੫ ।

jeev anmane kitak dinan ta ko bhayo.
ta te jasvant singh nirpat sur our gayo.
drumat dehan adham prabha tehh aye kae.
ho tarun ityadik triye sabh jari banaye kae.5.

ਡੀਕ ਅਗਨਿ ਕੀ ਉਠੀ ਰਾਨਿਯਨ ਯੋ ਕਿਯੋ । ਨਮਸਕਾਰ ਕਰਿ ਸਪਤ ਪ੍ਰਦਿਛਿਨ ਕੋ ਦਿਯੋ ॥
ਕੁਦਿ ਕੁਦਿ ਕਰਿ ਪਰੀ ਨਰੇਰ ਨਚਾਇ ਕੈ । ਹੋ ਜਨੁਕ ਗੰਗ ਕੇ ਮਾਝ ਅਪਛਰਾ ਅਇ ਕੈ । ੬ ।

deeki agni ki uthi raniyan yo kiyo. namaskar kari sapat pradchin ki diyo .
kud kud kari pari narer nachaye kae. ho januk gang ke majh apchara aye kae.6.

ਦੋਹਰਾ

ਬਿਤਨ ਕਲਾ ਦੁਤਿਮਾਨ ਮਤਿ ਚਮੀ ਜਰਨ ਕੇ ਕਾਜ ।
ਦੁਰਗ ਦਾਸ ਸੁਨਿ ਗਤਿ ਤਿਸੈ ਰਾਖਿਯੋ ਕੋਟਿ ਇਲਾਜ । ੭ ।

Dohra

bitan kala dutian mati chali jaran ke kaj.
durag das sun gati tisae rakhiyo kot ilaj.7.

ਮੇੜਤੇਸ ਧਾਰੇ ਉਦਰ ਸੁਨਿ ਰਾਨੀ ਮਮ ਬੈਨ ।
ਮੈ ਨ ਮਿਲੋ ਹਜਰਿਤ ਤਨੈ ਜਾਸ" ਅਪਨੇ ਐਨ । ੮ ।

medtes thare udar sun ran imam baen.
mae na milo hajrat tanae jasan apne aen.8.

ਚੋਪਈ

ਤਬ ਹਾਡੀ ਪਤਿ ਸੋ ਨਹਿ ਹਰੀ । ਲਰਿਕਨ ਕੀ ਅਸਾ ਜਿਯ ਧਰੀ ।
ਛੋਰਿ ਪਿਛੋਰ ਦਿਲੀ ਕੋ ਅਏ । ਸਹਿਰ ਲਹੌਰ ਪੂਤ ਦੋ ਜਾਏ । ੯ ।

Chopaiee

tab hadi pati so neh jari. larkan ki asa jiye dhari.
chori pichor dili ko aye.sihir lahore poot do jaye.9.

Aril

Leaving Jahanabad Jaswant Singh went towards that side. He killed all the mutineers. If anyone accepted his suzerainty, he was saved. He cleared the area, by defeating the Pathans of Dandian and Bangastan. (4)

Raja Jaswant Singh then fell ill and after many days of illness, he died (went to heavens). Durmat Dahan and Adhartam Prabha, along with other women came there and immolated themselves along with the Raja (performed Sati). (5)

When the flames reached high up, the queens did like this. Taking seven circumambulations, they saluted him and then having cocoanut in hand, they jumped in to the burning pyre. It appeared as if the fairies had jumped into Ganga. (6)

Couplet

Bitan Kala and Dutman mat also were going for immolation, but Durg Das, with great efforts on hearing about it, stopped them from burning. (7)

“O Queen! Listen to me! The next Raja of Marwar was in your womb.” She said, “I will not meet the King, but would go back home.” (8)

Chopaiee :

Then the Rajput queen did not bum herself with the spouse, and hoped for the birth of sons in the minds. Leaving Peshawar they left for Delhi. At Lahore, she gave birth to two sons. (9)

ਜਬ ਰਾਨੀ ਦਿਲੀ ਮੋ ਗਈ । ਹਜਰਤਿ ਕੋ ਐਸੀ ਸੁਧਿ ਭਈ ।
ਸੋਊਅਨ ਕਹਿਯੋ ਇਨੈ ਮੁਹਿ ਦੀਜੈ । ਤੁਮ ਮਨਸਬ ਜਸਵੰਤ ਕੋ ਲੀਜੈ । ੧੦ ।

jab rani dili mo gayi. harjrat ko aisi sudh bhayi.
soyan kahiyo inae muh dijae. tum mansab jasvant ko lijae.10.

ਰਨਿਯਨ ਕੋ ਸੋਊਅਨ ਨਹਿ ਦਯੋ । ਹਜਰਤਿ ਸੈਨ ਪਠਾਵਤ ਭਯੋ ।
ਰਨਛੋਰੈ ਇਹ ਭਾਤਿ ਉਚਾਰੋ । ਨਰ ਕੋ ਭੇਸ ਸਭੈ ਤੁਮ ਧਾਰੋ । ੧੧ ।

raniyan ko sayuan nahi dayo. hajrat saen pathavat bhayo.
ranchorae eh bhat ucharo. nar ko bhes sabhae tum dharo.11.

ਖਾਨ ਪੁਲਾਦ ਜਬੈ ਚੜਿ ਅਏ । ਤਬ ਰਨਿਯਨ ਯੋ ਬਚਨ ਸੁਨਾਏ ।
ਹਮੈ ਨਗਜ ਸੈਨਾ ਮੋ ਦੀਜੈ । ਹਿੰਦੂ ਧਰਮ ਰਰਾਖਿ ਕਰਿ ਲੀਜੈ । ੧੨ ।

khan pulad jabae chad aye. tab raniyan yo bachan sunaye.
hamae nagaj saena mo dijae. hindu dharma rakhi kari lijae.12.

ਨਾਵਨ ਕੋ ਸੁਭ ਵਾਰੋ ਦਿਯੋ । ਬਾਲਨ ਸਹਿਤ ਦੇਸ ਮਗੁ ਲਿਯੋ ।
ਰਜਪੂਤਨ ਰੁਮਾਲ ਫਿਰਰਾਏ । ਹਮ ਮਿਲਨੇ ਹਜਰਤਿ ਕੋ ਅਏ । ੧੩ ।

navan ko subh varo diyo. balan sahit des magu liyo.
rajputan rumal phiraye. ham milne hajrat ko aye.13.

ਤਿਨ ਕੋ ਕਿਨੀ ਨ ਚੋਟ ਚਲਾਈ । ਇਹ ਰਾਨੀ ਹਜਰਤਿ ਪਹ ਅਈ ।
ਤੁਪਕ ਤਲੋ ਤੈ ਹਬੈ ਉਬਰੇ । ਤਬ ਹੀ ਕਾਢਿ ਕ੍ਰਿਪਾਨੈ ਪਰੈ । ੧੪ ।

tin ko kini n chot chalayi. eh rani hajrat tehh ayi.
tupak talo tae jabae ubre. tab hi kabhi kirpanae pare.14

ਜੋਨੈ ਸੂਰ ਸਰੋਹੀ ਬਹੈ । ਜੈਬੋ ਟਿਕੈ ਨ ਬਖਤਰ ਰਹੈ ।
ਏਕੈ ਤੀਰ ਏਕ ਅਸਵਾਰਾ । ਏਕੈ ਘਾਇ ਏਕ ਗਜ ਭਾਰਾ । ੧੫ ।

jonaee soor sarohi bahae. jaebo tikaee na bakhtar rahae.
ekae teer ek asvara. ekae ghaye ek gaj bhara.15.

ਜਾ ਪਰ ਪਰੈ ਖੜਗ ਕੀ ਧਾਰਾ । ਜਨੁਕ ਬਹੈ ਬਿਰਛ ਪਰ ਅਰਾ ।
ਕਟਿ ਕਟਿ ਸੁਭਟ ਧਰਨਿ ਪਰ ਪਰਹੀ । ਚਟਪਟ ਅਨਿ ਅਪਛਰਰਾ ਬਰਹੀ । ੧੬ ।

ja par parae khadag ki dhara. januk bahe birch par ara.
kat kat subhat dharan par parhi. chatpat aan apchara barhi.16.

When the queen reached Delhi, the King got this news, then he told the warriors to hand over the queens to him and take charge of Jaswant Singh's role. (10)

The warriors did not hand over the queens, then the King sent his forces to attack them. Ranchhor said, "You all dress up like men." (11)

When Pulad Khan launched an attack on them, the queens said like this. "You hand us over to the hilly forces, so that we could preserve our Hindu religion. (12)

They made way for their own land along with children, under the pretext of having a bath. Then the Rajput women waved their handkerchiefs showing their willingness to meet the King. (13)

Then no one attacked them, feeling that this queen was coming to meet the king. When they came away from the area of their guns⁵ striking distance they unsheathed their swords and attacked (the enemy). (14)

Whichever warrior was struck with their swords, then their protective cover (coats of mail) or iron cuffs were not safe, as for each rider one arrow was enough and for each grand elephant one strike of the sword with wound was considered enough to silence them. (15)

Whosoever was struck with the sword (he would be cut in two) as if a saw was being ploughed over them and the warriors were falling on the ground, being cut into pieces. They were soon (killed) being wedded by the fairies. (16)

ਦੋਹਰਾ

ਰਨਛੋਰੈ ਰਘੁਨਾਥ ਸਿੰਘ ਕੀਨੋ ਕੋਪ ਅਪਾਰ ।
ਸਾਹ ਝਰੋਖਾ ਕੈ ਤਰੇ ਬਾਹਤ ਭੇ ਹਥਿਯਾਰ । ੧੭ ।

Dohra

ranchrae raghunath singh kino kop apar.
sah jharokha ke tare bahat bhhe hathiyar.17.

ਭੁਜੰਗ ਛੰਦ

ਕਹੂੰ ਧੋਪ ਬਨਕੈ ਕਹੂੰ ਬਾਨ ਛੁਟੈ । ਕਹੂੰ ਬੀਰ ਬਾਨੀਨ ਕੇ ਬਕਤ ਟੁਟੈ ।
ਕਹੂੰ ਬਾਜ ਮਾਰੇ ਗਜਰਾਜ ਜੁਝੈ । ਕਟੈ ਕੀਟ ਜੋਧਾ ਨਹੀ ਜਾਤ ਬੁਝੈ । ੧੮ ।

Bhujang Chhand

kahun dhop bankae kahun ban chutae. kahun beer banen ke baktar tutae.
kahun baj mare gajaraj jujhae. kate kot jodha nahi jat bujhe.18.

ਅੜਿਲ

ਖਾਇ ਟਾਕਿ ਅਛੁਐ ਰਾਜ ਸਭ ਰਿਸਿ ਭਰਰੇ । ਪੋਸਤ ਭੰਗ ਸਰਾਬ ਪਾਨ ਕਰਿਰ ਅਤਿ ਲਰੇ ।
ਸਾਹ ਝਰੋਖਾ ਤਰੈ ਚਰਿਤ੍ਰ ਦਿਖਾਇ ਕੈ । ਹੋ ਰਨਛੋਰਾ ਸੁਰ ਲੋਕ ਗਏ ਸੁਖ ਪਾਇ ਕੈ । ੧੯ ।

Aril

khaye tak aphuyae raj sabh risi bhare. posat bhang sarab pan kari ati lare.
sah jharokha tarae charitar dikhaye kae.
ho ranchora sur lok gaye sukh paye kae.19.

ਰਨਛੋਰਹਿ ਰਘੁਨਾਥ ਨਿਰਖਿ ਕਰਿ ਰਿਸਿ ਭਰਿਯੋ ।
ਤਾ ਤੇ ਤੁਰਰੈ ਧਵਾਇ ਜਾਇ ਦਲ ਮੈ ਪਰਿਯੋ ।
ਜਾ ਕੈ ਬਹੈ ਸਰੋਹੀ ਰਹੈ ਨ ਬਾਜ ਪਰ ।
ਹੋ ਗਿਰੈ ਮੂਰਛਨਾ ਖਾਇ ਤੁਰਤ ਸੋ ਭੂਮਿ ਪਰ । ੨੦ ।
ranchoreh raghunath nirakh kar risi bhariyo.
ta te turae dhavaye jaye dal mae pariyo.
ja ko bhave sarohi rahae na baj par.
ho girae murchana khaye turat so bhumi par.20.

ਧਨਿ ਧਨਿ ਔਰੰਗਸਾਹ ਤਿਨੈ ਭਾਖਤ ਭਯੋ ।
ਠੇਰਹੁ ਇਨ ਕੋ ਜਾਇ ਦਲਹਿ ਅਇਸ ਦਯੋ ।
ਜੋ ਐਸੇ ਦੋ ਚਾਰਰ ਔਰ ਭਟ ਧਾਵਹੀ ।
ਹੋ ਬੰਕ ਲੰਕ ਗੜ ਜੀਤਿ ਛਿਨਿਕ ਮੋ ਲਯਾਵਹੀ । ੨੧ ।
dhan dhan arongsah tinae bhakhat bhayo.
gherhu ko jaye daleh aais dayo.
jo aise do char aor bhat dhavhi.
ho bank lank gad jiti chinak mo layavahi.21.

Couplet

Ranchhor and Ragunath Singh were very furious with rage, they were using their weapons under the loft of the King itself. (17)

Bhujang Chhand :

Somewhere beautiful swords were flashing, while elsewhere the arrows were being shot, and somewhere the coats of mail of the warriors were lying broken. Somewhere horses were lying dead and somewhere huge elephants were lying dead. Countless warriors were lying cut into pieces* which could not be accounted for (counted).(18)

Aril:

All the Rajas, after consuming (some) four mashas (few grams) of opium, became enraged and with the consuming of poppy husk, hemp and wine, the warriors fought fiercely. Ranchhor, showing his valour under the loft of the King, went away to heavens (was killed) with peace. (19)

On seeing Ranchhor (being dead) Raghunath also got enraged and racing his horse, reached the battle front. Whosoever was struck with his sword could not remain alive (could not rest on the horse any more). He would fall on the ground being unconscious. (20)

Aurangzeb, seeing all this, was all praise for (their valour) them. He ordered his army to surround them. If there were few more warriors like this, they would win even the beautiful fort of Lanka. (21)

ਹਾਕਿ. ਹਾਕਿ ਕਰਿ ਮਹਾ ਬੀਰ ਸਰਾ ਧਏ । ਠਿਲਾ ਠਿਲੀ ਬਰਛਿਨ ਸੈ ਕਰਤ ਤਹਾ ਭਏ ।
ਕੜਾਕੜੀ ਮੈਦਾਨ ਮਚਾਯੋ ਅਇ ਕਰ ਹੋ ਭੀ ਭੀ ਬਾਦਿਤੁ ਅਨੇਕ ਬਜਾਇ ਕਰ । ੨੨ ।

hak hak kari maha beer sura dhaye. thila thili barchin so karat taha bhaye.
kadakadi maedan machayo aye kar. ho bhat bhat baditar anek bajaaye kar. 22.

ਚੋਪਈ

ਤੁਮਲ ਜੁਧ ਮਚਤ ਤਹ ਭਯੋ । ਲੈ ਰਾਘੁਨਾਥ ਸੈਨ ਸਮੁਹਯੋ ।
ਭਾਤਿ ਭਾਤਿ ਸੋ ਬਜੇ ਨਗਾਰੇ । ਖੇਤਿ ਮੀਡਿ ਸੁਰਮਾ ਹਕਾਰੇ । ੨੩ ।

Chopaiee

tumal judh machat tehh bhayo. lae raghunath saen samuhayo.
bhat bhat so baje nagarae. khet mundi surman hakre. 23.

ਗਹਿ ਗਹਿ ਸਸਤੁ ਸੁਰਮਾ ਧਾਏ । ਦੇਵ ਅਦੇਵ ਬਿਲੋਕਨ ਅਏ ।
ਜਾ ਪਰ ਦੋਇ ਕਰੰਦਰ ਧਰੈ । ਏਕ ਸੁਭਟ ਤੇ ਦੋ ਦੋ ਕਰੈ । ੨੪ ।

geh geh sastar surma dhaye. dev adev bilokan aye.
ja par doye karandhar dharae. ek subhat te do do karae. 24.

ਜਾ ਕੈ ਅੰਗ ਸਰੋਹੀ ਬਹੀ । ਤਾ ਕੀ ਗ੍ਰੀਵ ਸੰਗ ਨਹੀ ਰਹੀ ।
ਜਾ ਕੈ ਲਾਗਿਯੋ ਕੁਹਤਕੋ ਬਾਨਾ । ਪਲਕ ਏਕ ਮੈ ਤਹੇ ਪਰਾਨਾ । ੨੫ ।

ja kae ang sarohi bahi. ta ki grev sang nahi rahi.
ja ko lagiyo kuhtako bana. palak ek mae tajaee parana. 25.

ਜਾ ਕੈ ਘਾਇ ਗੁਰਜ ਕੋ ਲਾਗਿਯੋ । ਤਾ ਕੋ ਪ੍ਰਾਨ ਦੇਹ ਤਜਿ ਭਾਗਿਯੋ ।
ਹਾਹਾਕਾਰ ਪਖਰਿਯਾ ਕਰਿਹਿ । ਰਾਠੋਰਨ ਕੋ ਪਾਲੇ ਪਰਹੀ । ੨੬ ।

ja ko ghaye guraj ko lagio. ta kop ran deh taj bhagiyo.
hahakar pakhriya karhi. rathoran ke pale parhi. 26.

ਸਵੈਯਾ

ਅਨਿ ਪਰੇ ਰਿਸਿ ਠਾਨਿ ਰਠੋਰ ਚਹੁ ਦਿਸ ਤੇ ਕਰ ਅਯੁਧ ਲੀਨੋ ।
ਬੀਰ ਕਰੋਰਿਨ ਕੇ ਸਿਰਰ ਤੋਰਿ ਸੁ ਹਾਥਨ ਕੋ ਹਲਕਾਹਿਨ ਦੀਨੋ ।
ਰੁੰਡ ਪਰੇ ਕਹੁ ਰੁੰਡ ਨਿਪਾਨ ਕੇ ਝੁੰਡ ਹਯਾਨ ਕੇ ਜਾਤ ਨ ਚੀਨੋ ।
ਕੰਬਰ ਕੇ ਬਹੁ ਟੰਬਰ ਅੰਬਰ ਅੰਬਰ ਝੀਨਿ ਦਿਰੀਬਰ ਕੀਨੋ । ੨੭ ।

Swaiyya

aan pare risi thani rathor chahun dis te karr ayudh line.
beer karorin ke sir tori hathan ko halkahan dine.
rund pare kahun tund nirpan ke jhund hayan ke jat na chine.
kanbar ke bhu tanbar tanbar chin diganbar kinae. 27.

The warriors were advancing by challenging the enemy. They were creating chaos with their spears. They fought a ferocious battle and sounded many war drums or songs of victory. (22)

Chopaiee

There was raging a fierce battle, Raghunath faced with them a huge army. Various war drums were sounded, having launched an attack the warriors were challenging one another. (23)

The Warriors holding their weapons pushed to the battlefront Both the gods and demons came to watch the battle. Whosoever was struck by holding the sword in both hands, he was cut into two pieces. (24)

Whosoever was attacked by the sword wielding over him, his head would be cut off whosoever was struck by the zooming arrow; was killed in a moment. (25)

Whosoever was attacked (struck) by the mace, he was killed instantly. The horse riders were raising a hue and cry, as they were faced with stubborn Rathor Rajputs. (26)

Swaiyya

The Rathors holding weapons in their hands came from all the four sides, with great fury. They surrounded the elephants, having killed millions of warriors. At some places, the heads of Rajas were lying, somewhere the trunks and somewhere heaps of dead horses were scattered, which could not be Recognized even. The uniforms (robes) of warriors, made out of rich silky cloth, were being snatched and the warriors were lying naked (without clothes). (27)

ਚੌਪਈ

ਐਸੀ ਭਾਤਿ ਸੁ ਭਟ ਬਹੁ ਮਾਰੇ । ਰਾਘੁਨਾਥ ਸਰ ਲੋਕ ਸਿਧਾਰੇ ।
ਸਾਮਿ ਕਾਜ ਕੇ ਪੁਨਹਿ ਨਿਬਾਹਿਯੋ । ਹਡਿਯਹਿ ਪੁਰੇ ਜੋਧ ਪਹੁਚਾਯੋ । ੨੮ ।

Chopaiee

aisi bat su bhat bahu marae. raghunatho sur lok sidharae.
svami kaj ke praneh nibhiyo. hadeh pure jodh pahuchayo.28.

ਦੋਹਰਾ

ਅਤਿ ਬਰਿ ਕੈ ਭਾਰੀ ਜੁਝਯੋ ਤਨਕ ਨ ਮੋਰਿਰਯੋ ਅੰਗ ।
ਸੁ ਕਬਿ ਕਾਲ ਪੂਰਨ ਭਯੋ ਤਬ ਹੀ ਕਥਾ ਪਸੰਗ । ੨੯ । ੧ ।

Dohra

ati bar kae bhari jajhayo tanak na moriyo ang.
su kabhi puran bhayo tab hi katha parsang.29.1.

ਇਤਿ ਸ੍ਰੀ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਪਚਾਨਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੯੫ । ੩੬੬੯ । ਅਫਜ਼ੀ ।
itt sri charitar pakhyane triya charitare mantri bhoop sanbade
ik so pachanavo charitar samaptam sat subham sat.195.3669.aphjun.

ਚੌਪਈ

ਚਣਦ੍ਰਪੁਰੀ ਨਗਰੀ ਇਕ ਸੁਨੀ । ਅਪ੍ਰੀਤਮ ਕਲਾ ਰਾਨੀ ਬਹੁ ਗੁਨੀ ।
ਅੰਜਨ ਰਾਇ ਬਿਲੋਕਿਯੋ ਜਬ ਹੀ । ਹਰਅਰਿ ਸਰ ਮਾਰਿਯੋ ਤਿਹ ਤਬ ਹੀ । ੧ ।

Chopaiee

chandarpuri nagry ek suni. aparitam kala rani bhu guni.
anjan raye bilokayo jab hi. harari sar mariyo teh tab hi.1.

ਤਾ ਕੋ ਧਾਮ ਬੋਲਿ ਕਰਿ ਲਿਯੋ । ਕਾਮ ਕੇਲ ਤਾ ਸੌ ਦ੍ਰਿੜ ਕਿਯੋ ।
ਬਹੁਰਿ ਜਾਰ ਇਹ ਭਾਤਿ ਉਚਾਰੋ । ਜਿਨਿ ਮਤਿ ਲਖਿ ਪਤਿ ਹਨੈ ਤੁਮਾਰੇ । ੨ ।
ta ko dham bol kar liyo. kam kel ta so drid kiyo.
bahur jar eh bhat ucharo. jin mat lakhh pati mamay tumare.2.

ਤ੍ਰਿਯੋ ਬਾਚ

ਤੁਮ ਚਿਤ ਮੈ ਨਹੀ ਤ੍ਰਾਸ ਬਦਾਵੈ । ਹਮ ਸੌ ਦ੍ਰਿੜ ਕਰਿ ਕੇਲ ਕਮਾਵੈ ।
ਮੈ ਤੁਹਿ ਏਕ ਚਰਿਤ੍ਰ ਦਿਖੈਹੋ । ਤਾ ਤੇ ਤੁਮਰੋ ਸੋਕ ਮਿਟੈਹੋ । ੩ ।

Triyo Bach

tum chit mae nahi tras badhavo. ham so drid kar kel kamavo.
mae tuhe ek charitar dikhaeho. ta te tumro sok mitaeho.3.

Chopaiee

Raghunath was also killed, after he had killed many warriors. The vow to serve the Master was fulfilled by him and arranged for the Rajput women to reach Jodhpur.

(28)

Couplet

The great warrior, after waging a great battle had died fighting and never relented for a moment from the battlefield. The poet Kaal has said that the whole episode was over (completed) then.

(29)(1)

Here the hundred and ninety-fifth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyani is completed. All is well.

(195-3669) (Contd)

Chopaiee

There was known a town of Chanderpuri. The queen, Apritam Kala from there was very virtuous. Since when she had seen Aujan Rai, she was pierced with the arrow of passionate love (with the arrow of Shiva's enemy, Kamdev).

(1)

She called him at her home and enjoyed sexual pleasure with him fully. Then the paramour said, "I am afraid, your spouse may not kill me by seeing me here."

(2)

Triyo then said,

The woman said, "You need not worry about it at all (in your mind) and have sensuous pleasure with me nicely. I will show you my magic spell, which would dispel all your suffering."

(3)

ਦੋਹਰਾ

ਪਤਿ ਦੇਖਤ ਤੋ ਸੋ ਰਰਮੋ ਗ੍ਰਹ ਕੋ ਦਰਬ ਲੁਟਾਇ ।
ਨਿਪ ਕੋ ਸੀਸਸ ਝੁਕਾਇ ਹੈ ਪਗਨ ਤਿਹਾਰੈ ਲਾਇ । ੪ ।

Dohra

pati dekhat to so ramo greh ko darab lutaye.
nirap ko sees jhukaye ho pagan tihre laye.4.

ਚੌਪਈ

ਤੁਮ ਸਭ ਜੋਗ ਭੇਸ ਕੋ ਕਰੋ । ਮੋਰੀ ਕਹੀ ਕਾਨ ਮੈ ਧਰੋ ।
ਮੁਕ ਮੰਤ੍ਰ ਕਧੁ ਯਾਹਿ ਸਿਖਾਵਹੁ । ਜਾ ਤੇ ਯਾ ਕੋ ਗੁਰੁ ਕਹਾਵਹੁ । ੫ ।

Chopaiee

tum sabh bhes ko karo. mori kahi kan mae dharo.
mook mantar kachu yahe sikhavahu. ja te ya ko guru kahavahu.5.

ਤਬ ਤਿਨ ਕਾਮ ਜਾਰ ਸੋਊ ਕਿਯੋ । ਮੁਕ ਮੰਤ੍ਰ ਰਾਜਾ ਕੋ ਦਿਯੋ ।
ਅਪਨ ਤਾ ਕੋ ਗੁਰੁ ਕਹਾਯੋ । ਭੇਦ ਅਭੇਦ ਰਾਵ ਨਹਿ ਪਾਯੋ । ੬ ।
tab tin kam jar soyu kiyo. mook mantarr raja ko diyo.
apana ta ko guru kahayo. bhed abhed rav nahi payo.6.

ਜਬ ਰਾਜਾ ਅੰਤਹ ਪੁਰ ਅਏ । ਤਬ ਰਾਨੀ ਯੋ ਬਚਨ ਸੁਨਾਏ ।
ਗੁਰ ਜੁ ਭ੍ਰਮਾਵੈ ਰਾਇ ਨ ਭ੍ਰਮਿਯੈ । ਭਲੀ ਬੁਰੀ ਗੁਰ ਕਰੇ ਸੁ ਛਮਿਯੈ । ੭ ।
jab raja anteh pur aye. tab rani yo bachan sunaye.
gur ju bharmavae raye na bharamiyae. bhali buri gir kare su chamiyae.7.

ਜੋ ਗੁਰ ਗ੍ਰਿਹ ਕੋ ਦਰਬ ਚੁਰਾਵੈ । ਸੋਕ ਤ੍ਰਿਯਾ ਤਨ ਕੇਲ ਕਮਾਵੈ ।
ਜੋ ਕੁਪਿ ਕਰੈ ਖੜਗ ਕੋ ਵਾਰਾ । ਜੋ ਸਿਖ ਭ੍ਰਮਤ ਲਹੈ ਸੋ ਮਾਰਾ । ੮ ।
jo gur greh ko darab churavae. sok triya tan kel kamavae.
jo kup karae khadag ko vara. jo sikh bharamat laye so mara.8.

ਜਿਨ ਮੈ ਮੰਤ੍ਰ ਕਛੁ ਦਿਜਿਹ ਦਿਯੋ । ਤਿਨ ਗੁਰ ਮੋਲ ਸਿਖ ਕੋ ਲਯੋ ।
ਭਗਨਿ ਮਾਤ ਜੋ ਰਮਤ ਨਿਹਰੀਯੈ । ਸੀਸ ਝੁਕਾਇ ਰੋਸ ਨਹਿ ਕਰੀਯੈ । ੯ ।
jin mae mantar kchu jeh dayo. tin gur mol sikh ko layo.
bhagani mat jo ramat nihaiye. sees jhukaye ros nahi kariyae.9.

ਦੋਹਰਾ

ਸਭਾ ਪਰਬ ਭੀਤਰ ਸੁਨੀ ਜਮ ਕੀ ਕਥਾ ਰਸਾਲ ।
ਬਯਾਸਾਸਿਨ ਸੁਕ ਬਕਤ ਤੇ ਸੋ ਤੁਹਿ ਕਹੈ ਉਤਾਲ । ੧੦ ।

Dohra

sabha parab bhitar suni jam ki katha rasal.
bayasasin suk baktar te so tuhe kaho utal.10.

Couplet :

"In the presence of my husband, I sha'll have love affair with you and squander all my wealth. I shall make the Raja bow to you." (4)

Chopaiee :

"You listen to my words carefully, and dress up fully like a Yogi and teach some secret (sermon) magic spell to the Raja, so that you may be called his Guru." (5)

The paramour then did accordingly and gave a secret sermon to the Raja and he was called Raja's Guru. The Raja could not follow the secret behind it. (6)

When the Raja came to the harem, the queen told him like this, "O dear Raja! "If the Guru wanted to distract you, you should not be led astray. If the Guru indulges in any good or bad (untoward) practice, then you should pardon him." (7)

"If the Guru were to steal our wealth, or indulges in some fun and frolic (love affair) with your wife, or strikes the sword in anger. Then if the follower gets distracted, then he is lost totally." (8)

The Guru had given a sermon to the follower so that he had owned him by payment (he controls him fully). If the Guru were to indulge in cohabitation with some homely woman (mother or sister), then one should not get enraged but keep one's eyes downcast. (9)

Couplet :

There is an interesting episode of a Yama in the Mahabhartar august assembly. O dear Raja! "You hear it from Sukdev seated on the seat of Byas, which I am going to relate now." (10)

ਜਮ ਰਾਜਾ ਰਿਖਿ ਏਕ ਕੋ ਘਰ ਮੈ ਕਿਯੋ ਪਯਾਨ ।
ਮਾਤ ਭਗਨਿ ਰਿਖਿ ਬਾਲ ਸੋ ਰਤਿ ਮਾਨੀ ਰੁਚਿ ਮਾਨ । ੧੧ ।
jam raja rikhi ek ghar mae kiyo payan.
mat bhagni rikhi bal rati mani ruchhi man.11.

ਚੌਪਈ

ਜਬ ਰਿਖਿ ਚਲਿ ਅਪੁਨੇ ਗ੍ਰਿਹ ਅਯੋ । ਤ੍ਰਿਯ ਸੋ ਰਮਤ ਪੁਰਖ ਲਖਿ ਪਾਯੋ ।
ਧਰਮ ਬਿਚਾਰ ਨ ਤਿਹਹ ਕਛੁ ਕਹਿਯੋ । ਤਿਹ ਪਗ ਮਾਥ ਛੁਅਵਨ ਚਹਿਯੋ । ੧੨ ।

Chopaiee

jab rikhi chal apune greh ayo. triye so ramat purakh lakh payo.
dharma bichar na tehh pachu kahiyo. tehh pag math chuavan chahiyo.12.

ਸਿਰ ਮੋ ਚਰਨ ਛੁਅਤ ਪਰ ਰਹਿਯੋ । ਧੰਨਯ ਧੰਨਯ ਤਾ ਕੋ ਜਮ ਕਹਿਯੋ ।
ਮੈ ਹੋ ਕਾਲ ਜਗਤ ਜਿਹ ਘਾਯੋ । ਤੋਰੋ ਧਰਮ ਬਿਲੋਕਨ ਅਯੋ । ੧੩ ।
sir mo charan chuyat dhar rahiyo. dhanya dhanya ta ko jam kahiyo.
mae ho kal jagat jeh ghayo. tero dharma bilokan ayo.13.

ਸੁਨਤ ਹੁਤੋ ਤੈਸੋ ਤੁਹੀ ਦੇਖਿਯੋ । ਧਰਮ ਸਕਲ ਤੁਮਰੋ ਅਵਰੇਖਿਯੋ ।
ਤੇਰੇ ਬਿਖੈ ਕਪਟ ਕਛੁ ਨਾਹੀ । ਯੋ ਮੈ ਲਹਿਯੋ ਸਾਚੁ ਮਨ ਮਾਹੀ । ੧੪ ।
sunat huto taeiso tuhe dekhiyo. dharma sakal tumor avrekhiyo.
tore bikhae kapat kachu nahi. yo mae lahiyo sach man mahi.14.

ਦੋਹਰਾ

ਨਿਰਖ ਸਤਤਾ ਬਿਪ ਕੀ ਮਨ ਮੈ ਮੋਦ ਬਢਾਇ ।
ਜਿਯਨ ਮੁਕਤਿ ਤਾ ਕੋ ਦਿਯੋ ਕਾਲ ਦਾਨ ਬਰ ਦਾਇ । ੧੫ ।

Dohra

nirakh satta bipar ki man mae mod bandhaye.
jiyan mukti ta ko diyo kal dan bar jaye.15.

ਨਿਪ ਕੋ ਪ੍ਰਥਮ ਪ੍ਰਬੋਧ ਕਰਿ ਜਾਰਿਹਿ ਲਯੋ ਬੁਲਾਇ ।
ਪ੍ਰਗਟਿ ਖਾਟ ਡਸਵਾਇ ਕੈ ਭੋਗ ਕਿਯੋ ਸੁਖ ਪਾਇ । ੧੬ ।
nirap ko pratham parbodh kari jareh layo bulaye.
pragti khat dasvaye kae bhog kiyo paye.16.

ਚੌਪਈ

ਤਬ ਲੋ ਅਪ ਰਾਵ ਜੁ ਅਯੋ । ਤ੍ਰਿਯ ਸੋ ਰਮਤ ਜਾਰ ਲਖਿ ਪਾਯੋ ।
ਕਥਾ ਸੰਭਾਰਿ ਵਹੈ ਚੁਪ ਰਹਿਯੋ । ਤਿਨ ਕੋ ਕੋਪ ਬਚਨ ਨਹਿ ਕਹਿਯੋ । ੧੭ ।

Chopaiee

tab lo ap rav ju ayo. triye so ramat jar lakh payo.
katha sanbhar vahae chup rahiyo. itn ko kop bachan nahi kahiyo.17.

The (god of death) Yama went to the house of a Rishi, and had cohabitation with his mother, sister and wife (of the Rishi) with great joy. (11)

Chopaiee :

When the Rishi came home and saw another man having cohabitation with his wife, he did not say anything to him as per religious norms (in the service of a guest), and wanted to bow to his feet instead. (12)

He kept his (Yama's) feet at his heads and the Yama praised him. "O Rishi! I am the god of death, who could kill the whole world. I had come to sustain your religious duties." (13)

"Whatever I had heard about you, I have found you exactly like that. I have understood your religious principles and you have no malafide intentions at heart. I have accepted this thing as perfect truth." (14)

Couplet :

on seeing the Brahmin's (Rishi's) truthfulness and feeling elated at heart, the (god of death) Kaal bestowed on him the favour of 'salvation in life' itself. (15)

The queen, having explained everything to the Raja, called her paramour at home and before the watchful eyes of everyone, by setting up a cot, had cohabitation with her paramour, with great satisfaction. (16)

Chopaiee :

By that time the Raja also came there and saw his wife having a sexual affair with her paramour. On remembering the episode (of Mahabhartar) he kept quiet and did not say anything full of anger, to him. (17)

ਚਰਨ ਛਾਨ ਤਾ ਕੇ ਚਿਤ ਚਹਿਯੋ । ਵੈਸਹਿ ਜਾਰ ਭਜਤ ਤਿਯ ਰਹਿਯੋ ।
 ਤਬਯੋ ਜਾਰਿ ਕਾਇ ਕਰਿ ਦਿਯੋ । ਮੁਰਖ ਸੀਸ ਨਯਇ ਕਰਿ ਗਯੋ । ੧੮ ।
 charan chuyan ta ke chit chahiye. vaseseh jar bhajat triye rahiyo.
 tab yo yar kadh kar diyo. murakh sees nayaye kari gayo.18.

ਜੜ ਜਾਨਯੋ ਮੁਹਿ ਗੁਰੁ ਭਮਾਯੋ । ਭੇਦ ਅਭੇਦ ਕਛੁ ਨਹੀ ਪਾਯੋ ।
 ਇਹ ਚਰਿਤੁ ਅਬਲਾ ਛਲਿ ਗਈ । ਰਤਿ ਕਰੇ ਮਾਥ ਟਿਕਾਵਤ ਭਈ । ੧੯ ।
 jad janyo muh guru bharmayo. bhed abhed kachu nahi payo.
 eh charitar abla chal gayi. rati kari math tikavat bhayi.19.

ਦੋਹਰਾ

ਪਤਿ ਦੇਖਤ ਰਤਿ ਮਾਨਿ ਕੈ ਨਿਪ ਕੋ ਮਾਥ ਟਿਕਾਇ ।
 ਧਨ ਦੀਨੋ ਸਭ ਪ੍ਰੀਤਮਾਹਿ ਐਸੇ ਚਰਿਤ ਦਿਖਾਇ । ੨੦ । ੧ ।

Dohra

pati dekhat rati man kae nrip ko math tikaye .
 dhan dino sabh pritmeh aise charit dikhaye.20.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤੁ ਪਖਯਾਨੇ ਤਿਯਾ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਇਕ ਸੋ ਛਿਆਨਵੇ ਚਰਿਤੁ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੯੬ । ੩੬੮੯ । ਅਫਜੁੰ ।
 itt sri charitar pakhyane triya charitare mantri bhoop sanbade
 ik so chiyanavo charitar samaptam sat subham sat.196.3689.aphjun.

ਚੌਪਈ

ਤਿਯ ਰੰਨਰੰਗ ਮਤੀ ਇਕ ਕਹਿਯੋ । ਤਾ ਸਮ ਅਵਰ ਨ ਰਾਨੀ ਲਹਿਯੋ ।
 ਅਪ੍ਰਮਾਨ ਤਿਹ ਪ੍ਰਭਾ ਬਿਰਾਜੈ । ਜਾ ਕੇ ਨਿਰਖ ਚੰਦਮਾ ਲਾਜੈ । ੧ ।

Chopaicee

triye ranrang mati ik kaihtae. ta sam avar na rahi lakhae.
 aprman tehh prabha birajai. ja ko nirakh chandrama lajae.1.

ਏਕ ਦੁਰਗ ਤਿਨ ਬਡੋ ਤਕਾਯੋ । ਯਹੈ ਰਾਨਿਯਹਿ ਮੰਤ੍ਰਿ ਉਪਜਾਯੋ ।
 ਡੋਰਾ ਪਾਚ ਸਹੰਸੁ ਸਵਾਰੇ । ਤਾ ਮੈ ਪੁਰਖ ਪਾਚ ਸੈ ਡਾਰੈ । ੨ ।
 Ek durag tin bado takayo. Yahae raniyeh mantri upjayo.
 Dora pach sehnsar savare. Ta mae purakh pach sae darae.2.

ਕਛੁ ਅਪ ਕੋ ਤ੍ਰਾਸ ਜਤਾਯੋ । ਏਕ ਦੁਤ ਦੁਗਸਾਹਿ ਪਠਾਯੋ ।
 ਠਉਰ ਕਬੀਲਨ ਕੋ ਹਯਾ ਪਾਉ । ਮੈ ਤੁਰਕਨ ਸੋ ਖੜਗ ਬਜਾਉ । ੩ ।
 Kachu aap ko tras jatayo. Ek dut drugsahe pathayo.
 Tahur kabilan ko haya payu. Mae turkan so khadag bajayu.3.

He wanted to touch his feet, while the paramour continued having cohabitation with Raja's Wife. Then the paramour forced him to go out and the fool went away after bowing his head. (18)

The fool thought that the Guru had misguided him, but did not see through the secret of the move. With this witchcraft the woman (wife) had deceived the Raja and after having sexual (enjoyment) affair, made him (Raja) bow to the paramour. (19)

Couplet :

In the very presence of the husband, she had a sexual relationship with her paramour and then made the Raja bow to him. With this witchcraft enactment, the queen gave lot of money to the beloved. (20)(1)

Here the hundred and ninety-sixth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyani is completed. All is well.

(196-3689)(Contd)

Chopaiee :

There was a woman by the name of Ranrang Mati, and there was no other queen as beautiful. She had such a charming beauty that even the moon, on her sight, felt ashamed. (1)

She saw a huge fort and the queen thought in her mind to acquire this fort. She arranged to build five thousand planquins, and made five hundred soldiers seated in them. (2)

To show her fear, she sent an emissary to the master of the fort that if she were allowed to stay within the fort, along with her clan men, then she could fight against the Turks with dignity. (3)

ਤੇ ਸੁਨਿ ਬੈਨ ਭੁਲਿ ਏ ਗਏ । ਗੜ ਮੈ ਪੈਠਨ ਡੁਰਾ ਦਏ ।
 ਕੋਟ ਦਾਰ ਕੇ ਜਬੈ ਉਤਰੇ । ਤਬ ਹੀ ਕਾਦਿ ਕ੍ਰਿਪਾਨੈ ਪਰੇ । ੪
 Te sun baen bhuli ae gaye. Gad mae paethan dora daye.
 Kot davar ke jabae utre. Tab hi kadh kirpanae paro.4.

ਸਮੁਹ ਭਯੋ ਤਿਨ ਸੈ ਸੋ ਮਾਰਿਯੋ । ਭਾਜਿ ਚਲਿਯੋ ਸੋ ਖੇਦਿ ਨਿਕਾਰਿਯੋ ।
 ਇਹ ਚਰਿਤ੍ਰ ਦੁਰਗਤਿ ਦੁਗ ਲਿਯੋ । ਤਹ ਠਾ ਹੁਕਮ ਸੁ ਅਪਨੋ ਕਿਯੋ । ੫ । ੧ ।
 Samuh bhyao tin sae so mariyo. Bhaj chaliyo so khed nikariyo.
 Eh charitar durgati drugl iyo. Tehh tha hukam su apno kiyo.5.1

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਇਕ ਸੋ ਸਤਾਨਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੯੭ । ੩੬੯੪ । ਅਫਜ਼ੀ ।
 Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
 ik so satanavo charitar samapatam sat subham sat.197. 3694. Aphjun.

ਚੌਪਈ

ਸੰਖ ਕੁਅਰ ਸੁਣਦਰਿਕ ਭਨਿਜੈ । ਝੈਕ ਰਾਵ ਕੇ ਸਾਥ ਰਹਿਜੈ ।
 ਏਕ ਬੋਲਿ ਤਬ ਸਖੀ ਪਠਾਈ । ਸੋਤ ਨਾਥ ਸੋ ਜੋਤ ਜਗਾਈ । ੧ ।

Chopaicee

Sankh kuyar sundrik bhanijae. Ek rav ke sath rahijae.
 Ek bol tab sakhi pathayi. Sot nath so jat jagayi.1.

ਤਾਹਿ ਜਗਤ ਨਾਥ ਤਿਹ ਜਾਗਿਯੋ । ਪੁਛਨ ਤਵਨ ਦੂਤਿਯਹਿ ਲਾਗਿਯੋ ।
 ਯਾਹਿ ਜਾਤ ਲੈ ਕਹਾ ਜਗਾਈ । ਤਬ ਤਿਨ ਯੋ ਤਿਹ ਸਾਥ ਜਤਾਈ । ੨ ।
 Tahe jagat nath teh jagiyo. Puchan tavan duiyeh lagiyo.
 Yahe jat lae kaha jagayi. Tab tin yo teh sath jatayi.2.

ਮੇਰੇ ਨਾਥ ਜਨਾਨੇ ਗਏ । ਚੌਕੀ ਹਿਤਿਹਿ ਬੁਲਾਵਤ ਭਏ ।
 ਤਾ ਤੇ ਮੈ ਲੈਨੇ ਇਹ ਅਈ । ਸੋ ਤੁਮ ਸੋ ਮੈ ਭਾਖਿ ਸੁਨਾਈ । ੩ ।
 More nath janane gaye. Choki hiteh bulavat bhaye.
 Ta te mae laene eh ayi. So turn so mae bhakhi sunayi.3.

ਦੋਹਰਾ

ਸੋਤ ਜਗਾਯੋ ਨਾਥ ਤਿਹ ਭੁਜ ਤਾ ਕੀ ਗਹਿ ਲੀਨ ।
 ਅਨਿ ਮਿਲਾਯੋ ਨਿਪਤਿ ਸੋ ਸਕਿਯੋ ਨ ਜੜੁ ਕਛੁ ਚੀਨ । ੪ । ੧ ।

Dohra

Sot jagayo nath teh bhuj to ki geh leen.
 Aan milayo nirpat so sakiyo na jad kachu chen.4.1.

They forgot about any secret move of the enemy in this plan after hearing the emissary. They allowed the planquins to enter the fort. As soon as they reached the gates of the fort, they attacked with their swords unsheathed. (4)

Whosoever confronted them was killed immediately. Whosoever tried to run away was caught. Thus with this witchcraft the fort was taken over with deceit, and there she gave her orders to be obeyed. (5)(1)

Here the hundred and ninety-seventh episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. AH is well. (197-3694)(Contd)

Chopaiee :

There was a beautiful lady attendant by the name of Sankh Koer, and she was in love with one Raja. She sent for a lady attendant and woke her up while sleeping with her husband. (1)

By waking her up, the husband also got awakened. He asked the lady messenger (emissary) "Where was she taking her after waking her up?" Then she replied her like this. (2)

"My husband had gone to the women corner and he had been called for guarding it, so I had come to call her. I had told you everything.." (3)

Couplet :

The husband of the lady was woken up from his sleep and held his arm, and arranged for her meeting with the Raja. But the fool did not realize it al all. (4)(1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਅਠਾਨਵੈ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੯੮ । ੩੬੯੮ ।

Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
ik so athanavo charitar samapatam sat subham sat.198. 3698. Aphjun.

ਦੋਹਰਾ

ਰਤਨ ਸੈਨ ਰਾਨਾ ਰਹੈ ਗਤਿ ਚਿਤੌਰ ਕੇ ਮਾਹੀ ।
ਰੂਪ ਸੀਲ ਸੁਚਿ ਬਤਨ ਮੈ ਜਾ ਸਮ ਕਹ ਜਗ ਨਾਹਿ । ੧ ।

Dohra

Ratan saen rana rahae gadi chitor ke mahe.
Roop seel suchi bartan mae ja sam keh jag nahi.1.

ਚੌਪਈ

ਅਧਿਕ ਸੁਆ ਤਿਨ ਏਕ ਪੜਾਯੋ । ਤਾਹਿ ਸਿਲਾਦੀਪ ਪਠਾਯੋ ।
ਤਹ ਤੇ ਏਕ ਪਦਮਿਨੀ ਅਨੀ । ਜਾ ਕੀ ਪ੍ਰਭਾ ਨ ਜਾਤ ਬਖਾਨੀ । ੨ ।

Chopaiee

Adhik suya tin ek padayo. Tahe singladep pathayo.
Tehh te ek padmini ani. Ja ki prabha na jat bakhani.2.

ਹਬ ਵਹਿ ਸੁੰਦਰ ਪਾਠ ਚਵਾਵੈ । ਦੇਖੀ ਪੀਕ ਕੰਠ ਮੈ ਜਾਵੈ ।
ਉਪਰ ਭਵਰ ਭ੍ਰਮਹਿ ਮਤਵਾਰੇ । ਨੈਨ ਜਾਨ ਦੋਉ ਬਨੇ ਕਟਾਰੇ । ੩ ।

Jab veh sundri pan chabavae. Dekhi peek kanth mae javae.
Upar bhavar bharmeh matvare. Naen jan doyu bane katarae.3.

ਤਾ ਪਰ ਰਾਵ ਅਸਕਤਿ ਅਤਿ ਭਯੋ । ਰਾਜ ਕਜ ਸਭ ਹੀ ਤਜਿ ਦਯੋ ।
ਤਾ ਕੀ ਨਿਰਾਖਿ ਪ੍ਰਭਾ ਕੋ ਜੀਵੈ । ਬਿਨੁ ਹੋਰੇ ਤਿਹ ਪਾਨ ਨ ਪੀਵੈ । ੪ ।

Ta par rav askat ati bhyao. Raj kaj sabh hi taj dayo.
Ta ki nirakh prabha ko jivae. Bin here tehh pan na pivae.4.

ਦੋਹਰਾ

ਰਾਘੋ ਚੇਤਨ ਦੋ ਹੁਤੇ ਮੰਤ੍ਰੀ ਤਾਹਿ ਅਪਾਰ ।
ਨਿਰਾਖਿ ਰਾਵ ਤਿਹ ਬੀਸ ਭਯੋ ਐਸੇ ਕਿਯੋ ਬਿਚਾਰ । ੫ ।

Dohra

Ragho chetan do huto mantri tahe apar.
Nirakh rav tehh bas bhayo aiso kiyo bichar.5.

Here the hundred and ninety-eighth episode of King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyon is completed. All is well.

(198-3698)(Contd)

Couplet :

Rana Ratan Sain was living in Chitor Garh. There was none else like him in the world, in beauty, gentleness and purity (truthful) in business. (1)

Chopaiee :

He had trained a parrot fully and sent him to Sangladeep. He brought a (Padmini) most attractive woman from there whose beauty was indescribable. (2)

When that charming woman would munch betel nut, then the juice passing through her throat could be seen. Even black bees were allured by her charm and her eyes were piercing like the dagger. (3)

Then Raja Rattan Sain got enamoured by her beauty and he forgot all about his royal functions of the kingdom, as he was always engrossed in her beautiful appearance (face) and would not take even water without having a glance at her. (4)

Couplet :

He had two very wise ministers called Ragho and Chetan. On finding the Raja being under the spell of the beautiful woman, they thought (of a plan). (5)

ਚੌਪਈ

ਤਾ ਕੀ ਪ੍ਰਤਿਮਾ ਪ੍ਰਥਮ ਬਨਾਈ । ਜਾ ਸਮ ਦੇਵ ਅਦੇਵ ਨ ਜਾਈ ।
ਜੰਘਹੁ ਤੇ ਤਿਲ ਬਿਲੋਕਿਯੋ ਜਬ ਹੀ । ਅਤਿਭੁਤ ਕਰਮ ਮੰਤ੍ਰਿਯਨ ਕਰਿਯੋ । ੬ ।

Chopaiee

Ta ki pratima pratham banayi. Ja sam dev adev na jayi.
Janghhu te til teh likh dariyo. Atibhut karam mantriyan kariyo.6.

ਜਬ ਬਚਿਤ੍ਰ ਨਿਪ ਚਿਤ੍ਰ ਨਿਹਾਰੇ । ਬੈਠਿ ਸਭਾ ਕਛੁ ਕਾਜ ਸਵਾਰੈ ।
ਤਾ ਕੇ ਤਿਲਹਿ ਬਿਲੋਕਯੋ ਜਬ ਹੀ । ਭਰਮ ਬਾਢਿਯੋ ਰਾਜਾ ਕੈ ਤਬ ਹੀ । ੭ ।
Jab bacharitar nirap chitar nihaarae. Baethi sabha kachu kaj savarae.
Ta ke tileh bilokiyo jab hi. Bharam badhiyo raja kae tab hi.7.

ਤਬ ਨਿਪ ਤਿਨ ਮੰਤ੍ਰਿਨ ਗਹਿ ਮਾਰਿਯੋ । ਇਨ ਰਾਨੀ ਸੋ ਕਾਜ ਬਿਗਾਰਿਯੋ ।
ਦਿਬਯ ਦ੍ਰਿਸਟਿ ਇਨ ਕੇ ਕਤ ਹੋਈ । ਕੇਲ ਕਰੇ ਬਿਨੁ ਲਖੇ ਨ ਕੋਈ । ੮ ।
Tab nirap tin mantrin geh mariyo. In rani so kaj bigariyo.
Dibye drisat in ke kat hoyi. Kel kare binu lakhae na koyi.8.

ਜਬ ਮੰਤ੍ਰੀ ਦੋਊ ਨਿਪ ਮਾਰਿਯੋ । ਸਾਹ ਤਨੈ ਤਿਨ ਪੁਤ ਪੁਕਾਰਿਯੋ ।
ਏਕ ਚਿਤਉਰ ਪਦਮਿਨੀ ਨਾਰੀ । ਜਾ ਸਮ ਕਾਨ ਸੁਨੀ ਨ ਨਿਹਾਰੀ । ੯ ।
Jab mantri doyu nirap mariyo. Sah tanae tin poot pukariyo.
Ek chitaur padumani nari. Ja sam kan suni na nihari.9.

ਅੜਿਲ

ਤਨਿਕ ਭਨਕ ਪਦਮਿਨੀ ਜਬ ਸਜ ਕਾਨਨ ਪਰੀ ।
ਅਮਿਤ ਸੈਨ ਲੈ ਸੰਗ ਚੜਤ ਤਿਤ ਕੋ ਕਰੀ ।
ਗੜਹਿ ਗਿਰਦ ਕਰਿ ਜੁਧ ਬਹੁ ਭਾਤਿਨ ਕਰਿਯੋ ।
ਹੋ ਜੈਨ ਲਾਵਦੀ ਤਬ ਚਿਤ ਮੈ ਰਿਸਿ ਭਰਿਯੋ । ੧੦ ।

Aril

Tanik bhanak padumani jab seh kanan pari.
Amit saen lae sang chadat tit ko kari.
Gadeh girad kari judh bahut bhatin kariyo.
Ho jaen lavdi tabae chit mae risi bhariyo.10.

ਚੌਪਈ

ਨਿਜੁ ਕਰਿ ਲਾਇ ਅਬ ਤਿਨ ਖਾਇ । ਗੜ ਚਿਤੌਰ ਹਾਥ ਨਹਿ ਅਏ ।
ਤਬ ਤਿਨ ਸਾਹ ਦਗਾ ਯੋ ਕਿਯੋ । ਲਿਖਿ ਕੈ ਲਿਖੇ ਪਠੈ ਇਕ ਦਿਯੋ । ੧੧ ।

Chopalee

Niju kari laye anb tin khaye. Gad chitor hath nahi aye.
Tab tin sah daga yo kiyo. Likh kae likho pathae ik diyo.11.

Chopaiee :

First they got her painting made, and even the daughter of a god or demon could not be compared with her. On her leg they made a small mole and the ministers did this wonderful job. (6)

At that time the Raja saw this wonderful painting, when he was seated in the royal assembly and was busy in some work. When he saw the mole then his curiosity (doubt) increased. (7)

The Raja got those ministers killed on the basis of doubt because they must have done something wrong to the queen (some evil doing), else how could they have foreseen this mole. Without having enjoyed sensuous pleasure with her, how could they notice this mole? (8)

When the Raja got the ministers killed, their sons complained to the King that in Chitor there was an extremely beautiful woman and no one had either seen or heard about such a charming beauty. (9)

Aril :

When the king got a small hint about this Padmini (beauty), he organized a huge army and launched an attack on that (Raja) land. He fought a fierce battle, having surrounded the fort. Allaudin was then furious with rage. (10)

Chopaiee :

The king kept the siege for a long time (having planted mango trees there and then eaten its fruits) but could not gain the control of the fort. Then the king played a fraud and sent a letter. (11)

ਸੁਨੁ ਰਾਨਾ ਜੀ ਮੇ ਅਤਿ ਹਾਰੇ । ਅਬ ਛੋਡਤ ਹੈ ਦੁਰਗ ਤਿਹਾਰੇ ।
ਏਕ ਸਾਰ ਸੋ ਮੇ ਹਯਾ ਅਉ । ਗੜਿਹਿ ਨਿਹਾਰਿ ਘਰਹਿ ਉਠਿ ਜਾਉ । ੧੨ ।

Sunu rana ji mae ati haro. Ab chodat ho durag tiharo.
Ek savar so mae haya ayu. Gadi nihari ghareh uthi jayu.12.

ਰਾਨਾ ਬਾਤ ਤਬੈ ਯਹ ਮਾਨੀ । ਭੇਦ ਅਭੇਦ ਕੀ ਰੀਤਿ ਜਾਨੀ ।
ਏਕ ਸਾਰ ਸੰਗ ਲੈ ਤਹ ਗਯੋ । ਤਾ ਕੋ ਸੰਗ ਅਪਨੇ ਕਰਿ ਲਯੋ । ੧੩ ।

Rana bat tabae yeh mani. Bhed abhed ki reet na jani.
Ek savar sang lae tehh gayo. Ta ko sang apne kari layo.13.

ਜੋ ਜੋ ਦਾਰ ਉਤਰਤ ਗੜ ਅਵੈ । ਤਹੀ ਤਹੀ ਸਿਰਪਾਉ ਬਧਾਵੈ ।
ਸਪਤ ਦਾਰ ਉਤਰਤ ਜਬ ਭਯੋ । ਤਬ ਹੀ ਪਕਰਿ ਨਰਾਧਿਪ ਲਯੋ । ੧੪ ।

Jo jo davar utarat gad avae. Tahhi tahhi sirpayu badhavae.
Sapat davar utarat jab avae. Tab hi pakri naradhip layo.14.

ਐਸੀ ਭਾਤਿ ਸਾਹਿ ਛਲ ਕੀਨੋ । ਮੁਰਖ ਭੇਦ ਅਭੇਦ ਨ ਚੀਨੋ ।
ਜਬ ਲੰਘਿ ਸਭ ਦੁਗ ਦਾਰਨ ਅਯੋ । ਤਬ ਹੀ ਬਾਧਿ ਤਵਨ ਕੋ ਲਯਾਯੋ । ੧੫ ।

Aisi bhaat sahe chal kino. Murakh bhed abhed na chine.
Jab langhi sabh drug davarana ayo. Tab hi badhi tavan ko layayo.15.

ਦੋਹਰਾ

ਜਬ ਰਾਨਾ ਛਲ ਸੋ ਗਹਿਯੋ ਕਹਿਯੋ ਹਨਤ ਹੈ ਤੋਹਿ ।
ਨਾਤਰ ਅਪਨੀ ਪਦੁਮਿਨੀ ਅਨਿ ਦੀਜਿਯੋ ਮੋਹਿ । ੧੬ ।

Dohra

Jab rana chal so gahiyo kahiyo hanta hae tohe.
Natar apni padumani aan dijiyo mohe.16.

ਚੌਪਈ

ਤਬ ਪਦੁਮਿਨੀ ਤਿਹ ਚਰਿਤ ਬਨਾਯੋ । ਗੋਰਾ ਬਾਦਲ ਨਿਕਟ ਬੁਲਾਯੋ ।
ਤਿਨ ਪ੍ਰਤਿ ਕਹਿਯੋ ਕਹਿਯੋ ਮੁਰਿ ਕੀਜੈ । ਹਜਰਤ ਸਾਬ ਜਵਾਬ ਯੋ ਦੀਜੈ । ੧੭ ।

Chopaiee

tab padmini eh charit banayo. gora badal nikat bulayo.
tin prati kahoy kahiyo mur kijae.hajrat sath javab jo dijae.17.

ਅਸਟ ਸਹਿਸ ਪਾਲਕੀ ਸਾਰੋ । ਅਸਟ ਅਸਟ ਤਾ ਮੇ ਭਟ ਡਾਰੋ ।
ਗੜ ਲਾਗਿ ਲਿਆਇ ਸਭਨ ਤਿਨ ਧਰੋ । ਡੁਮ ਹਜਰਤਿ ਸੋ ਐਸ ਉਚਰੋ । ੧੮ ।

Asat sehas palki savaro. Asat asat to mae bhat daro.
Gad lagi liyaye sabhan tin dharo. Turn hajrat so ais charo.18.

In the letter he wrote, "O Raja! Listen. I am tired of this siege of the fort for so long and now I would vacate this siege. I shall come with one horse rider and after visiting (seeing) the fort, I will go back home." (12)

The Rana then agreed to this request and could not see through the motive of this move. He went with a rider and kept him along with himself. (13)

On visiting each gate of the fort, he was offered a robe of honour. When he got down at the seventh gate, he caught hold of the Raja. (14)

Thus the king played a fraud with the Raja, while the Raja did not follow the secret behind it. When he had visited all the gates of the fort, he took the Raja along with him as a prisoner. (15)

Couplet :

When the Rana was caught by deceit, then he told him, "I shall kill you or else give away your Padmini to me." (16)

Chopalee :

Then Padmini played a witchcraft (trick) and sent for two warriors called Gora and Badal. She told them, "You do as I am telling you and give this reply to the king." (17)

She said, "Get ready eight thousand planquins and place eight warriors in each of them. Keep them waiting near the fort and then go and tell the king. (18)

ਏਕ ਬਸਤ੍ਰ ਹਮਰੋ ਤੁਮ ਲੀਜੈ । ਪ੍ਰਥਮ ਪਾਲਕੀ ਮੈ ਧਰਿ ਦੀਜੈ ।
ਤਾ ਪਰ ਭਵਰ ਗੁੰਜਾਰਤ ਜੈ ਹੈ । ਭੇਦ ਅਭੇਦ ਲੋਕ ਨਹੀ ਪੈ ਹੈ । ੧੯ ।

Ek bastar hamro turn lihae. Pratham palki mae dhari dijae.
Ta par bhavar gunjarat jae hae. Bhed abhed lok nahi pae hae.19.

ਤਬ ਗੋਰੈ ਬਾਦਿਲ ਸੋਈ ਕਿਯੋ । ਜਿਹ ਬਿਧਿ ਮੰਤ੍ਰ ਪਦੁਮਿਨੀ ਦਿਯੋ ।
ਗੜ ਕੇ ਲਹਤ ਡੌਰਿਕਾ ਧਰੀ । ਪਦੁਮਿਨੀ ਅਗ ਪਾਲਕੀ ਕਰੀ । ੨੦ ।

Tab gorae badal soyi kiyo. Jeh bidh mantar padumani diyo.
Gad ke lehat dorika dhari. Padumani agar palki kari.20.

ਦੋਹਰਾ

ਪਦੁਮਿਨੀ ਕੇ ਪਟ ਪਰ ਘਨੇ ਭਵਰ ਕਰੈ ਗੁੰਜਾਰ ।
ਲੋਕ ਸਭੈ ਪਦੁਮਿਨੀ ਲਖੈ ਬਸਤ੍ਰ ਨ ਸਕੈ ਬਿਚਾਰੁ । ੨੧ ।

Dohra

Padmani ke pat par ghane bhavar karae gunjar.
Lok sabhae padumani lakhae bastar na sakae bichar.21.

ਚੌਪਈ

ਤਾ ਮੈ ਡਾਰਿ ਲੁਹਾਰਿਕ ਲਯੋ । ਤਾ ਕੋ ਬਸਤ੍ਰ ਤਵਨ ਪਰ ਦਯੋ ।
ਛੈਨੀ ਔਰ ਹਥੋਰਾ ਲਏ । ਵਾ ਬਢਈ ਕੇ ਕਰ ਮੈ ਦਏ । ੨੨ ।

Chopaiee

Ta mae dar luharik layo. Ta ko bastar tavan par dayo.
Chaeni aor hathora laye. Va badhyi ke kar mo daye.22.

ਦੂਤ ਦਿਲੀਸਹਿ ਬਚਨ ਉਚਾਰੇ । ਗ੍ਰਿਹ ਅਵਤ ਪਦੁਮਿਨੀ ਤਿਹਾਰੇ ।
ਰਾਨਾ ਸਾਥ ਪ੍ਰਥਮ ਮਿਲਿ ਅਊ । ਬਹੁਰਿ ਤਿਹਾਰੀ ਸੇਜ ਸੁਹਾਊ । ੨੩ ।

Doot diliseh bachan uchare. Greh avat padumani tihare.
Rana sath pratham mil ayu. Bahur tihari sej suhayu.23.

ਯੋ ਕਹਿ ਬਢੀ ਤਹਾ ਚਲਿ ਅਯੋ । ਤਾ ਕੀ ਕਟਤ ਬੇਰਿਯੈ ਭਯੋ ।
ਤਿਹ ਪਾਲਕੀ ਪ੍ਰਥਮ ਬੈਠਾਯੋ । ਇਹ ਤੇ ਓਹਿ ਡੌਰੀ ਪਹੁਚਾਯੋ । ੨੪ ।

Yo keh badhi taha chal gayo. Ta ki katat beriyae bhayo.
Tekh palki pratham baethayo. Eh te ohi dori pahuchayo.24.

ਇਕ ਤੇ ਨਿਕਰ ਅਵਰ ਮੈ ਗਯੋ । ਅਨਤ ਤਹਾ ਤੇ ਨਿਕਸਤ ਭਯੋ ।
ਇਹ ਛਲ ਤਹਾ ਪਹੁੰਚਯੋ ਜਾਈ । ਤਬ ਦੁਰਗ ਮੈ ਬਜੀ ਬਧਾਈ । ੨੫ ।

Ik te nikri avar mo gayo. Anat taha te niksat bhayo.
Eh chal taha pahunchayo jayi. Tabae durag mae baji badhayi.25.

You take my dress and keep it in the first planquin and black bees would be hovering around it. People will not follow the secret behind it. (19)

Then Gora and Badal arranged like that as directed by Padmini. Near the fort, the planquins were kept down and the (false) planquin of Padmini was kept in front. (20)

Couplet :

The black bees were hovering around the robes of Padmini in large numbers. All the people thought it to be Padmini's planquin and could not think about her robes even. (21)

Chopaiee :

In that planquin a blacksmith was seated, who was wearing the robes (clothes) of Padmini. He was given a hammer and chisel in his hand. (22)

The king of Delhi (Allaudin) was then told that Padmini had come to his palace. She had said, "that first I would like to meet the Rana and then I would come and give you company, making your bed enjoyable." (23)

After saying this the blacksmith went to meet Raja Ratan Sain and cut off his shackles and made him sit in the first planquin from where he was shifted to the second planquin. (24)

The Rana, shifting from one to the next planquin gave a slip from there. With this deceitful action, he reached his fort and the drums of victory and joy were sounded in the fort. (25)

ਗੜ ਪਰ ਜਬੈ ਬਧਾਈ ਭਈ । ਸਉਅਨ ਕਾਦਿ ਕਿਪਾਨੈ ਲਈ ।
ਜ' ਪਰ ਪਹੁਚਿ ਖੜਗ ਕਹ ਝਾਰਿਯੈ । ਏਕੈ ਘਾਇ ਮਾਰ ਹੀ ਡਾਰਿਯੈ । ੨੬ ।

Gad par jabae badhayi jayi. Sayuan kadh kirpanae layi.
Ja par pahuch khadag keh jhariyo. Ekae ghaye mar hi dariyo.26.

ਧੁਕਿ ਧੁਕਿ ਪਰੇ ਧਰਨਿ ਭਟ ਮਾਰੇ । ਜਨੁਕ ਕਰਵਤਨ ਬਿਰਛ ਬਿਦਾਰੇ ।
ਜੁਝਿ ਜੁਝਿ ਮਰੇ ਅਧਿਕ ਰਿਸਿ ਭਰੇ , ਬਹੁਰਿ ਨ ਦਿਖਯਤ ਤਾਜਿਯਨ ਚਰੇ । ੨੭ ।

Dhuk dhuk pare dharan bhat bhare. Januk karvatan birach bidare.
Jujh jhujh marae adhik risi bhare. Bahur na dikhyat tajiyan chare.27.

ਦੋਹਰਾ

ਜੈਨ ਲਾਵਦੀ ਸਾਹ ਕੋ ਤਬ ਹੀ ਦਯੋ ਭਜਾਇ ।
ਰਤਨ ਸੈਨ ਰਾਨਾ ਗਏ ਗੜ ਇਹ ਚਰਿਤ੍ਰ ਦਿਖਾਇ । ੨੮ ।

Dohra

Jaen lavdi sah ko tab hi dayo bhaj aye.
Ratan saen rana gaye gad eh charit dikhaye.28.

ਗੋਰਾ ਬਾਦਿਲ ਕੋ ਦਿਯੋ ਅਤਿ ਧਨ ਛੋਰਿ ਭਭਡਾਰ ।
ਤਾ ਦਿਨ ਤੈ ਪਦੁਮਿਨੀ ਭਏ ਬਾਦੀ ਪ੍ਰੀਤਿ ਅਪਾਰ । ੨੯ । ੧ ।

Gora badal ko diyo ati dhan chor bhandar.
Ta din tae padumani bhaye badhi preti apar.29.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਨਿੰਨਾਨਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਾਮ ਸਤੁ । ੧੯੯ । ੩੭੨੭ । ਅਫਜ਼ੁੰ ।

Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
ik so ninanavo charitar samapatani sat subham sat.199. 3727. Aphjun.

ਦੋਹਰਾ

ਤ੍ਰਿਗਤਿ ਦੇਸ ਏਸ਼ਰ ਬਡੋ ਦੁਗਤਿ ਸਿੰਘ ਇਕ ਭੂਪ ।
ਦੇਹ ਤੇਗ ਪੁਰੋ ਪੁਰਖ ਸੁੰਦਰ ਕਾਮ ਸਰੂਪ । ੧ ।

Dohra

Trigat des esvar bado drugati singh ik bhoop.
Deg teg puro purakh sundar kam sarup.1 .

ਟੋਟਕ ਛੰਦ

ਉਡਗਿੰਦ ਪ੍ਰਭਾ ਇਕ ਤਾ ਕੀ ਤ੍ਰਿਯਾ । ਦਿਨ ਰੈਨਿ ਭਜੈ ਮੁਖ ਜਾਸੁ ਪਿਯਾ ।
ਬਿਸੁਨਾਥ ਪ੍ਰਭਾ ਤ੍ਰਿਯਾ ਔਰ ਰਾਹੈ । ਅਤਿ ਸੁੰਦਰ ਤਾ ਕਹ ਜਗਤ ਕਹੈ । ੨ ।

Totak Chhand

Udgindar prabha ik ta ki triya. Din raen bhajae mukh jasu piya.
Bisunath prabha triye aor rahae. Ati sundar ta keh jagat kahae.2.

When the drums of felicitations were sounded in the fort, the warriors unsheathed their swords, and killed everyone with one stroke only, whosoever came. (26)

With thuds great warriors were falling on the ground, as if trees were being cut with saws and thrown down. They were fighting with great fury and were dying fighting and they were not seen riding the horses again (being killed). (27)

Couplet :

The king Allaudin was made to flee and with this deceitful action, Rana Ratan Sain had reached the fort safely. (28)

Gora and Badal were given lot of money in reward (by opening the treasury) since that day the Rana had developed a greater love for Padmini. (29)(1)

Here the hundred and ninety-ninth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (199-3727)(Contd)

Couplet :

There was a mighty Raja, named Durgat Singh of the land of Trigat, who was an exponent of both the sword and the kettle and was as beautiful as Kamdev (God of love). (1)

Totak Chhand :

He had a wife called Udginder Prabha, who was always reciting the name of her beloved. The Raja had another wife named Bisunath Prabha, who was known as most charming in the world. (2)

ਬਿਸਨਾਥ ਪ੍ਰਭਾ ਤਨ ਪ੍ਰੀਤਿ ਰਹੈ । ਉਡਗਿੰਦ੍ਰ ਪ੍ਰਭਾ ਇਕ ਬੈਨ ਚਹੈ ।
 ਦਿਨ ਰੈਨਿ ਬੀਤਤ ਕਰੈ ਇਹ ਕੇ । ਕਬਹੂੰ ਗ੍ਰਹਿ ਜਾਤ ਨਹੀ ਤਿਹ ਕੇ । ੩ ।
 Bisunath prabha tan preti rahae. Udgindar prabha ik baen chahae.
 Din raen bitet karae eh ke. Kabhun greh jat nahi teh ke.3.

ਚੌਪਈ

ਤਾ ਪਰ ਸਤੁ ਤਵਨ ਕੋ ਧਾਯੋ । ਦੁਗਤਿ ਸਿੰਘ ਦਲੁ ਲੈ ਸਮੁਹਾਯੋ ।
 ਮਚਿਯੋ ਜੁਧ ਅਤਿ ਬਜੈ ਨਗਾਰੇ । ਦੇਵ ਅਦੇਵ ਬਿਲੋਕਤ ਸਾਰੇ । ੪ ।

Chopaicee

Ta par satar tavan ko dhayo. Drugati singh dal lae samuhayo.
 Machiyo judh ati baje nagare: Dev adev bilokat sare.4.

ਉਮਡੇ ਸੂਰ ਸਿੰਘ ਜਿਮਿ ਗਾਜਹਿ । ਦੋਊ ਦਿਸਨ ਜੁਛੋਆ ਬਾਜਹਿ ।
 ਗੋਮੁਖ ਸੰਖ ਨਿਸਾਨ ਅਪਾਰਾ । ਢੋਲ ਮਿਦੰਗ ਮੁਚੰਗ ਨਗਾਰਾ । ੫ ।
 Umde soor singh jim gajeh. Doyu disan jujhuya bajeh.
 Gomukh sankh nisan apara. Dhol mirdang muchang nagara.5.

ਤੁਰਹੀ ਨਾਦ ਨਫੀਰੀ ਬਾਜਹਿ । ਮੰਦਲ ਤੂਰ ਉਤੰਗ ਬਿਰਾਜਹਿ ।
 ਮੁਰਲੀ ਝੰਝ ਭੇਰ ਰਨ ਭਾਰੀ । ਸੁਨਤ ਨਾਦ ਧੁਨਿ ਹਏ ਹਕਾਰੀ । ੬ ।
 Turhi nad naphiri bajeh. Mandal toor utang birajeh.
 Murli jhanjh bher ran bhari. Sunat nad dhuni hathe hakari.6.

ਜੁਗਨਿ ਦੈਤ ਅਧਿਕ ਹਰਖਾਨੇ । ਗੀਧ ਸਿਵਾ ਫਿਕਰਹਿ ਅਭਿਮਾਨੈ ।
 ਭੂਤ ਪ੍ਰੇਤ ਨਾਚਹਿ ਅਰੁ ਗਾਵਹਿ । ਕਹੂ ਰੁਦ੍ਰ ਡਮਰੂ ਡਮਕਾਵਹਿ । ੭ ।
 Jugni daint adhik harkhane. Gedh Siva phikreh abhimanae.
 Bhut pret nacheh aru gaveh. Kahun rudar damru damkaveh.7.

ਅਚਿ ਅਚਿ ਰੁਧਰ ਡਾਕਨੀ ਡਹਕਿਹ । ਭਖਿ ਭਖਿ ਅਮਿਖ ਕਾਕ ਕਹੂੰ ਕਹਕਿਹ ।
 ਜੰਬੁਕ ਗੀਧ ਮਾਸ ਲੈ ਜਾਹੀ । ਕਛੁ ਕਛੁ ਸਬਦ ਬਿਤਾਲ ਸੁਨਾਹੀ । ੮ ।
 Ach ach rudar dakni dehkahi. Bhakh bhakh amikh kak kahun kehkhahi.
 Junbak gedh mas lae jahi. Kachu kachu sabad bital sunahi.8.

ਝਮਕੈ ਕਹੂੰ ਅਸਿਨ ਕੀ ਧਾਰਾ । ਭਬਕਹਿ ਰੁੰਡ ਮੁੰਡ ਬਿਕਰਾਰਾ ।
 ਧੁਕਿ ਧੁਕਿ ਪਰੇ ਧਰਨਿ ਭਟ ਭਾਰੇ । ਝੁਕਿ ਝੁਕਿ ਬਡੇ ਪਖਰਿਯਾ ਮਾਰੇ । ੯ ।
 Jhamkae kahun asin ki dhara. Bhabhkeh rund mund bikrara.
 Dhuki dhuki pare dharni bhat bhare. Jhuk jhuk bade pakhriya mare.9.

The Raja had great love for Bisunath, while Udginder was only waiting for him to talk to her slightly. But the Raja was spending his days and nights with Bisunath and would not visit Udginder at all. (3)

Chopaiee :

The Raja was attacked by the enemy once and Durgat singh also confronted him with a huge army and a fierce battle ensued and war drums were sounded. All the gods and demons were watching the battle. (4)

The fighting warriors were roaring like lions and from both sides songs of death (Maru) were being played and various drums including gemukh, conch shells, large drums, mirdang and muchang were sounded. (5)

Many musical instruments like clarionets, naad, nafiri, mandal, tur, utang, flute, Jhanjh and bher etc were being played and with the hearing of their music the warriors were challenging one another loudly. (6)

The evil spirits and demons were very thrilled. The vultures and jackals were making loud noises with great pride. The ghosts and evil spirits were singing and dancing around. Somewhere Rudra was also beating his small drum. (7)

The evil spirits were sipping blood and belching, while the crows were eating the flesh and meat and crowing around. The jackals and vultures were also picking meat and (lying) moving around and at places the betals were also heard singing. (8)

At places the swords edges were flashing, while the dreadful heads and trunks were seen making faint (breathing) noises, while mighty warriors were falling on the ground with thuds. Many horse riders were being killed by bending slightly. (9)

ਠਿਲਾ ਠਿਲੀ ਬਰਛਨਿ ਸੈ ਮਾਚੀ । ਕਢਾ ਕਢੀ ਕਰਵਾਰਿਨ ਰਾਚੀ ।
ਕਟਾ ਕਟੀ ਕਹੂੰ ਭਈ ਕਟਾਰੀ । ਧਰਨੀ ਅਰੁਨ ਭੇਸ ਭਈ ਸਾਰੀ । ੧੦ ।

Thila thili barchani so machi. Kadha kadhi karvarin rachi.
Kata kati kahun bhayi katari. Dharni arun bhes bhayi sari.10.

ਕਾਢੇ ਦੈਤ ਦੰਤ ਕਹੂੰ ਫਿਰੈ । ਬਰਿ ਬਰਿ ਕਹੂੰ ਬਰੰਗਨ ਬਰੈ ।
ਭੀਖਨ ਭਏ ਨਾਦ ਕਹੂੰ ਭਾਰੈ । ਭੇਰਵਾਦਿ ਛਬਿ ਲਖਨ ਸਿਧਾਰੈ । ੧੧
Kadhe daint dant kahun phirae. Bar bar kahun barangan barae.
Bhekhan bhaye nad kahun bhare. Baervad chab lakhan sidhare.11.

ਦੋਹਰਾ

ਭਕਭਕਾਹਿ ਘਾਯਲ ਕਹੂੰ ਕਹਕੈ ਅਮਿਤ ਮਸਾਨ ।
ਬਿਕਟਿ ਸੁਭਟ ਚਟਪਟ ਕਤੇ ਤਨ ਬਿਨ ਬਹੈ ਕ੍ਰਿਪਾਨ । ੧੨ ।

Dohra

Bhakbhakahe ghayal kahun kehkae amit masan.
Bikat subhat chatopat kate tan brin bahae kirpan.12.

ਚੌਪਈ

ਭੇਰਵ ਕਹੂੰ ਅਧਿਕ ਭਵਕਾਰੈ । ਕਹੂੰ ਮਸਾਨ ਕਿਲਕਟੀ ਮਾਰੈ ।
ਭਾ ਭਾ ਬਜੇ ਕਹੂੰ ਭੀਖਨ । ਤਨਿ ਧਨੁ ਤਜਹਿ ਸੁਭਟ ਸਰ ਤੀਖਨ । ੧੩ ।

Chopaiee

Bhaerav kahun adhik bhavkarae. Kahun masan kilcati marae.
Bha bha baje bher kahun bhekhan. Tan dhanu taje subhat sar tekhan.13.

ਅੜਿਲ

ਚਾਬਿ ਚਾਬਿ ਕਰਿ ਓਸਠ ਦੁਬਹਿਯਾ ਧਾਵਹੀ ।
ਬਜ ਬਾਨ ਬਿਛੁਅਨ ਕੇ ਬਿਨਨ ਲਗਾਵਹੀ ।
ਟੁਕ ਟੁਕ ਹਵੈ ਗਿਰੈ ਨ ਮੋਰੈ ਨੇਕ ਮਨ ।
ਹੈ ਤਨਿਕ ਤਨਿਕ ਲਗਿ ਗਏ ਅਸਿਨ ਕੀ ਧਾਰ ਤਨ । ੧੪ ।

Aril

Chab chab kari osath dubhiya
Bajar ban bichuan ke brinan lagavali.
Took took haav girae na morae nek man.
Ho tanik tanik lag gaye asan ki dhar tan.14.

The spears were being pierced and the swords were being used by unsheathing them, while somewhere the daggers were in use, making the whole ground red coloured with blood being splashed all around. (10)

Somewhere the demons were moving around with their teeth showing out, while the fairies were wedding the great warriors. At places horrible songs were heard and elsewhere (deity) Bhairavas were coming to watch the great splendour of the battle. (11)

Couplet

The wounds of the wounded warriors at some places were spurting blood, while at other places the ghosts were laughing loudly. The stubborn warriors were killing others with their swords, while blood was oozing out of the wounds. (12)

Chopaicee

The Bhairavas (deities) were making loud shouts, while the ghosts were chanting slogans of death, while at places, dreadful instruments were being played, while the warriors were shooting sharpened arrows by stretching their bows. (13)

Aril

The warriors with their lips tightened were running around with their weapons, while the Baja and scorpion arrows were being (fired) shot causing wounds and the warriors were falling down, being cut into pieces, but were not retracing their steps from the battle. With the striking of swords, their body limbs were being thrown around in pieces. (14)

ਮੋਰਿ ਬਾਗ ਬਾਜਨ ਕੀ ਨੈਕ ਨ ਭਾਜਹੀ ।
 ਖਰੇ ਖੇਤ ਕੇ ਮਾਝ ਸਿੰਘ ਜਯੋ ਗਾਜਹੀ ।
 ਖੰਡ ਖੰਡ ਹੈ ਗਿਰੇ ਖੰਡਿਸਨ ਖੰਡ ਖੰਡ ਕਰਿ ।
 ਹੋ ਖੰਡੇ ਖੜਗ ਕੀ ਧਾਰ ਗਏ ਭਵਿਸਿੰਧ ਤਰਿ । ੧੫ ।

Mori bag bajan ki naek na bhajhi.
 Khare khet ke majh singh jayo gajhi.
 Khand khand haav gire khandisan khand kari.
 Ho khande khadag ki dhar gaye baysindh tari.15.

ਦੋਹਰਾ

ਭਕਭਕਾਹਿ ਘਾਯਲ ਕਹੂੰ ਰੁੰਡ ਮੁੰਡ ਬਿਕਰਾਰ ।
 ਤਰਫਰਾਹਿ ਲਾਗੇ ਕਹੂੰ ਛੜੀ ਛੜਨ ਧਾਰਿ । ੧੬ ।

Dohra

Bhakbhakeh ghayal kahun rund mund bikrar.
 Tarpharahe lage kahun chatri chatran dhari.16.

ਚੌਪਈ

ਹਾਕਿ ਹਾਕਿ ਭਟ ਤਰੈ ਧਵਾਵਹਿ । ਗਹਿ ਗਹਿ ਅਸਿਨ ਅਰਿਨ ਅਰਿਨ ਬਿਣ ਲਾਵਹਿ ।
 ਚਟਪਟ ਸੁਭਟ ਬਿਕਟ ਕਟਿ ਮਰੈ । ਚੁਨਿ ਐਨ ਅਪਛਰਾ ਬਰੈ । ੧੭ ।

Chopaiee

Hak hak bhat tarae dhavaveh. Geh geh asan asran brin laveh.
 Chatpat subhat bikat kati marae. Chun chun aen apchara bare.17.

ਅੜਿਲ

ਦੁਗਤਿ ਸਿੰਘ ਕੋ ਸੂਰ ਸਕਲ ਭਾਜਤ ਭਏ ।
 ਨਿਪ ਜੂਝੇ ਰਨ ਮਾਹਿ ਸੰਦੇਸਾ ਅਸ ਦਏ ।
 ਸੁਨਿ ਬਿਸੁਨਾਥ ਪ੍ਰਭਾ ਚਿਤ ਭੀਤਰ ਚਕਿ ਗਈ ।
 ਹੋ ਸ੍ਰੀ ਉਡਗਿੰਦ ਪ੍ਰਭਾ ਜਰਬੇ ਕਹ ਉਦਿਤ ਭਈ । ੧੮ ।

Aril

Drugati singh ke soor sakal bhajat bhaye.
 Nirap juj he ran mahe sandesa as daye.
 Sun bisunath prabha chit bhitar chak gayi.
 Ho Sri Udgindar prabha jarbe keh udit bhayi.18.

ਜੋ ਧਨੁ ਤਾ ਕੋ ਹੁਤੋ ਸੁ ਦਿਯੋ ਲੁਟਾਇ ਕੈ । ਚਲੀ ਜਰਰਨ ਕੇ ਹੇਤ ਮਿਦੰਗ ਬਜਾਇ ਕੈ ।
 ਪ੍ਰਾਨ ਨਾਥ ਜਿਤ ਗਏ ਤਹੀ ਮੈ ਜਾਇ ਹੈ । ਹੋ ਜਿਯਤ ਨ ਅਵਤ ਧਾਮ ਮਰੇ ਤੇ ਪਾਇ ਹੈ । ੧੯ ।
 jo dhan t; ko huto su diyo lutaye kae .chali jararan ke het mridung bajaye kae .
 pran nath ijt gaye tehi mae jaye ho.hi jiyat n avat dham mare te paye ho.19

None of them was stepping back by moving their horses side ways or fleeing away. They were roaring like lions standing in the battlefield, while they were falling down being cut into pieces with the double-edged swords, and some others had gone to heavens (killed) being smitten with the swords. (15)

Couplet

At places, the mutilated heads and trunks were making sizzling sounds, while at places Kashatriyas with canopies (overhead) were writhing and fluttering in pain. (16)

Chopaicee

The warriors were attacking the enemy by racing their horses and with their swords causing wounds to the enemy, while mighty warriors were being killed instantly being cut into pieces and the fairies were wedding them by selecting some of them. (17)

Aril

All the warriors of Durgat singh were on the run (fleeing), giving an indication that the Raja had been killed in battle. Bisunath Prabha on hearing this message got surprised (shocked) while Udginder Prabha got ready to immolate herself (for Sati function). (18)

Whatever money she had ,was distributed among poor and with beat of drums, she moved further for burning herself, saying she would follow her spouse to the heavens. While he was alive, he never visited me, but now I will join him after death. (19)

ਸ੍ਰੀ ਬਿਸੁਨਾਥ ਪ੍ਰਭਾ ਜਰਬੇ ਤੇ ਡਰਿ ਗਈ ।
ਮਰਿਯੋ ਨਿਪਤਿ ਸੁਨਿ ਕਾਨ ਅਧਿਕ ਪੀਟਤ ਭਈ ।
ਤਬ ਲੋ ਅਰਿਨ ਬਿਦਾਰਿ ਗਯੋ ਨਿਪ ਆਇ ਕੈ ।
ਹੋ ਹੋਰਿ ਸਤੀ ਕੀ ਮੀਚਿ ਰਹਿਯੋ ਬਿਸਮਾਇ ਕੈ । ੨੦ ।

Sri bisunath prabha jarbe te dari gayi.
Mariyo nirpati suni kan adhik pitat bhayi.
Tab to arin bidar gayo nirap aye kae.
Ho her sati ki meech rahiyo bismaye kae.20.

ਜਬ ਉਡਗਿੰਦ੍ਰ ਪ੍ਰਭਾ ਕੀ ਸੁਧਿ ਕਾਨਨ ਪਰੀ ।
ਬਿਰਹ ਤਿਹਾਰੇ ਬਾਲ ਅਗਨਿ ਮੇ ਜਰਿ ਮਰੀ ।
ਤਬ ਪਿਯ ਤਬ ਹੀ ਤਹਾ ਪਹੁੰਚਯੋ ਅਇ ਕੈ ।
ਹੋ ਤਰਲ ਤੁਰੰਗਨ ਮਾਝ ਤੁਰੰਗ ਧਵਾਇ ਕੈ । ੨੧ ।

Jab udigindar prabha ki sudh kanan pari.
Bireh tihare bal agni mo jar mari.
Tab piye tab hi taha pahunchayo aye kae.
Ho taral turangan majh turang dhavaye kae.21.

ਦੋਹਰਾ

ਨਿਪ ਅਵਤ ਲੋ ਮੁਰਖਨ ਦੀਨੀ ਚਿਤਾ ਜਰਾਇ ।
ਜਿਯਤ ਮਰੇ ਪਤਿ ਕੀ ਕਛੂ ਸੁਧਿ ਨਹਿ ਲਈ ਬਨਾਇ । ੨੨ ।

Dohra

Nirap ava lo murkhan dini chita jaraye.
Jivat mare pati ki kachu sudh nahi layi banaye.22.

ਅੜਲ

ਤਿਯ ਕੋ ਲੈ ਲੈ ਨਾਮੁ ਨਿਪਤਿ ਪੀਟਤ ਭਯੋ ।
ਮੁਹਿ ਕਾਰਨ ਇਹ ਬਾਲ ਅਗਨਿ ਮਹਿ ਜਿਯ ਦਯੋ ।
ਬਰਤ ਬਾਲ ਕੋ ਅਬ ਹੀ ਐਚਿ ਨਿਕਾਰਿ ਹੋ ।
ਹੋ ਨਾਤਰ ਯਾਹਿ ਸੰਗ ਸੁਰਗ ਸਿਧਾਰਿ ਹੋ । ੨੩ ।

Aril

Triye ko lae jae nam nnpat petat bhayo. Muh karan eh bal agni meh jiye dayo.
Banat bal ko ab hi aech nikar ho. Ho natar jar yahi sang savarg sidhari ho.23.

ਚੌਪਈ

ਅਬ ਹੀ ਤੁਰੰਗ ਅਗਨਿ ਮੇ ਡਾਰੋ । ਜਰਤ ਪ੍ਰਿਯਾ ਕਹੁ ਐਚਿ ਨਿਕਾਰੋ ।
ਕੈ ਹਮਹੁ ਯਾਹੀ ਚਿਤ ਜਰਿ ਹੈ । ਸੁਰ ਪੁਰ ਦੋਊ ਪਯਾਨੋ ਕਰਿ ਹੈ । ੨੪ ।

Chopaiee

Ab hi turang agni mae daro. Jarat priya kaki aech nikaro.
Kae mhun yahi chit jari hae. Sur pur doyu payano kari hae.24.

Sri Bisunath Prabha was afraid of burning herself, though on hearing about his death, she started wailing and crying (beating her head). In the meantime the Raja came back, having killed the enemy and hearing about the immolation bid of Udginder Prabha, got surprised. (20)

When the news of the immolation of Udginder Prabha reached his ears, he took a fast steed and reached for the place of the beloved. (21)

Couplet

By the time Raja reached there, the fools had lit the pyre and without verifying about the Raja's death, they had done everything. (22)

Aril

By repeating the name of the wife, the Raja started wailing and beating his head, saying that for his sake the wife had given her life. 91 will pull out my burning wife, or else I shall also proceed to heavens by burning myself. (23)

Chopaicee

I shall throw the horse into the burning pyre and shall pull out my burning beloved or else I will also kill myself by burning and both will go to heaven together. (24)

ਦੋਹਰਾ

ਖੜਗ ਕਾਢ ਕਰ ਮੈ ਲਯੋ ਮੌਜਿ ਨ ਪਕਰਿਯੋ ਕੋਇ ।
ਕੈ ਕਾਢੋ ਇਹ ਕੈ ਜਰੈ ਕਰਤਾ ਕਰੈ ਸੋ ਹੋਇ । ੨੫ ।

Dohra

Khadag kadh kar mae layo mohe na pakriyo koye.
Kae kadho eh kae jarae karta karae so hoye.25.

ਅੜਿਲ

ਖੜਗ ਕਾਢਿ ਕਰ ਮਾਝ ਧਵਾਵਤ ਹੈ ਭਯੋ ।
ਜਰਤ ਜਹਾ ਤਿਯਾ ਹੁਤੀ ਚਿਤਾ ਮੈ ਪਤਿ ਗਯੋ ।
ਪਕਰ ਭੁਜਾ ਤੇ ਐਚਿ ਤਰੁਨ ਤਰੁਨੀ ਲਿਯੋ ।
ਹੈ ਰਾਜਸਿੰਘਸਨ ਪਾਵ ਬਹੁਰਿ ਅਪਨੋ ਦਿਯੋ । ੨੬ ।

Aril

Khadag kadh kar :najh dhavavat hae bhayo. Jarat jaha triye huti chita mae pati gayo.
Pakar bhuja te aech tarun taruni liyo. Ho rajsinghasan pay bahur apano diyo.26.

ਦੋਹਰਾ

ਨਿਰਖ ਰਾਵ ਤਨ ਕਹਿ ਉਠੇ ਧੰਨਯ ਧੰਨਯ ਸਭ ਸੂਰ ।
ਮਰੈ ਸੁਰਗ ਬਾਸਾ ਤਿਨੈ ਜੀਵਤ ਬਾਚਾ ਪੂਰ । ੨੭ ।

Dohra

nirakh re tan kahi uthae dhanye dhanye sab soor.
maraye savarg basa tinae jivat bacha poor.27.

ਚੌਪਈ

ਸਭ ਰਾਨਿਨ ਐਸੇ ਸੁਨਿ ਪਾਯੋ । ਤਾਹਿ ਜਰਤ ਨਿਪ ਅਪੁ ਬਚਾਯੋ ।
ਮਰਤ ਹੁਤੀ ਜੀਵਤ ਸੋ ਭਈ । ਜੀਵਤ ਹੁਤੀ ਮਿਤਕ ਹੈ ਗਈ । ੨੮ ।

Chopaiee

Sab ranin aise suni payo. Tahe jarat nirap aap bachayo.
Marat hiti jivat so bhayi. Jivat huti mritak haav gayi.28.

ਅਬ ਹਮ ਕੋ ਨਿਪ ਚਿਤ ਨ ਲਯੈ ਹੈ । ਵਾਹੀ ਕੇ ਹੈ ਕੈ ਬਾਸਿ ਜੈ ਹੈ ।
ਅਬ ਕਛੁ ਐਸ ਉਪਾਇ ਬਨਾਊ । ਯਾ ਸੋ ਪਤਿ ਕੀ ਪ੍ਰੀਤਿ ਮਿਟਾਊ । ੨੯ ।
Ab ham ko nirap chit na layae hae. Vahi ke haav kae basi jae hae.
Ab kachu aes upaye banayu. Ya so pati ki preet mitayu.29.

ਦੇਖਹੁ ਇ ਰਾਵਹਿ ਕਯਾ ਕਹਿਯੈ । ਮਨ ਮੇ ਸਮੁਝਿ ਮੋਨਿ ਹੈ ਰਹਿਯੈ ।
ਜੋ ਲੈ ਮੁਰਤਿ ਜਾਰ ਕੀ ਜਰੀ । ਤਾ ਕੇ ਹੇਤ ਇਤਿ ਇਨ ਕਰੀ । ੩੦ ।
Dekhu ehi raveh kaya kahiyae. Man mae samujhi mon haav rahiyae.
Jo lae murti jar ki kari. Ta ke het iti in kari.30.

Couplet

The raja pulled out the sword in his hand and said, "No one should stop me from burning, or I shall pull her out or bum myself." Further as the Lord wills, shall happen. (25)

Aril

Holding his sword in hand and racing his horse, he reached the place, where the wife was burning and the husband also entered the pyre. The Raja, holding the wife by hand, pulled her out and then stepped on his throne. (26)

Couplet

Seeing the Raja, all the warriors started praising and saluting him. Such warriors proceed to heavens on their death and while alive, they stick to their words, fulfilling their promise. (27)

Chopaiee

When the other queens heard that the Raja had himself saved the burning queen (Udginder Prabha)? Look at the wonders of the Lord, the wife who was going to die, had been saved alive, while the other queen who was living earlier, was almost dead. (28)

The second queen thought to herself that "the Raja would not love her anymore and he would be under the control of the other queen. So I should make some arrangement to dissuade him from her attachment. Thus finishing his love for her." (29)

"So what should be told to the Raja? She was thinking, so it would be better to keep quiet at present. She was burning herself with the photo of the paramour though the Raja had done so much for her." (30)

ਯਹ ਲੈ ਮੁਰਤ ਜਾਰ ਕੀ ਜਰੀ । ਹੈ ਹੈ ਅਰਧ ਜਰੀ ਹੀ ਪਰੀ ।
ਜੋ ਤਾ ਕੋ ਇਹ ਰਾਵ ਨਿਹਾਰੈ । ਅਬ ਹੀ ਜ' ਕੋ ਜਿਯਤੇ ਮਾਰੈ । 31 ।

Yeh lae murti jar ki kari. Haav hae aradh jari hun pari.
Jo ta ko eh rav niharae. Ab hi ya ko jiyte marae.31.

ਜੋ ਤਾ ਕੋ ਇਹ ਰਾਵ ਸੁਨਿ ਪਾਯੋ । ਹੋਰਨ ਤਵਨ ਚਿਤਾ ਕਹ ਅਯੋ ।
ਅਰਧ ਜਰੀ ਪ੍ਰਤਿਮਾ ਲਹਿ ਲੀਨੀ । ਪ੍ਰੀਤਿ ਜੁ ਬਢੀ ਹੁਤੀ ਤਜਿ ਦੀਨੀ । 32 ।

Yo jab baen rav suni payo. Heran tavan Chita kehayo.
Aradh jari pretma leh lini. Priti ju badhi huti taj dini.32.

ਤਬ ਬਾਨੀ ਨਭ ਤੇ ਇਹ ਹੋਈ । ਉਡਗ ਪ੍ਰਭਾ ਮਹਿ ਦੇਸੁ ਨ ਕੋਈ ।
ਬਿਸੁਸ ਪ੍ਰਭਾ ਯਹਾ ਚਰਿਤ ਬਨਾਯੋ । ਤਾ ਤੇ ਚਿਤ ਤੁਮਰੋ ਡਹਿਕਾਯੋ । 33 ।

Tab bani nabh te eh hoyi. Udag prabha meh dos na koyi.
Bisus prabha yaha charit banayo. Ta te chit tumor dehkayo.33.

ਜਿਹ ਤਿਯ ਤੁਮ ਤਨ ਜਰਿਯੈ ਨ ਹਯੋ । ਤਵਨਿ ਬਾਲ ਅਸਿ ਚਰਿਤ ਬਨਾਯੋ ।
ਜਿਨਿ ਨਿਪ ਕੀ ਯਾ ਚੋ ਰੁਚਿ ਬਾਢੈ । ਜੀਯਤ ਹਮੈ ਛੋਰਿ ਕਰਿ ਛਾਡੈ । 34 ।

Jeh triye tum tan jariyo na gayo. Tavan bal as charit banayo.
Jin nirap ki ya so ruchi badhae. Jiyat hamae chor kari chadae.34.

ਤਬ ਰਾਜੇ ਐਸੇ ਸੁਨਿ ਪਾਈ । ਸਾਚੀ ਹੀ ਸਾਚੀ ਠਹਰਾਈ ।
ਉਡਗਿ ਪ੍ਰਭਾ ਤਨ ਅਤਿ ਹਿਤ ਕੀਨੋ । ਵਾ ਸੋ ਤਯਾਗਿ ਨੇਹ ਸਭ ਦੀਨੋ । 35 ।

Tab rajae aise sun payi. Sachi hi sachi thehrayi.
Udag prabha tan ati hit kino. Va so tayagi neh sabh dino.35.

ਦੋਹਰਾ

ਸ੍ਰੀ ਉਡਗਿੰਦ ਪ੍ਰਭਾ ਭਏ ਰਾਜ ਕਰਿਯੋ ਸੁਖ ਮਾਨ ।
ਬਿਸੁਸਿ ਪ੍ਰਭਾ ਸੰਗ ਦੋਸਤੀ ਦੀਨੀ ਤਯਾਗ ਨਿਦਾਨ । 36 । ੧ ।

Dohra

Sri Udgindar prabha bhaye raj kariyo sukh man.
Bisus prabha sang dosti dini tayag nidan.36.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਦੋਇ ਸੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੨੦੦ । 3763 । ਅਫਜੁਨ ।

Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
doye so charitar samapatam sat subham sat.200. 3763. Aphjun.

The paramour for whose sake, she was going to immolate, but was half burnt only. If the Raja were to glance her, then he would himself bum her alive. (31)

When the Raja heard this, he came to see the pyre. He took the half burnt photo and the increased love for that queen was negated (lost). (32)

Then a heavenly voice was heard that "there was no flaw (no defect) in Udginder Prabha, instead Bisunath Prabha had played this trick (witchcraft), which had created a doubt in your mind." (33)

The wife, who could not give up her life for your sake was making this deceitful effort, lest the Raja may not desert her and develop love for the other queen. (34)

Then the Raja, hearing this revelation, thought it to be true and showed his great love for Udag Prabha, leaving (discarding) his love for the other queen. (35)

Couplet

Then the Raja continued to rule along with Udginder Prabha with great joy and bliss. Finally he gave up his love and friendship for Bisun Prabha. (36)(1)

Here the two hundredth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (200-3763)(Contd)

ਦੋਹਰਾ

ਰੂਮ ਸਹਿਰ ਕੇ ਸਾਹ ਕੀ ਸੁਤਾ ਜਲੀਖਾ ਨਾਮ ।
ਕਿਧੋ ਨਾਮ ਕੀ ਕਾਮਨੀ ਕਿਧੋ ਅਪ ਹੀ ਕਾਮ । ੧ ।

Dohra

Room sehar ke sah ki suta jalikha nam.
Kidho kam ki kamni kidho aap hi kam.1 .

ਅਤਿ ਜੋਬਨ ਤਾ ਕੈ ਦਿਪੈ ਸਭ ਅੰਗਨ ਕੇ ਸਾਥ ।
ਦਿਨ ਅਸਿਕ ਦਿਨਪਤਿ ਰਹੈ ਨਿਸੁ ਅਸਿਕ ਨਿਸਨਾਥ । ੨ ।

Ati joban ta pae dipae sabh angan ke sath.
Din asik dinpati rahae nisu asik nisnath.2.

ਸਹਸਾਨਨ ਸੋਭਾ ਭਨੈ ਲਿਖਤ ਸਹਸ ਭੁਜ ਜਾਹਿ ।
ਤਦਿਪ ਜਲੀਖਾ ਕੀ ਪ੍ਰਭਾ ਬਰਨਿ ਨ ਅਵਤ ਤਾਹਿ । ੩ ।

Sehsanan sobha bhanae likhat sehas bhuj jahe.
Tadip jalikha ki prabha barn na avat tahe.3.

ਚੌਪਈ

ਮਿਸਰ ਸਾਹ ਕੋ ਪੁਤ ਭਣਿਜੈ । ਯੂਸਫ ਖ" ਤਿਹ ਨਾਮ ਕਹਿਜੈ ।
ਜੋ ਅਬਲਾ ਤਿਹ ਨੈਕ ਨਿਹਾਰੈ । ਚਟ ਦੈ ਲਾਜ ਬਸਤੁ ਕੋ ਫਾਰੈ । ੪ ।

Chopaiee

Misar sah ko poot bhanijae. Yusaph khan tehh nam kahijae.
Jo abla tehh naek nihae. Chat dae laj bastar ko pharae.4.

ਦੋਹਰਾ

ਤਾ ਕੇ ਤਨ ਮੈ ਅਤਿ ਪ੍ਰਭਾ ਅਪਿ ਕਰੀ ਕਰਤਾਰ ।
ਪੇਰੀਬਰ ਅੰਬਰ ਤਿਸੈ ਕਹਤ ਸੁ ਬੁਧਿ ਬਿਚਾਰਿ । ੫ ।

Dohra

Ta ke tan mae ati prabha aap kari kartar.
Paeganbar anbar tisae kehat su budhi bichar.5.

ਚੌਪਈ

ਤਾ ਕੇ ਭਾਤ ਸਕਲ ਰਿਸਿ ਧਾਰੈ । ਹਮ ਕਯੋ ਹੁੰ ਯੂਸਫ ਕੋ ਮਾਰੈ ।
ਹਮਰੋ ਰੂਪ ਕਰਿਯੋ ਘਟ ਕਰਤਾ । ਯਾ ਕੋ ਰੂਪ ਦੁਖਨ ਕੋ ਹਰਤਾ । ੬ ।

Chopaiee

Ta ke bhrat sakal risi dharae. Ham kayo hun yusaph ko marae.
Hamro roop kariyo ghat karta. Ya ko roop dukhan ko harta.6.

Couplet :

Zulekha was the daughter of the king of Rome. Either she was the wife of Kamdev (god of love) or she was herself Kamdev (was extremely beautiful). (1)

Her youthful charm was evident from all her shining limbs. During daytime the sun was in love with her, while at night the moon would adore her. (2)

If Sheshnag were to describe her glorious beauty and Sehsarbah was to write it, even then they would be (unable) incapable of describing her beauty. (3)

Chopaiee :

The king of Egypt had one son, who was called Yusaf Khan. If any woman would glance him for a moment. She would tear off her clothes of modesty instantly (she would want his love). (4)

Couplet :

The Lord Almighty had created his beautiful body by himself. All wise and thoughtful people would call him to be having the form of a prophet (would accept him as a god). (5)

Chopaiee :

All his brothers were jealous of his beauty (inimical to him) and were always planning how to kill him. They were also thinking that God had created them as inferior to him in beauty. His charm was able to cast away one's afflictions (sufferings). (6)

ਚੋਪਈ

ਤਾ ਕੋ ਲੈ ਅਖੋਟ ਕਹਿ ਗਏ । ਬਹੁ ਬਿਧਿ ਮਿਗਨ ਸੰਘਾਰਤ ਭਏ ।
ਅਧਿਕ ਪਯਾਸ ਜਬ ਤਾਹਿ ਸਤਾਯੋ । ਏਕ ਕੂਪ ਭ੍ਰਾਤਾਨ ਤਕਾਯੋ । ੭ ।

Chopaiee

Ta ko lae akhet keh gaye. Bahu bidh mrigan sangharat bhaye.
Adhik payas jab tahe satayo. Ek koop bharatan takayo.7.

ਤਹ ਹਮ ਜਾਇ ਪਾਨਿ ਸਭ ਪੀਯੈ । ਸੋਕ ਨਿਵਾਰਿ ਸੁਖੀ ਹੈ ਜੀਯੈ ।
ਯੂਸਫ ਬਾਲਤ ਨ ਪਾਵਤ ਭਯੋ । ਜਹ ਵਹ ਕੂਪ ਹੁਤੋ ਤਹ ਗਯੋ । ੮ ।

Tehh ham jaye Pani Sabh piyae. Sok nivari sukhi haav jiyae.
Yusaph bat na pavat bhayo. Jeh veh koop huto tehh gayo.8.

ਚਲਿ ਬਨ ਮੈ ਕੂਪ ਨਿਹਾਰਿਯੋ । ਗਹਿ ਭਇਯਨ ਤਾ ਮੈ ਤਿਹ ਡਾਰਿਯੋ ।
ਘਰ ਯੋ ਅਨਿ ਸੰਦੇਸੋ ਦਯੋ ਯੂਸਫ ਅਯੁ ਸਿੰਘ ਭਖਿ ਲਯੋ । ੯ ।
Chal ban mae jab koop nihariyo. Geh bhaiyan ta ma.e tehh dariyo.
Ghar yo an sandeso dayo. Yusaph aaj singh bhakh layo.9.

ਖੋਜਿ ਸਕਲ ਯੂਸਫ ਕੋ ਹਾਰੇ । ਅਸੁਖ ਭਏ ਸੁਖ ਸਭੈ ਬਿਚਾਰੈ ।
ਤਹਾ ਏਕ ਸੋਦਾਗਰ ਅਯੋ । ਕੂਪ ਬਿਖੈ ਤੇ ਤਾ ਕਹ ਪਾਯੋ । ੧੦ ।
Khoj sakal yusaph ko hare. Sukh bhaye sukh sabhae bisare.
Taha ek sodagar ayo. Koop bikhae to ta keh payo.10.

ਤਾ ਕਹ ਅੰਗ ਅਪੁਨੇ ਕਰਿ ਲਯੋ । ਬੇਚਨ ਸਾਹ ਰੂਮ ਕੇ ਗਯੋ ।
ਅਧਿਕ ਮੇਲ ਕੋਊ ਨਹਿ ਲੋਵੈ । ਗਿਹ ਕੋ ਕਾਢਿ ਸਕਲ ਧਨੁ ਦੇਵੈ । ੧੧ ।
Ta keh sang apune kar layo. Bechan sah roop ke gayo.
Adhik mel koyu neh levae. Grehh ko kadh sakal dhanu devae.11.

ਦੋਹਰਾ

ਜਬੈ ਜਲੀਖਾ ਯੂਸਫਹਿ ਰੂਪ ਬਿਲੋਕਯੋ ਜਾਇ ।
ਬਸੁ ਅਸੁ ਦੈ ਤਾ ਕੋ ਤੁਰਤ ਲਿਯੋ ਸੁ ਮੇਲ ਬਨਾਇ । ੧੨ ।

DOHRA

Jabae jalikha yusapheh roop bilokayo jaye.
Basu asu dae ta ko turat liyo su mel banaye.12.

ਚੋਪਈ

ਮੁਖ ਮਾਗਯੋ ਤਾ ਕੋ ਧਨੁ ਦਿਯੋ । ਯੂਸਫ ਮੋਲ ਅਮੋਲਕ ਲਿਯੋ ।
ਭਾਤਿ ਭਾਤਿ ਸੇਤੀ ਤਿਹ ਪਾਰਿਯੋ । ਬਡੋ ਭਯੋ ਇਹ ਭਾਤਿ ਉਚਾਰਿਯੋ । ੧੩ ।

Chopaiee

Mukh magyo ta ko dhanu diyo. Yusaph mol amolat liyo.
Bhat bhat seti tehh pariyo. Bado bhayo eh bhat uchariyo.13.

Chopaiee :

Then they took him for hunting spree and were killing many deer (wild animals). When Yusaf was feeling very thirsty, (pestered by thirst), the brothers showed him (Yusaf) a well. (7)

They said, "We all will go there for drinking water and feel happy (relieved) (from the suffering) caused by thirst. Yusaf did not grasp their meaning (secret) and went to the well. (8)

When they saw the well in the jungle, the brothers caught hold of him and threw him into the well. They told on coming back home that a lion had devoured Yusaf to-day. (9)

All the people got tired of searching for Yusaf and felt greatly pained and their happiness had given way. One merchant came there and saw Yusaf in the well. (10)

He took him out of the well and brought him along with himself. Then he took him to the king of Rome for selling him (as slave). The merchant was asking for too much money in exchange of Yusaf (as price) so no one could buy him, even if someone were to give all the money he had (it was not enough to buy him). (11)

Couplet :

When Zulekha saw his charming beauty and after settling the price somehow, bought him and took him home immediately. (12)

Chopaiee :

She gave the price asked for by the merchant and bought Yusaf for the price. She brought him up with great affection and care. When he grew up, she then said like this. (13)

ਚਿਤ੍ਰਸਾਲ ਤਾ ਕੋ ਲੈ ਗਈ । ਨਾਨਾ ਚਿਤ੍ਰ ਦਿਖਾਵਤ ਭਈ ।
 ਅਧਿਕ ਯੂਸਫ ਜਬੈ ਰਿਝਾਯੋ । ਤਬ ਤਾ ਸੋ ਯੋ ਬਚਨ ਸੁਨਾਯੋ । ੧੪ ।
 chitarsal ko lae gayi. nana chitar dikhavat bhayi.
 adhik yusapheh jabae rijhayo. tab ta so yo bachan sunayo.14.

ਹਮ ਤੁਮ ਅਜ ਕਰੈ ਰਤਿ ਦੋਊ । ਹੈ ਨ ਇਹਾ ਠਾਢੋ ਜਨ ਕੋਊ ।
 ਕਵਨ ਲਖੇ ਕਾ ਸੋ ਕੋਊ ਕਹਿ ਹੈ । ਹਯਾ ਕੋ ਅਨਿ ਰਮਤ ਹਮ ਗਹਿ ਹੈ । ੧੫ ।
 ham tum aaj karae rati doyu. hae na iha thadho jan koyu.
 kavan lakhe ka so koyu keh hae. haye ko aan ramat ham geh hae.15.

ਦੋਹਰਾ

ਮੈ ਤਰੁਨੀ ਹਮ ਹੀ ਤਰੁਨ ਦੁਹੁਅਨ ਰੂਪ ਅਪਾਰ ।
 ਸੰਕ ਤਯਾਗਿ ਰਤਿ ਕੀਜਿਯੈ ਕਤ ਜਕਿ ਰਹੇ ਕੁਮਾਰ । ੧੬ ।

DOHRA

Mae taruni turn hun tarunn duhunan roop apar.
 Sank tayag rati kijiaye kat jak rape kumar.16.

ਚੌਪਈ

ਤੈ ਜੁ ਕਹਤ ਨਹਿ ਕੋਊ ਨਿਹਾਰੈ ਅਧਰ ਜਯੋ ਤੈ ਬਚਨ ਉਚਾਰੈ ।
 ਸਾਖੀ ਸਾਤ ਸੰਗ ਕੇ ਲਹਿ ਹੈ । ਅਬ ਹੀ ਜਾਇ ਧਰਮ ਤਨ ਕਹਿ ਹੈ । ੧੭ ।

Chopaiee

Tae ju kehat nahi koyu niharae. Andhar jayo tae bachan ucharae.
 Sakhi sat sang ke leh hae. Ab hi jaye dharma tan kahi hae.17.

ਅੜਿਲ

ਧਰਮਰਾਇ ਕੀ ਸਭਾ ਜਬੈ ਦੋਊ ਜਾਇ ਹੈ । ਕਹਾ ਬਦਨ ਲੈ ਤਾਸੈ ਉਤ੍ਰ ਦਿਯਾਇ ਹੈ ।
 ਇਨ ਬਾਤਨ ਕੋ ਤੈ ਤਿਯ ਕਹਾ ਬਿਚਾਰਈ ਹੋ ਮਹਾ ਨਰਕ ਕੇ ਬੀਚ ਨ ਮੋ ਕੋ ਡਾਰਈ । ੧੮ ।

Aril

Dharamraye ki sabha jabae doyu jaye hae. Kaha badan lae tasae utar dikhaye hae.
 In batan ko tae triye kaha bicharyi. Ho maha narak ke beech na mo ko daryi.18.

ਸਾਲਗ੍ਰਾਮ ਪਰਮੇਸੁ ਇਹੀ ਬਾਤਨ ਗਏ । ਦਾਸ ਰਾਵਨ ਕੇ ਸੀਸ ਇਹ ਵਤਨ ਗਏ ।
 ਸਹਸ ਭਗਨ ਬਾਸਵ ਯਾਹੀ ਤੇ ਪਾਇਯੋ । ਹੈ ਇਨ ਬਾਤਨ ਤੇ ਮਦਨ ਅਨੰਗ ਕਹਾਇਯੋ । ੧੯ ।

Salgram parnesar ihi gati te bhaye. Das ravan ke sees ihi batan gaye.
 Sehas bhagan basav yahi te paiyo. Ho in batan te madan anang kahaiyo.19.

ਇਨ ਬਾਤਨ ਤੇ ਚੰਦ ਕਲੰਕਿਤ ਤਨ ਭਏ । ਸੁੰਭ ਅਸੁੰਭ ਅਸੁਰਿੰਦੁ ਸਦਨ ਜਮ ਕੇ ਗਏ ।
 ਇਹੀ ਕਾਜ ਕੀਚਕ ਕੀਚਕਨ ਖਪਾਯੋ । ਹੈ ਧਰਮਰਾਟ ਦਾਸੀ ਸੁਤ ਬਿਦੁਰ ਕਹਾਇਯੋ । ੨੦ ।
 In batan te chandar kalankit tan bhaye. Sunbh asunbh asurindar sadan jam ke gaye.
 Ihi kaj krichak krichakn khapayo. Ho dharamrat dasi sut bidur kahaiyo.20.

She took him to a picture gallery and showed him all the paintings. When he was greatly enamoured by her, she talked to him like this. (14)

She said, "Let us both have cohabitation to-day, as there was nobody to be seen there (standing). Who will see us or inform others. No one will catch us having sensuous pleasure here." (15)

Couplet :

"I am young and you are also equally young and both are very beautiful. O Prince! Have a sexual companionship with me without any hesitation. Why are you dilly dallying?" (16)

Chopaiee :

Then Yusaf replied, "You are saying that no one was watching us, this was saying something like a blind person. We have seven witnesses (water, fire, air, sky, earth, sun and moon) or companions with us and they will report to the (Dharam Raj) god of justice right now." (17)

Aril :

When both of us will go to the assembly of the god of justice (Dharm Raj) then with what face shall we reply him? O woman! Do not think about these things. Do not throw me into the abyss of hell. (18)

Due to this thing only, God was called Salig Ram. For this reason only Ravana lost his ten heads. For this very reason Indra got implanted on his body thousand signs of Vaginas. For these very things, Kamdev (god of love) wets called "without limbs", (Ang-heen). (19)

"For these reasons, the moon's face got defaced, and demons Shumbh and Ashumbh were sent to the Yama's house for such things. For this reason one Karichak got all other Karichaks killed. Even Dharam Raj became the son of an attendant (lady), called Bidar (for this reason only)." (20)

ਸੁਨਿ ਸੁੰਦਰਿ ਤਵ ਸੰਗ ਭੋਗ ਮੋ ਤੇ ਨਹੀ ਹੋਈ ।
 ਸਿਵ ਸਨਕਾਦਿਕ ਕੋਟਿ ਕਹੈ ਮਿਲਿ ਕੈ ਸਭ ਕੋਈ ।
 ਯੈ ਕਹਿ ਕੇ ਭਜਿ ਚਲਯੋ ਬਾਲ ਠਾਢੀ ਲਹਿਯੋ ।
 ਹੀ ਗਹਿ ਕੈ ਕਰਿ ਸੋ ਐਚ ਤਾਹਿ ਦਾਮਨ ਗਹਿਯੋ । ੨੧ ।

Suni sundri tav sang bhog mo te nahi hoyi.
 Siv sankadik koti kahae mil kae sabh koyi.
 Yo keh kae bhaj chalyo bal thadhi lahiyo.
 Ho geh kae kari so aech tahe daman gahiyo.21.

ਦੋਹਰਾ

ਕਰ ਦਾਮਨ ਪਕਰਿਯੋ ਰਹਿਯੋ ਗਯੋ ਸੁ ਯੂਸਫ ਭਾਜਿ ।
 ਕਾਮ ਕੇਲ ਤਾ ਸੋ ਨ ਭਯੋ ਰਹੀ ਚੰਚਲਾ ਲਾਜਿ । ੨੨ ।

DOHRA

Kar daman pakriyo rahiyo gayo su yusaph bhaj.
 Kam kel to so na bhayo rahi chanchala laj.22.

ਅੜਲ

ਅਵਰ ਕਥਾ ਜੋ ਭਈ ਕਹਾ ਲੋ ਭਾਖਿਯੋ ।
 ਬਾਤ ਬਦਨ ਕੀ ਕਰਿ ਚਿਤ ਹੀ ਮੈ ਰਾਖਿਯੋ ।
 ਤਰੁਨ ਭਯੋ ਯੂਸਫ ਅਬਲਾ ਬਿਧਿਤ ਭਈ ।
 ਹੋ ਤਾ ਕੋ ਚਿਤ ਤੇ ਰੀਤਿ ਪ੍ਰੀਤਿ ਕੀ ਨਹੀ ਗਈ । ੨੩ ।

Aril

Avar katha jo bhayi kaha lo bhakhiae. Bat badhan ki kari chit hi mae rakhiyae.
 Tarun bhayo yusaph abla bridhat bhyai. Ho ta ko chit te riti priti ki neh gayi.23.

ਮਾਰਿ ਮ੍ਰਿਗਨ ਯੂਸਫ ਤਹ ਇਕ ਦਿਨ ਅਇਯੋ ।
 ਪੁਛਨ ਕੇ ਮਿਸੁ ਤਾ ਕੋ ਹਾਥ ਲਗਾਇਯੋ ।
 ਬਾਜ ਤਾਜ ਜੁਤ ਬਸਤ੍ਰ ਬਿਰਹ ਬਾਲਾ ਜਰਿਯੋ ।
 ਹੋ ਸੋ ਅੰਤਰ ਬਾਸਿ ਰਹਿਯੋ ਜੁ ਯਾ ਤੇ ਉਬਰਿਯੋ । ੨੪ ।

Mari mrigan yusaph tehh ik din aiyo. Pucahn ko misu ta ko hath lagaiyo.
 Baj taj jut bastar bireh bala jariyo. Ho si antar bas rahiyo ju ya te ubriyo 24.

ਹੇਰਿ ਬਾਲ ਕੋ ਰੂਪ ਚਕ੍ਰਿਤ ਯੂਸਫ ਭਯੋ ।
 ਜੋ ਤਿਹ ਮਨੋਰਥ ਹੁਤੋ ਵਹੇ ਤਾ ਕੋ ਦਯੋ ।
 ਬਸਤ੍ਰ ਬਾਜ ਕੋ ਜਾਰਿ ਜਲੀਖਾ ਤਿਹ ਛਰਿਯੋ ।
 ਹੋ ਮਿਤ੍ਰ ਪੁਤ੍ਰ ਜਯੋ ਪਾਇ ਤਬੈ ਤਾ ਕੋ ਬਰਿਯੋ । ੨੫ ।

Heri bal ko roop chakrit yusaph bhayo. Jo tehh manorath huto vahe ta ko dayo.
 Bastar baj ko jar jalikha tehh chariyo. Ho mitar putar jayo paye tabae te jo bariyo.25.

"O beautiful lady! Listen. I cannot have cohabitation with you, even if all the gods like Shiva, or Sanak etc. were to ask me all together, it was not possible for me. Having said this, he tried to run away. The woman saw him standing and pulled him by holding his clothes with hand." (21)

Couplet :

Zulekha was left with holding only his clothes and Yusaf ran away. So she could not enjoy a sexual affair with him, and felt ashamed of herself. (22)

Aril

Whatever happened after that, how far could I explain? It is better to keep it in mind, instead of extending this episode further. Yusaf became young and the woman (Zulekha) became old, but she always had the passionate love within heart(for him). (23)

One day Yusaf came there while hunting for deer. Zulekha wanted to ask him and touched his horse with hand. Due to the fire of (pangs of) separation, the horse along with other fittings and the crown got burnt. However, Yusaf (who was living in her heart) was saved. (24)

Seeing the woman's face, Yusaf got surprised. Whatever she had desired, he gave her (by having a sexual companionship). By burning his clothes and the horse, Zulekha had deceived him. So she got married to a person of her son's age. (25)

ਦੋਹਰਾ

ਜਿਹ ਪਾਛੇ ਬਾਲਾ ਪਰੈ ਬਚਨ ਨ ਤਾ ਕੋ ਕੋਇ ।
ਸਭ ਛਲ ਸੋ ਤਾ ਕੋ ਛਲੈ ਸਿਵ ਸੁਰਪਤਿ ਕੋਊ ਹੋਇ । ੨੬। ੧ ।

Dohra

Jeh pache bala parae bachan na ta ko koye.
Sabh chal so ta ko chalaе siv surpato koyu hoye.26.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੋ
ਇਕ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੨੦੧ । ੩੭੮੯ । ਅਫਜੁੰ ।
Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade doye so
ik samapatam sat subham sat.201. 3789. Aphjun.

ਦੋਹਰਾ

ਉਗ੍ਰ ਸਿੰਘ ਰਾਜਾ ਬਡੋ ਕਸਿਕਾਰ ਕੋ ਨਾਥਿ ।
ਅਮਿਤ ਦਰਬੁ ਤਾ ਕੋ ਸਦਨ ਅਧਿਕ ਚੜਤ ਦਲ ਸਾਥ । ੧ ।

Dohra

Ugar singh raja bado kasikar ko
Amit darab ta ko sadan adhik chadat dal sath.1

ਚਪਲ ਕਲਾ ਤਾ ਕੀ ਸੁਤਾ ਸਭ ਸੁੰਦਰ ਤਿਹ ਅੰਗ ।
ਕੈ ਅਨੰਗ ਕੀ ਅਤਮਜਾ ਕੈ ਅਪੈ ਅਨੰਗ । ੨ ।
Chapal kala ta ki suta sabh sundar teh ang.
Kae anang ki atamja kae apae anang2.

ਸੁੰਦਰ ਐਠੀ ਸਿੰਘ ਲਖਿ ਤਬ ਹੀ ਲਯੋ ਬੁਲਾਇ ।
ਕਾਮ ਕੇਲ ਚਿਰ ਲੋਕਿਯੋ ਹਿਦੈ ਹਰਖ ਉਪਜਾਇ । ੩ ।
- Sundar aethi singh lakh tab hi layo bulaye.
Kam kel chir lo kiyo hirdae harakh upjaye.3.

ਚੌਪਈ

ਨਿਤ ਪ੍ਰਤਿ ਤਾ ਸੋ ਕੇਲ ਕਮਾਵੈ । ਛੈਲਹਿ ਛੈਲ ਨ ਛੋਰਿਯੋ ਭਾਵੈ ।
ਏਕੈ ਸਦਨ ਮਾਏ ਤਿਹ ਰਾਖਯੋ । ਕਾਹੁ ਸਾਥ ਭੇਦ ਨਹੀ ਭਾਖਿਯੋ । ੪ ।

Chopaiee

Nit prati ta so kel kamavae. Chaeleh chael na choriyo bhavae.
Ekaе sadan majh teh rakhayo. Kahu sath bhed nahi bhakhayo.4.

ਕੇਤਿਕ ਦਿਨਨ ਬਯਾਹਿ ਤਿਹ ਭਯੋ । ਤਾ ਕੋ ਨਾਥ ਲੈਨ ਤਿਹ ਅਯੋ ।
ਕਾਮ ਕੇਲ ਤਾ ਸੋ ਉਪਜਿਯੋ । ਸੋਇ ਰਹਿਯੋ ਅਤਿ ਹੀ ਸੁਖ ਪਾਯੋ । ੫ ।
Ketik dinaan bayahe teh bhayo. Ta ko nath laen teh ayo.
Kam kel ta so upjayo. Soye rahiyo ati hi sukh payo.5.

Couplet :

If a woman chases some man, it is rather impossible for him to escape. She manages to deceive him somehow, with her witchcraft, even if it were Shiva or Indra (gods) (No one could escape from her magic spell). (26)(1)

Here the two hundred and one episode of the King's and Minister's dialogue regarding woman's witchcraft from Charitar Pakhyani is completed. All is well.

(201-3789)(Contd)

Couplet :

The master of Kaliskar, Ugar Sain was a mighty Raja, who possessed great wealth and would always launch an attack with a huge army. (1)

He had a daughter, named Chapal Kala whose (body) limbs were very beautiful. Either she was the daughter of Kamdev (god of love) or was herself Kamdev (full of love). (2)

She saw charming Aithee Singh and called him in her palace and with increased joy in her heart she had a sexual relationship with him for long. (3)

Chopaiee

She was enjoying sensuous pleasure with him daily. She could not (miss) leave the smart youth from her company, so she kept him in some place (house), but no one knew about this secret. (4)

Lot of time had elapsed since she was married so one day her husband came there to take her along with him. He had a sexual relationship with the wife and then feeling satisfied, he went to sleep. (5)

ਤਿਯੈ ਕੋ ਤਿਪਤਿ ਨ ਤੇ ਭਈ । ਛੋਰਿ ਸੰਦੂਕ ਜਾਰ ਪੈ ਗਈ ।
ਅਧਿਕ ਮਿਤ੍ਰ ਤਬ ਤਾਹਿ ਰਿਝਾਯੈ । ਕਾਮ ਕੇਲ ਚਿਰ ਲਗੇ ਕਮਾਯੈ । ੬ ।

Triye ko tripati na ta te bhayi. Chori sanduk jar pae gayi.
Adhik mitar tab tahe rijhayo. Kam kel chir lage kamayo.6.

ਦੋਹਰਾ

ਕਹਾ ਭਯੋ ਬਲਵੰਤ ਭਯੋ ਭੋਗ ਨ ਚਿਰ ਲੋ ਕੀਨ ।
ਅਪ ਨ ਕਛੁ ਸੁਖ ਪਾਇਯੋ ਕਛੁ ਨ ਤਰੁਨਿ ਸੁਖ ਦੀਨ । ੭ ।

Dohra

Kaha bhayo balvant bhayo bhog na chir lo keen.
Aap na kachu sukh paiyo kachu na tarun sukh deen.7.

ਚੌਪਈ

ਸੋ ਤਰੁਨੀ ਕੋ ਪੁਰਖ ਰਿਝਾਵੈ । ਬਹੁਤ ਚਿਰ ਲਗੇ ਭੋਗ ਕਮਾਵੈ ।
ਤਾ ਕੋ ਐਚਿ ਅਪ ਸੁਖ ਲੇਵੈ । ਅਪਨੋ ਸੁਖ ਅਬਲਾ ਕੋ ਦੇਵੈ । ੮ ।

Chopaiee

So taruni ko purakh rijhavae. Bahut chir lagae bhog kamavae.
Ta ko aech aap sukh levae. Apno sukh abla ko dovae.8.

ਐਸੇ ਬਲੀ ਕੈਸ ਕੋਊ ਹੋਈ । ਤਾ ਪਰ ਤ੍ਰਿਯਾ ਨ ਰੀਝਤ ਕੋਈ ।
ਜੋ ਚਿਰ ਚਿਮਟਿ ਕਲੋਲ ਕਮਾਵੈ । ਵਹੀ ਤਰੁਨੀ ਕੋ ਚਿਤ ਚੁਰਾਵੈ । ੯ ।

Aise bali kaes koyu hoyi. Ta par triya na rejhat koyi.
Jo chir chimat kaol kamavae. Vahae tarun ko chit churavae.9.

ਦੋਹਰਾ

ਚਿਮਟਿ ਚਿਮਟਿ ਤਿਹ ਮੀਤ ਸੋ ਗਰੇ ਗਈ ਲਪਟਾਇ ।
ਸੁਵਨ ਚਟਾਕੋ ਨਾਧ ਸੁਨੀ ਜਾਗਯੋ ਨੀਂਦ ਗਵਾਇ । ੧੦ ।

Dohra

Chimat chimat tehh meet so gare gayi laptaye.
Sarvan chatako nath suni jagyo neend gavaye.10.

ਲਪਟਿ ਲਪਟਿ ਅਤਿ ਰਤਿ ਕਰੀ ਜੈਸੀ ਕਰੈ ਨ ਕੋਈ ।
ਸਮਿਤ ਭਏ ਤਰੁਨੀ ਤਰੁਨ ਰਹੇ ਤਹਾ ਹੀ ਸੋਇ । ੧੧ ।

Lapat lapat ati rati kari jaesi karae na koye.
Sarmit bhaye taruni tarun rahe taha hi soye.11.

The woman did not feel satisfied with him, so she went to her paramour (hidden in a box) and having opened the box, she had cohabitation with her paramour. The paramour enjoyed sensuous pleasure with her to her satisfaction and had relationship with her for long. (6)

Couplet

So what, if someone had become very powerful (mighty). If one could not have cohabitation for a long time, then neither he gets satisfied nor the woman gets full enjoyment. (7)

Chopaiee :

The person, who could continue the process of cohabitation for a long time, could alone give full satisfaction to the woman. By embracing her, he enjoys himself and then passes on his pleasure to the woman also. (8)

Even if someone were a mighty person, no woman gets enamoured by him. It is the person, who continues cohabitation by embracing her for long, that the woman gets attracted towards him (he alone could win the heart of the woman). (9)

Couplet

She was embracing the paramour closely and was pressing him to her bosom. Hearing the sound of some noises of kissing etc. the husband of the woman lost his sleep and got up (woke up) (10)

They had enjoyed sensuous pleasure for a long time by embracing each other, which normally no one else does then both the paramour and the woman got tired and went to sleep there only. (11)

ਚੌਪਈ

ਜਬ ਤਿਯ ਜਾਰ ਸਹਿਤ ਸੈ ਗਈ । ਪਰੇ ਪਰੇ ਤਿਹ ਨਾਥ ਤਕਈ ।
ਪਕਰੇ ਕੇਸ ਛੁਟੇ ਲਹਲਹੇ । ਜਾਨੁਕ ਸਰਪ ਗਾਰਰੁ ਗਹੇ । ੧੨ ।

Chopaiee

Jab triye jar sahit saev gayi. Pare pare tehh nath takyi.
Pakre kes chute lehlahe. Januk sarap gararu gahe.12.

ਦੋਹਰਾ

ਅੰਗਰੇਜੀ ਗਹਿ ਕੈ ਛੁਰੀ ਤਾ ਕੀ ਗੀਵ ਤਕਾਇ ।
ਤਾਨਿਕ ਦਵਾਈ ਇਹ ਦਿਸਾ ਉਹਿ ਦਿਸਿ ਨਿਕਸੀ ਜਾਇ । ੧੩ ।

Dohra

Angreji geh kae churi to ki grey takaye.
Tanik dabayi eh disa uhi disi niksi jaye.13.

ਚੌਪਈ

ਛੁਰਕੀ ਭਰੇ ਜਾਰ ਕੋ ਘਾਯੋ । ਨਿਜੁ ਨਾਰੀ ਤਨ ਕਛੁ ਨ ਜਤਾਯੋ ।
ਤਾ ਕੋ ਤਪਤ ਰੁਧਿਰ ਜਬ ਲਾਗਿਯੋ । ਤਬ ਹੀ ਕੋਪ ਨਾਰਿ ਕੋ ਜਾਗਿਯੋ । ੧੪ ।

Chopaiee

Churki bhaye jar ko ghayo. Nij nari tan kachu na jatayo.
Ta ko tapat rudhir jab lagiyo. Tab hi kop nari ko jagiyo.14.

ਛੁਰਕੀ ਵਹੈ ਹਾਥ ਮੈ ਲਈ । ਪਤਿ ਕੇ ਪਕਰਿ ਕੰਘ ਮੋ ਦਈ ।
ਅਜ ਜਯੋ ਤਾਹਿ ਜਬੈ ਕਰਿ ਡਾਰਿਯੋ । ਬਾਰ ਦੁਹਨ ਇਹ ਭਾਤਿ ਪੁਕਾਰਿਯੋ । ੧੫ ।

Churki vahae hath mae layi. Pati ke pakri kanth mo dayi.
Aj jayo tahe jabae kari dariyo. Bar duhan eh bhat pukariyo.15.

ਦੋਹਰਾ

ਮੇਰੇ ਨਾਥ ਬਿਰਕਤ ਹੈ ਬਨ ਕੋ ਕਿਯੋ ਪਯਾਨ ।
ਬਾਰਿ ਸਕਲ ਘਰ ਉਠੈ ਗਏ ਸੰਕਾ ਛਾਡਿ ਨਿਦਾਨ । ੧੬ ।

Dohra

More nath birkat haav ban ko kiyo payan.
Bari sakal ghar uth gaye sankha chadi nidan.16.

ਚੌਪਈ

ਤਾ ਤੇ ਕਛੁ ਉਪਾਇ ਬਨੈਯੋ । ਖੋਜਿ ਨਾਥ ਬਨ ਤੇ ਗਿਹ ਲਯੈਯੋ ।
ਤਾ ਕੋ ਹੇਰਿ ਪਾਨਿ ਮੈ ਪੀਵੈ । ਬਿਨੁ ਦੇਖੇ ਨੈਨਾ ਦੋਉ ਸੀਵੈ । ੧੭ ।

Chopaiee

Ta te kachu upaye banaeyae. Khoji nath ban te greh layaeyae.
Ta ko heri pani mae pivo. Bin dekhae naenan doyu sivo.17.

Chopaiee

The spouse then saw both of them sleeping together there, when the woman along with the paramour had gone to sleep. He caught hold of the other man from his dishevelled (scattered) hair, just as a snake charmer (with his magic spell) catches a snake. (12)

Couplet

The husband kept a sharp knife, which cuts limbs, on his neck. He pressed it from one side and it pierced through (the body) to the other side. (13)

Chopaiee

So he killed the woman's paramour with the knife, but did not tell his wife anything about it. When the warm blood touched her (body) she got enraged greatly. (14)

She took up the same knife and struck her spouse with the same knife at his neck and killed him just like cutting (killing) a goat. She burnt both of them (cremated) and then raised such a hue and cry. (15)

Couplet

"my husband, becoming a recluse, had gone to the jungle for his abode there. leaving no trace of any doubt in his mind, he had burnt the house and gone away." (16)

Chopaiee

She said, (to herself), "So now something should be done. Let us trace out the spouse from the jungle and bring him back home. After having a glance at him only, I shall (drink) take water even and in the absence of that I shall sew both my eyes." (17)

ਅੜਿਲ

ਖੋਜਿ ਖੋਜਿ ਬਨ ਲੋਗ ਸਭੈ ਅਵਤ ਭਏ ।
 ਕਹੈ ਤ੍ਰਿਯਾ ਤਵ ਨਾਥ ਨ ਹਾਥ ਕਹੂੰ ਅਏ ।
 ਅਇ ਮਿਕਟਿ ਤਾ ਕੋ ਸਭ ਹੀ ਸਮੁਝਾਵਹੀ ।
 ਹੋ ਭੂਲੇ ਲੋਕ ਅਜਾਨ ਮਰਮ ਨਹਿ ਪਾਵਹੀ । ੧੮ । ੧ ।

Aril

Khoj khoj ban log sabhae avat bhaye. Kahae triya tav nath na hath kahun aye.
 Aye nikat to ko sabh hi samujhahi. Ho bhule lok ajan maram nahi pavhi.18.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਦੋਇ ਸੋ ਦੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮਸਤੁ ਸੁਭਮ ਸਤੁ । ੨੦੨ । ੩੮੦੭ ।
 Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
 doye so do samapatam sat subham sat.202. 3807. Aphjun.

ਦੋਹਰਾ

ਨਰਾਕਸੁਰ ਰਾਜਾ ਬਡੋ ਗੁਆਹਟੀ ਕੋ ਰਾਇ ।
 ਜੀਤਿ ਜੀਤਿ ਰਾਜਾਨ ਕੀ ਦੁਹਿਤਾ ਲੇਤ ਛਿਨਾਇ । ੧ ।

Dohra

Naraksur raja bado guahati ko raye.
 Jet jet rajan ki duhita let chinaye.1.

ਚੌਪਈ

ਤਿਨ ਇਕ ਬਿਵਤ ਜਗਯ ਕੋ ਕੀਨੋ । ਏਕ ਲਛ ਰਾਜਾ ਗਹਿ ਲੀਨੋ ।
 ਜੋ ਇਕ ਔਰ ਬੰਦ ਨਿਪ ਪਰੈ । ਤਿਨ ਨਿਪ ਮੇਧ ਜਗਯ ਕਰਿ ਬਰੈ । ੨ ।

Chopaiee

Tin ik bivat jagye ko kino. Ek lach raja geh lino.
 Jo ik aor band nirap parae. Tin nirap medh jagye kari barae.2.

ਪ੍ਰਥਮ ਕੋਟ ਲੋਹਾ ਕੋ ਰਾਜੈ । ਦੁਤਿਯ ਤੰਬੂ ਕੇ ਦਰਿਗ ਬਿਰਾਜੈ ।
 ਤੀਜੇ ਅਸਟ ਧਾਮ ਗੜ ਸੋਹੈ । ਚੌਥ ਸਿਕਾ ਕੋ ਕਿਲੋ ਕਰੋਹੈ । ੩ ।
 Pratham kot loha ko rajae. Dutiye tanbar ke durag birajae.
 Tijo asat dham gad sohae. Choth sika ko kilo kaohae.3.

ਬਹੁਰਿ ਫਟਕ ਕੋ ਕੋਟ ਬਨਾਯੋ । ਜਿਹ ਲਖਿ ਰੁਦ੍ਰਾਚਲ ਸਿਰ ਨਯਾਯੋ ।
 ਖਸਟਮ ਦੁਰਗ ਰੁਕਿਮ ਕੋ ਸੋਹੈ । ਜਾ ਕੇ ਤੀਰ ਬ੍ਰਹਮਪੁਰ ਕੋਹੈ । ੪ ।
 Bahur phatak ko kot banayo. Jeh lakh rudrachal sir nayayo.
 Khastam durag rukam ko sohae. Ja ke teer brahampur kohae.4

Aril

After searching for him in the jungle, all the people came back (dejected) and told her, "O woman! Your Master (spouse) could not be found anywhere and all came near her to soothe her." The simple-minded people could not see through the secret of this incident. (18)(1)

Here the two hundred and second episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyani is completed. All is well. (202-3807)(Contd)

Couplet

There was a great Raja of Gohati called Narkasur. He would snatch (take) away the daughters of various Rajas after defeating them. (1)

Chopaiee

He planned to perform a Yagna. He arrested one lakh Rajas and on catching hold of one more Raja, he could perform a grand Nrip-medh Yagna. (2)

His first fort was built of iron, and the second gorge was of copper, and the third was built of eight metals, while the fourth fort was built of lead. (3)

Then he had built a fort of quartz, on seeing which even Kailash Parbat (mountain) would bow its head to it. The sixth fort was built of silver and even Brahmpuri was no match to it. (4)

ਸਪਤਮ ਗੜ ਸੋਨਾ ਅਪੁ ਨਿਪ ਰਹੈ । ਜਾ ਕੋ ਲੰਕ ਬੰਕ ਲਖਿ ਲਾਜੈ ।
ਤਾ ਕੋ ਮਧਯ ਅਪੁ ਨਿਪ ਰਹੈ । ਅਨਿ ਨ ਮਾਨੈ ਜੋ ਤਿਹ ਗਹੈ । ੫ ।

Saptam gad sona ko gajae. Ja ko lank bank lakh lajae.
Ta ke madhye aap nirap rahae. Aan na manae jo tehh gahae.5.

ਜੋ ਨਿਪ ਅੌਰ ਹਾਥ ਤਿਹ ਅਵੈ । ਵਹੁ ਸਭ ਰਾਜਾ ਕਹ ਘਾਵੈ ।
ਸੋਰਹ ਸਹਸ ਰਾਨਿਯਨ ਬਰੈ । ਨਰਾਮੇਧ ਨਿਪ ਪੁਤਨ ਕਰੈ । ੬ ।
Jo nirap aor hath tehh avae. Tab vahu sabh raja keh ghavae.
Soreh sehas raniyan barae. Naramedh nirap puran karae.6.

ਇਕ ਰਾਨੀ ਯੋ ਬਚਨ ਉਚਾਰਾ । ਦਾਰਾਵਤਿ ਉਗੇਸੁਜਿਅਰਾ ।
ਜੋ ਤੂ ਤਾਹਿ ਜੀਤਿ ਕੈ ਲਯਾਵੈ । ਤਬ ਯਹ ਹੋਮ ਜਗਯ ਨਿਪ ਪਾਵੈ । ੭ ।
1k rani yo bachan uchara. Davaravati ugaesujiara.
Jo to tahe jet kae layavae. Tab yeh horn jagye nirap pavae.7.

ਦੋਹਰਾ

ਯੋ ਕਹਿ ਕੈ ਰਾਜਾ ਭਏ ਪਤਿਯਾ ਲਿਖੀ ਬਨਾਇ ।
ਜਹਾ ਕ੍ਰਿਸਨ ਬੈਠੇ ਹੁਤੇ ਦੀਨੀ ਤਹਾ ਪਠਾਇ । ੮ ।

Dohra

Yo keh kae raja bhave patiya likhi banaye.
Jaha krisan baethe hute dini taha pathaye.8.

ਚੌਪਈ

ਬੈਠੇ ਕਹਾ ਕ੍ਰਿਸਨ ਬਡਭਾਗੀ । ਤੁਮ ਸੋ ਡੀਠਿ ਹਮਾਰੀ ਲਾਗੀ ।
ਇਹ ਨਿਪ ਘਾਇ ਨਿਪਾਨ ਛੁਰੈਯੈ । ਹਮ ਸਭਹਿਨਿ ਬਰਿ ਘਰ ਲੈ ਜੈਯੈ । ੯ ।

Chopaiee

Baethe kaha nrissn badbhagi. Tum so dheth hamari lagi.
Eh nirap ghaye nirpan churaeyae. Ham sabhin bari ghar lae jaeyae.9.

ਜੋ ਜਬ ਬੈਨ ਕ੍ਰਿਸਨ ਸੁਨਿ ਪਾਯੋ । ਗਰੁੜ ਚੜੇ ਗਰੁੜਾਧਰ ਅਯੋ ।
ਪ੍ਰਥਮ ਕੋਟ ਲੋਹਾ ਕੈ ਤੋਰਿਯੋ । ਸਮੁਹਿ ਭਏ ਤਾ ਕੋ ਸਿਰ ਫੋਰਿਯੋ । ੧੦ ।
Jo jab baen kirsan suni payo. Garud chade garudadavaj ayo.
Pratham kot loha ke toriyo. Samuhe bhave to ko sir phoriyo.10.

ਬਹੁਰੋ ਦੁਰਗ ਤਬ ਕੋ ਲੀਨੋ । ਅਸਟ ਧਾਤਿ ਪੁਨਿ ਗੜ ਬਸਿ ਕੀਨੋ ।
ਬਹੁਰਿ ਸਿਕਾ ਕੋ ਕੋਟ ਛਿਨਾਯੋ । ਬਹੁਰਿ ਫਟਕ ਕੋ ਕਿਲੋ ਗਿਰਾਯੋ । ੧੧ ।
Bahuro durag tanbar ko lino. Asat dhat pun gud bas kino.
Bahur sika ko kot chinayo. Bahur chatak ko kilo girayo.11.

The seventh fort was built of gold and the magnificent fort of Lanka had no comparison to it. (would feel ashamed of itself) and the Raja was himself residing there. Whosoever would not accept his superiority, was arrested by him. (5)

If he were to get hold of one more Raja, then he could perform a Yagna by killing all the Rajas. Then he would marry sixteen thousand queens and perform Narmedh Yagna. (6)

One queen told him that there was a mighty Raja Ugarsain in Dwara Wati. If he were to win him over also, then only Nrip-yagna would be complete. (7)

Couplet :

After saying this, she wrote him a letter from the Raja and sent it to the place, where Krishna was seated. (8)

Chopaiee :

She wrote in the letter, "O great fortunate Krishna! Where were you relaxing (waiting), as our eyes are waiting anxiously for your arrival. After killing this Raja, get the other Rajas released and after marrying us take us all along with you." (9)

When Krishna heard the contents of the letter, then the Lord (of riding Garuda) riding on a Garuda, came there. First he broke the fort of iron and whosoever confronted him was also killed (with crushed head). (10)

Then he won over the copper fort, then the fort of eight metals was occupied, then the fort of lead and then plundered (ploughed) the fort of quartz. (11)

ਜਬ ਹੀ ਰੁਕਮ ਕੋਟ ਕੋ ਲਾਗਿਯੋ । ਤਬ ਨਿਪੁ ਸਕਲ ਸਸਤੁ ਗਹਿ ਜਾਗਿਯੋ ।
 ਸਕਲ ਸੈਨ ਲੈਨੇ ਸੰਗ ਅਇਯੋ । ਮਹਾ ਕੋਪ ਕਰਿ ਨਾਦਿ ਬਜਾਯੋ । ੧੨ ।
 Jab hi rukam kot ko lagiyo. Tab nirap sakal sastar geh jagiyo.
 Sakal saen line sang ayo. Maha kop kari nad bajayo.12.

ਅੜਿਲ

ਕਾਦਿ ਕਾਦਿ ਕਰਿ ਖੜਗ ਪਖਰਿਯਾ ਧਾਵਹੀ । ਮਹਾ ਖੇਤ ਮੈ ਖੜੀ ਖਿੰਗ ਨਚਾਵਈ ।
 ਖੰਡ ਖੰਡ ਹੈ ਗਿਰੇ ਖਗਿਸ ਕੇ ਸਰ ਲਗੇ । ਹੋ ਚਲੇ ਖੇਤ ਕੋ ਛਾਡਿ ਕੋਧ ਅਤਿ ਹੀ ਜਗੇ । ੧੩ ।

Aril

Kadh kadh kari khadag pakriya dhavhi.
 Maha khet mae khatri khing nachavayi.
 Khand khand haav gire khagis ke sar lage.
 Ho chale khet ko chad krodh ati hi jage.13.

ਭੁਜੰਗ ਛੰਦ

ਮੰਡੇ ਅਨਿ ਮਾਨੀ ਮਹਾ ਕੋਪ ਹੈ ਕੈ । ਕਿਤੇ ਬਾਢਵਾਰੀਨ ਕੋ ਬਾਧਿ ਕੈ ਕੈ ।
 ਕਿਤੇ ਪਾਨਿ ਮਾਰੀ ਕਿਤੇ ਮਾਰਿ ਕੁਕੈ । ਕਿਤੇ ਚਾਰਿ ਓਰਾਨ ਤੇ ਅਲ ਦੁਕੈ । ੧੪ ।

Bhujang Chhand

Mande aan mani maha kop haav kae. Kite badhvarin ko badh kae kae.
 Kite Pani Magae kite mar kukae. Kite char oran to aan dhukae.14.

ਕਿਤੇ ਸਸਤੁ ਅਸਤਾਨ ਲੈ ਕੈ ਪਧਾਰੈ । ਕਿਤੇ ਬਾਢਵਾਰੀ ਕਿਤੇ ਬਾਮ ਮਾਰੈ ।
 ਕਿਤੇ ਹਾਕ ਕੁਕੈ ਕਿਤੇ ਰੁਹ ਛੋਰੈ । ਕਿਤੇ ਛਿਪੁ ਛੜੀਨ ਕੇ ਛਤੁ ਤੋਰੈ । ੧੫ ।
 Kite sastar astaran lae kae padharae. Kite badhvari kite ban marae.
 Kite hak kukae kite ruh chorea. Kite chipar chatren ke chatar torae.15.

ਭਏ ਨਾਦ ਭਾਰੇਧ ਮਹਾ ਕੋਪ ਕੈ ਕੈ । ਕਿਤੇ ਬਾਢਵਾਰੀਨ ਕੋ ਬਾਢ ਦੈ ਕੈ ।
 ਹਨਯੋ ਕ੍ਰਿਸਨ ਕੋਧੀ ਭਟੀ ਬਿਣਤ ਘਾਯੋ । ਭਜੈ ਸੁਰਮਾ ਰੁਕਮ ਕੋਟੈ ਗਿਰਾਯੋ । ੧੬ ।
 Bhaye nad bhare maha kop kae kae. Kite badhvaren ko badh dae kae.
 Hanyo krisan krodhi bhatan brinat ghayo. Bhajae surma rukam kotae girayo.16.

ਦੋਹਰਾ

ਰੁਕਮ ਕੋਟ ਕੈ ਜੀਤਿ ਕੈ ਤਹਾ ਪਹੁਚਯੋ ਜਾਇ ।
 ਜਹਾ ਦੁਰਗਗ ਕਲਧੋਤ ਕੈ ਰਾਖਯੋ ਦਗਿਤ ਬਨਾਇ । ੧੭ ।

Dohra

Rukam kot ko jet kae taha pahuchiyo jaye.
 Jaha durag kaldhot ko rakhayo drugat banaye.17.

When the silver fort was attacked, the Raja woke up and armed himself with all the weapons. He came with the whole army and sounded the war drums with great fury. (12)

Aril

With unsheathing of swords, the warriors started rushing around and the Kashatriyas started trotting their horses in the great battle. With the striking of arrows by Krishna, the warriors were falling down, being cut into pieces. With great wrathfulness, they were leaving the battlefield soon. (13)

Bhujang Chhand

Great many proud warriors being furious, stood up in their positions. Many had tied their swords (along waists). Somewhere someone was asking for water, while elsewhere someone was shouting, 'kill them, kill them', as the enemy was attacking from all the four sides. (14)

Many had arrived with arms and weapons, some were wielding swords, and many were shooting arrows. Many were shrieking and many were laying down their lives, and many were tearing off the canopies of Kashatriyas. (15)

Many warriors, getting furious with rage, were sounding heavy drums and many were killing (others) with their swords. Krishna getting enraged had killed many warriors after wounding them. With the fall of the silver fort, all the warriors had fled away. (16)

Couplet

After winning over the silver fort, they reached the place of the golden fort, which was considered invincible. (17)

ਭੁਜੰਗ ਛੰਦ

ਤਹੀ ਜਾਇ ਲਾਗੋ ਮਚਿਯੋ ਲੋਹ ਗਾਦੋ । ਮਹਾ ਛਤ੍ਰ ਧਾਰੀਨ ਕੋ ਛੋਭ ਬਾਦੋ ।
ਕਿਤੇ ਫਾਸ ਫਾਸੇ ਕਿਤੇ ਮਾਰਿ ਛੋਰੇ । ਫਿਰੈ ਮਤ ਦੰਤੀ ਕਹੂੰ ਛੂਛ ਘੋਰੇ । ੧੮ ।

Bhujang Chhand

Tahi jaye lagoon machiyo loh gado. Maha chatar dharen ko chobh bado.
Kite phas phase kite mar chore. Phirae mat danti kahun chuch ghore.18.

ਚੌਪਈ

ਜੁਝਿ ਜੁਝਿ ਸੁਭਟ ਸਾਮੁਹੇ ਮਰੈ । ਚੁਨਿ ਚੁਨਿ ਕਿਤੇ ਬਰੰਗਨਿਨ ਬਰੈ ।
ਬਰਤ ਬਰੰਗਨਿਨ ਜੁ ਨਰ ਨਿਹਾਰੈ । ਲਰਿ ਲਰਿ ਮਰੈ ਨ ਸਦਨ ਸਿਧਾਰੈ । ੧੯ ।

Chopaiee

Jujh jujh subaht samuhe marae. Chun chun kite barannin barae.
Barat barangnin ju nar niharae. Lar lar marae na sadan sidharae.19.

ਦੋਹਰਾ

ਕ੍ਰਿਸਨ ਜੀਤਿ ਸਭ ਸੁਰਮਾ ਰਾਜਾ ਦੇ ਛੁਰਾਇ ।
ਨਰਕਾਸੁਰ ਕੋ ਘਾਇਯੋ ਅਬਲਾ ਲਈ ਛਿਨਾਇ । ੨੦ ।

Dohra

Krisan jēt sabh surma raja daye churaye.
Narkasur ko ghaiyo abla layi chinaye.20.

ਇਹ ਚਰਿਤ੍ਰ ਤਨ ਚੰਚਲਾ ਰਾਜਾ ਦੇ ਛੁਰਾਇ ।
ਕ੍ਰਿਸਨ ਨਾਥ ਸਭ ਹੂੰ ਕਰੇ ਨਰਕਾਸੁਰਹਿ ਹਨਾਇ । ੨੧ ।

Eh charitar to chanchala raja daye churaye.
Krisan nath sabh hu kare narkasureh hanaye.21.

ਚੌਪਈ

ਸੋਰਹ ਸਪਤ ਕ੍ਰਿਸਨ ਤਿਯ ਬਰੀ । ਭਾਤਿ ਭਾਤਿ ਕੇ ਭੋਗਨ ਭਰੀ ।
ਕੰਚਨ ਕੋ ਸਭ ਕੋਟ ਗਿਰਾਯੋ । ਅਨਿ ਦਾਰਿਕਾ ਦੁਰਗ ਬਨਾਯੋ । ੨੨ ।

Chopaiee

Soreh sapat krisan tiye bari. Bhat bhat ko bhogan bhari.
Kanchan ko sabh kot girayo. Aan davarika durag banayo.22.

Bhujang Chhand

When Sri Krishna arrived there a fierce battle ensued. The great Kashatriyas got furious with rage. Many were caught in the noose, and many were killed. Somewhere drunken elephants were roaming around, while at places horses were moving around without their riders. (18)

Chopaiee

The warriors were facing the enemy and were fighting to death. Many of them were being wedded to the fairies (being killed). Whosoever saw those, wedded to the fairies, were fighting and facing death, but were not retracing back to their homes. (19)

Couplet

After gaining victory Krishna, arranged for the release of all the Rajas. Killing Narkasur all his wives were taken away by him. (20)

By doing this witchcraft the woman got all the Rajas released and after killing Narkasur, Krishna became the spouse of all the women. (21)

Chopaiee

Krishna then got married to 16000 women and then enjoyed sensuous pleasure with them in many ways. After the fort of gold was got demolished, he came to Dwarka and built a fort there. (22)

ਸਵੈਯਾ

ਗਿਹ ਕਾਹੁ ਕੇ ਚੋਪਰਿ ਮੀਡਿਤ ਹੈ ਤਿਯ ਕਾਹੁ ਸੋ ਫਾਗ ਮਚਾਵਤ ਹੈ ।
ਕਹੁ ਗਾਵਤ ਗੀਤ ਬਜਾਵਤ ਹੈ ਤਾਲ ਸੁ ਬਾਲ ਕਹੁ ਦੁਲਰਾਵਤ ਹੈ ।
ਗਨਿਕਾਨ ਕੇ ਖਯਾਲ ਸੁਨੈ ਕਤਹੁ ਕਹੁ ਬਸਤੁ ਅਨੁਪ ਬਨਾਵਤ ਹਰੈ ।
ਸੁਭ ਚਿਤ੍ਰਨ ਚਿਤ ਸੁ ਬਿਤ ਹਰੇ ਕੋਊ ਤਾ ਕੋ ਚਰਿਤ੍ਰ ਨ ਪਾਵਤ ਹੈ । ੨੩ । ੧ ।

SWAIYYA

Greh kahu ke chopar mandat hae triye kahu so phag machavat hae.
Kahun gavat geet bajavat tal su bal kahun dulravat hae.
Ganikan ko khayal sunae kathun kahun bastar anup banavat hae.
Subh chitran chit su bit hare koyu ta ko charitar na pavat hae.23.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰੈ ਪਖਯਾਨੇ ਤਿਯ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਦੋਇ ਸੋ ਤਿੰਨ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮਸਤੁ ਸੁਭਮ ਸਤੁ । ੨੦੩ । ੩੮੩੦ । ਅਫਜੁੰ ।
Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
doye so teen samapatam sat subham sat.203. 3830. Aphjun.

ਦੋਹਰਾ

ਇਕ ਕੈਲਾਸ ਮਤੀ ਰਹੈ ਰਾਨੀ ਰੂਪ ਅਪਾਰ ।
ਜਾ ਤੇ ਜਗਤ ਨਰੇਸ ਬਿਧਿ ਸੀਖੀ ਜੁਧ ਮਝਾਰ । ੧ ।

Dohra

Ik kaelas mati rahae rani roop apar.
Ja te jagat nares bidh sikhi judh majhar.1.

ਚੋਪਈ

ਸਿੰਘ ਸੁ ਬੀਰ ਨਾਥ ਇਕ ਤਾ ਕੋ । ਰੂਪ ਬੇਸ ਭਾਖਤ ਜਗ ਵਾ ਕੋ ।
ਅਪ੍ਰਮਾਨ ਤਿਹ ਪ੍ਰਭਾ ਬਿਰਾਜੈ । ਨਿਸਿਸ ਦਿਨਿਸਸ ਨਿਰਖਤ ਮਨੁ ਲਾਜੈ । ੨ ।

Chopaiee

Singh su beer nath ik ta ko. Roop bes bhakhat jag va ko.
Aparman tehh prabha birajae. Nisias dinas nirkhat man lajae.2.

ਰੈਨਿ ਦਿਵਸ ਬੈਰਿਯਨ ਬਿਦਾਰੈ । ਸਾਹ ਕੇ ਰੋਜ ਪਰਗਨੇ ਮਾਰੈ ।
ਏਕ ਜਹਾਨ ਜਾਨ ਨਹਿ ਦੇਵੈ । ਲੁਟਿ ਲੁਟਿ ਸਭਹਿਨ ਕੋ ਲੇਵੈ । ੩ ।

Raen divas baeriyen bidarae. Sah ke roj pargane marae.
Ek jahaj jan nahi devae. Lut lut sabhin ko levae.3.

Swaiyya

At some places chess was being played while the women were playing holi (festival), somewhere songs were being sung and somewhere dances were going on, and at places, children were being fondled. Somewhere songs by prostitutes were being heard and at places, beautiful clothes were being manufactured. At places nice paintings showing beautiful (faces) figures were being made, but no one was able to decipher these paintings. (23)(1)

Here the two hundred and third episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyani is completed. All is well.

(203-3830)(Contd)

Couplet

There was a beautiful queen by the name of Kailash Mati, from whom the worldly Rajas had learnt the art of warfare. (1)

Chopaicee

Her spouse was a person, named Bir Singh and the world was agog with the description (mention) of his beauty and disguise (dress). His glory was radiant, seeing which the sun and moon felt belittled. (2)

He was destroying the enemies during day and night and would usurp the king's lands (districts) daily. He would not allow any ship to pass through, and would loot hem. (3)

ਅੜਿਲ

ਲੁਟਿ ਫਿਰੰਗੀ ਲਏ ਸਕਲ ਇਕਠੇ ਭਏ । ਸਾਹਜਹ" ਜੁ ਜਹ" ਤਹੀ ਸਭ ਹੀ ਗਏ ।
ਸਭੈ ਲਗੇ ਦੀਵਾਨਿ ਪੁਕਾਰੇ ਅਇ ਕੈ । ਹੋ ਹਮਰੋ ਨਯਾਇ ਕਰੋ ਇਹ ਹਨੋ ਰਿਸਾਇ ਕੈ । ੪ ।

Aril

Lut phirangi laye sakal ikhathe bhaye. Sahjahan ju jaha tahi sabh hi gaye.
Sabhae lage divan pukare aye kae. Ho hamro nayaye karo eh hano risaye kae.4.

ਸ਼ਾਹ ਬਾਚ

ਕਹੋ ਲੁਟਿ ਕਿਨ ਲਏ ਤਿਸੀ ਕੋ ਮਾਰਿਯੈ । ਤਾਹਿ ਕੋ ਇਹ ਠੌਰ ਸੁ ਨਾਇ ਉਚਾਰਿਯੈ ।
ਤਾ ਪੈ ਅਬ ਹੀ ਅਪਨੀ ਫੌਜ ਪਠਾਇ ਹੈ । ਹੋ ਤਾ ਤੇ ਤੁਮਰੋ ਸਭ ਹੀ ਮਾਲ ਦਿਲਾਲਿ ਹੈ । ੫ ।

SHAH BACH

Kaho lut kin laye tisi ko mariyae. Tahi ko eh thor sun aye uchariyae.
Ta pae ab hi apni phoj pathaye hae. Ho ta te tumor sabh hi mat dilaye hae.5.

ਫਿਰੰਗੀ ਵਾਚ

ਦੋਹਰਾ

ਜਹਾ ਕਮਛਯਾ ਕੋ ਭਵਨ ਤਿਸੀ ਠੌਰ ਕੇ ਰਾਇ ।
ਅਧਿਕ ਫਿਰੰਗੀ ਮਾਰਿ ਕੈ ਲੀਨੋ ਮਾਲ ਛਿਨਾਇ । ੬ ।

PHIRANGI VACH

DOHRA

Jaha kamchaya ko bhavan tisi thor ke raye.
Adhik phirangi mar kae lino mai chinaye.6.

ਚੌਪਈ

ਐਸੇ ਜਬ ਹਜਰਤਿ ਸੁਨਿ ਪਾਈ । ਫੌਜੈ ਅਤਿ ਹੀ ਤਹਾ ਪਠਾਈ ।
ਉਮਡਿ ਅਨੀ ਚਲਿ ਅਵੈ ਤਹਾ । ਰਾਜਤ ਭਵਨ ਕਮਛਯਾ ਜਹਾ । ੭ ।

Chopaiee

Aise jab hajrat sun payi. Phojae ati hi taha pathayi.
Umdi ani chal avae taha. Raj at bhavan kamchaya jaha.7.

ਅੜਿਲ

ਤਬ ਲੋ ਸਿੰਘ ਸੁ ਬੀਰ ਲੋਕ ਦਿਵ ਕੇ ਗਯੋ ।
ਰਾਨੀ ਦਯੋ ਜਰਾਇ ਨ ਲੋਗਨ ਭਾਖਿਯੋ ।
ਕਹਿਯੋ ਅਨਮਨੋ ਰਾਵ ਕਛੁਕ ਦਿਨ ਦੇ ਰਹਿਯੋ ।
ਹੋ ਰਾਜ ਸਾਜ ਲੈ ਹਾਥ ਅਪੁ ਅਸਿ ਕੋ ਗਹਿਯੋ । ੮ ।

Aril

Tab lo singh su beer lok div ke gayo.
Rani dayo jaraye na logan bhakhiyo.
Kahiyo anmano rav kachuk din daev rahiyo.
Ho raj saj lae bath aap as ko gahiyo.8.

Aril.

All the plundered foreigners then went to the king Shahjahan and all complained to the king in the darbar (assembly) saying, "O king! Give us justice and kill all of them (enemies)." (4)

Shah Said

The King then said "Tell me, who had looted you. I will get them killed. You tell me his name here itself. I will send my troops (to suppress him) and get your goods back to you." (5)

Phirangi Said

Couplet

The foreigners then said, "He was the Raja of the place, where the temple of (goddess) Kamchharya was situated. He had killed many foreigners and looted their (our) goods." (6)

Chopaiee

When the king heard about it, he sent lot of his troops there. The army was proceeding to the place, where the Kamchharya temple was situated (in glory). (7)

Aril

By that time Bir singh had died (gone to heavens). The queen had consigned his body to the flames (cremated him), but the people were not informed about it. She had told the people that the Raja was not well since few days. The queen wearing the sword, had assumed the control of the kingdom. (8)

ਜਬ ਲਗਿ ਰਾਜਾ ਨਾਇ ਤਬ ਲਗਿ ਜਾਇ ਹੈ ।
 ਇਨ ਬੈਰਿਨ ਕੇ ਸਿਰ ਪਰ ਖੜਗ ਮਚਾਇ ਹੈ ।
 ਸਕਲ ਬੈਰਿਯਨ ਘਾਇ ਪਲਾਟਿ ਘਰ ਅਇ ਕੈ ।
 ਹੋ ਕਰਿ ਹੈ ਜਾਇ ਪ੍ਰਨਾਮ ਪਤਿਹਿ ਮੁਸਕਾਇ ਕੈ । ੯ ।

Jab lag raja naye tab lage jaye ho. In baerin ke sir par khadag machaye ho.
 Sakai baeriyen ghaye palat ghar aye kae. Ho kari ho jaye parnam pati muskaye kae.9.

ਸੁਨਿ ਐਸੇ ਬਚ ਸੁਰ ਸਭੇ ਹਰਖਤ ਭਏ ।
 ਭਾਤਿ ਕੇ ਸਸਤੁ ਸਭਨ ਹਾਥਨ ਲਏ ।
 ਕਛੁ ਭਟ ਦਲਿਹਿ ਦਿਖਾਇ ਲਯਾਏ ਲਾਇ ਕੈ ।
 ਹੋ ਬਡੀ ਫੌਜ ਮਹਿ ਅਨਿ ਦਏ ਸਭ ਘਾਇ ਕੈ । ੧੦ ।
 Suni aise bach sur sabhe harkhat bhaye.
 Bhat bhat ke sastar sabhan hathan laye.
 Kachu bhat daleh dikhaye layaye laye kae.
 Ho badi phoj meh aan daye sabh ghaye kae.10.

ਦਸ ਸਹਰੁ ਨਿਸਿ ਕੋ ਲਿਯ ਬੈਲ ਮੰਗਾਇ ਕੈ ।
 ਦੈ ਦੈ ਸੰਗਨ ਬਧੀ ਮਸਾਲ ਜਰਾਇ ਕੈ ।
 ਇਹ ਦਿਸਿ ਦਲਹਿ ਦਿਖਾਇ ਅਇ ਓਹਿ ਦਿਸਿ ਪਰੀ ।
 ਹੋ ਬਡੇ ਬਡੇ ਨਿਪ ਘਾਇ ਮਾਰ ਕੀਚਕ ਕਰੀ । ੧੧ ।
 Das sehsar nis ko liye bael mangaye kae.
 Daev daev sengan badhi masal jaraye kae.
 Eh dis daleh dikhaye aye ohi dis pari.
 Ho bade bade nirap ghaye mar krechak kari.11.

ਜਬ ਹੀ ਦੂਜੇ ਦਿਵਸ ਪਹੁਚਯੋ ਅਇ ਕੈ ।
 ਭਰਿ ਗੋਨੈ ਪਨਿਯਨ ਕੀ ਦਈ ਚਲਾਇ ਕੈ ।
 ਲੋਗ ਖਜਾਨੋ ਜਾਨਿ ਟੁਟਿ ਤਾ ਪੈ ਪਰੇ ।
 ਹੋ ਉਹਿ ਦਿਸਿ ਤੇ ਉਨ ਬਾਲ ਨਿਪਤਿ ਧਨ ਜੁਤ ਹਰੇ । ੧੨ ।
 jab hi dujo divat pahucae aye kare.bhar kone pan;an ki dayee chalaye kae.
 log khajano jaan toot ta pai parae.ho uhi dis taiun bal nirpat dhan jut hare.12.

ਦਿਨ ਦੂਜੇ ਗਯੋ ਦਿਵਸ ਤੀਸਰੋ ਅਇਯੋ ।
 ਤਬ ਰਾਨੀ ਦੁੰਦਭਿ ਇਕ ਠੌਰ ਬਜਾਇਯੋ ।
 ਲੋਗ ਦਿਰਬੁ ਲੈ ਭਜੈ ਜੁ ਤਿਹ ਮਗੁ ਅਇਯੋ ।
 ਹੋ ਲੁਟਿ ਧਨੀ ਸਭ ਲੀਏ ਨ ਜਾਨਿਕ ਪਾਇਯੋ । ੧੩ ।
 Din dujo gayo divas tisro aiyo.
 Tab rani dudanbhi ik thor bajaiyo.
 Log dirab lae bhajae ju tehh magu aiyo.
 Ho lut dhanī sabh liye na janak paiyo.13.

"Till such time the Raja comes, I shall fight it out and I shall wield my sword against these enemies (she said). After killing all the enemies, then only I shall come home and then salute my spouse with great joy (laughter)." (9)

Hearing these words, all the warriors felt greatly elated. All of them armed themselves with various weapons. Some warriors showed to the queen the army of the enemy. She made thrust into the enemy ranks and killed all of them. (10)

The queen sent for ten thousand bullocks in the night and tied two lit torches each to the horns of the bullocks. From one side she showed the presence of the bullocks to the enemy and herself attacked from the other side. She killed many mighty Rajas like the Karichaks. (11)

When the second day dawned, she sent few bags filled with shoes. The enemy took it to be her treasure (wealth) so they attacked it with vengeance. From the other side the woman looted the Rajas with all their wealth. (12)

When the second day had passed and the third day had dawned, the queen sounded the drums at one place. So people ran away along with their wealth and she attacked them on that route. She looted all the wealthy people without leaving anyone to escape. (13)

ਦਿਵਸ ਚਤੁਰਥੇ ਦੀਨੀ ਅਗਿ ਲਗਾਇ ਕੈ । ਅਪੁ ਏਕ ਨ ਥਿਰ ਭਈ ਦਲਹਿ ਦੁਰਾਇ ਕੈ ।
ਸਭ ਰਾਜਨ ਕੇ ਲੋਗ ਬੁਝਾਵਨ ਲਾਗਾਏ । ਹੋ ਜੋ ਪਾਏ ਨਿਪ ਰਹੈ ਮਾਰਿ ਅਬਲਾ ਦਏ । ੧੪ ।

Divas chatarth the dini aag lagaye kae. Aap ek tha thir bhayi daleh duraye kae.
Sabh rajan ke log bujhavan lagaye. Ho jo paye nirap rahe mari abla daye.14.

ਦਿਵਸ ਪੰਚਵੇ ਅਪਨੀ ਅਨੀ ਸੁਧਾਰਿ ਕੈ ।
ਮਧਿ ਸੈਨ ਕੇ ਪਰੀ ਮਸਾਲੇ ਜਾਰਿਰ ਕੈ ।
ਮਾਰਿ ਕੁਟਿ ਨਿਪ ਸੈਨ ਨਿਕਸਿ ਅਪੁਨ ਗਈ ।
ਹੋ ਪਿਤਾ ਪੁਤ ਸਿਰ ਤੇਗ ਪੁਤ ਪਿਤੁ ਕੋ ਦਈ । ੧੫ ।

Divas pachve apni ani sudhar kae. Madh saen ke pari masale jar kae.
Mar kut nirap saen nikas paun gayi. Ho pita poot sir teg poot pitu ke dayi.15.

ਦੋਹਰਾ
ਰੈਨ ਸਮੇ ਤਿਨ ਹੀ ਬਿਖੈ ਮਾਰਿਯੋ ਲੋਹ ਅਪਾਰ ।
ਭਟ ਜੁਝੇ ਪਿਤੁ ਪੁਤ ਹਨਿ ਪੁਤ ਪਿਤਾ ਕੋ ਮਾਰਿ । ੧੬ ।

Dohra
Raen same tin hi bikhae machiyo loh apar.
Bhat jujhe pitu poot han poot pita ko mar.16.

ਰੈਨ ਸਮੇ ਤਵਨੈ ਕਟਕ ਲੋਹ ਪਰਿਯੋ ਬਿਕਰਾਰ ।
ਉਚ ਨੀਚ ਰਾਜਾ ਪ੍ਰਜਾ ਘਾਯਲ ਭਏ ਸੁਮਾਰ । ੧੭ ।
Raen samae tavnae katak loh pariyo bikrar.
Ooch neech raja praja ghayal bhaye sumar.17.

ਚੌਪਈ
ਪਿਤੁ ਲੈ ਖੜਹ ਪੁਤ ਕੋ ਮਾਰਿਯੋ । ਪੁਤ ਪਿਤਾ ਕੇ ਸਿਰ ਪਰ ਝਾਰਿਯੋ ।
ਐਸੇ ਲੋਹ ਪਰਿਯੋ ਬਿਕਰਾਰਾ । ਸਦਭ ਘਾਯਲ ਭੇ ਭੂਪ ਸਮਾਰਾ । ੧੮ ।

Chopaiee
Pitu lae khadag poot ko mariyo. Poot pita ke sir par jhariyo.
Aise loh pariyo bikrara. Sabh ghyal bhe bhup samara.18.

ਅੜਿਲ
ਦਿਵਸ ਖਸਟਮੇ ਜਬੈ ਪਹੁਚਯੋ ਅਇ ਕੈ । ਦੋ ਦੋ ਮਰਦ ਲੋ ਖਾਈ ਗਈ ਖੁਦਾਇ ਕੈ ।
ਗਡਿ ਸੁਰੀ ਜਲ ਉਪਰ ਦਏ ਬਹਾਇ ਕੈ । ਹੋ ਬਦਯੋ ਖਲਨ ਸੋ ਜੁਧ ਖਿੰਗ ਖੁਨਸਾਇ ਕੈ । ੧੯ ।

Aril
Divas khastame jabae pahuchayo aye kae.
Do do marad lo khaye gayi khudaye kae.
Gadi surf jal upar daye bahaye kae.
Ho badyo khalan so judh khing khunsaye kae.19.

On the fourth day, she lit a fire (set fire) and hid herself along with the army on one side. The Rajas then started extinguishing the fire, the remaining Rajas were then killed by the queen. (14)

On the fifth day, organizing her army and with torches lit, she attacked the enemy forces. Killing the Raja's army, she managed to escape. This created such a chaos in the enemy camp that the son attacked the father and the father hit the head of the son with sword (15)

Couplet

In the night, a fierce battle was fought and the warriors died fighting. The father killed the son, while the son killed the father. (16)

There was a ferocious battle fought among the troops in the night. Many people, including the Raja and subjects were wounded. (17)

Chopaiee

The father, with his sword, killed the son and the son hit the father with his sword. The battle was raging fiercely and all the Rajas, being wounded were killed. (18)

Aril

When the sixth day dawned then she got trenches dug up to a depth of twice the height of a man (12 feet) and iron rods were fixed in them and then water was made to flow on top of them. Then she organized a battle with the enemy and the horses were made restive knowingly. (19)

ਪਰਾ ਬੰਧਿ ਕਰਿ ਫੌਜ ਦੋਊ ਠਾਢੀ ਭਈ । ਤੀਰ ਤੁਪਕ ਤਰਵਾਰਿ ਮਾਰਿ ਚਿਰ ਲੋ ਦਈ ।
ਭਾਜਿ ਚਲੀ ਤ੍ਰਿਯ ਪਾਛੇ ਕਟਕ ਲਗਾਇ ਕੈ । ਹੋ ਪਾਛੈ ਪਖਰਿਯਾ ਪਰੈ ਤੁਰੰਗ ਨਚਾਇ ਕੈ ॥੨੦॥

Para badhi kar phoj doyu thadhi bhayi.

Teer tupak tarvar mari chir lo dayi.

Bhaj chali triye pache katak lagaye kae.

Ho pache pakhriya parae turang nachaye kae.20.

ਦੋਹਰਾ

ਏਕ ਬਾਰ ਸੋਰਹ ਸਹਸ ਸਾਰੀ ਜੁਟੇ ਬਰਬੀਰ ।
ਬਹੁਰਿ ਅਨਿ ਅਬਲਾ ਪਰੀ ਹਨੇ ਤੁਪਕ ਕੈ ਤੀਰ । ੨੧ ।

DOHRA

Ek bar soreh sehas savar jujhe barber.

Bahur ani abla pari hane tupak kae teer.21.

ਅੜਿਲ

ਜਬੈ ਸਪਤਮੇ ਦਿਵਸ ਪਹੁਚਿਯੋ ਅਇ ਕਰਿ ।
ਸਭ ਪਕਵਾਨਨ ਮੈ ਦਈ ਜਹਰ ਡਰਾਇ ਕਰਿ ।
ਖਲਨ ਖੰਡ ਕਛੁ ਚਿਰ ਲੋ ਲੋਹ ਬਜਾਇ ਕੈ ।
ਹੋ ਔਰ ਠੌਰ ਚਲਿ ਗਈ । ਨਿਸਾਨੁ ਦਿਵਾਇ ਕੈ । ੨੨ ।

Aril

Jabae saptavo divas pahuchiyo aye kar.

Sabh pakvanan mo dayi jehar daraye kar.

Khalan khand kachu chir lo loh bajaye kae.

Ho aor thor chali gayi nisan divaye kae.22.

ਮਾਰਿ ਪਰਨਿ ਤੇ ਰਹੀ ਸਿਪਾਹਿਨ ਯੋ ਕਿਯੋ ।
ਸਰਕਿ ਸਰਕਿ ਕਰਿ ਸਕਾਤਿ ਨਿਕਰ ਤਿਹ ਕੋ ਲਿਯੋ ।
ਝੁਮਿ ਪਰੇ ਚਹੁ ਓਰ ਦੁਰਗ ਕੇ ਦੁਆਰ ਪਰ ।
ਹੋ ਲਈ ਮਿਠਾਈ ਛੀਨ ਗਠਰਿਯੋ ਬਾਧਿ ਕਰਿ । ੨੩ ।

Mari paran te rahi sipahin yo kiyo.

Sarak sarak kar sakat nikar tehh ko liyo.

Jhum pare chahun or durag ke duyar par.

Ho layi mithayi chini gathriyae badh kar.23.

ਦੋਹਰਾ

ਬੈਠਿ ਬੈਠਿ ਸੋ ਸੋ ਪੁਰਖ ਜੋ ਜੋ ਮਿਠਾਈ ਖਾਹਿ ।
ਮਦ ਬਿਖੁ ਕੇ ਤਿਨ ਤਿਨ ਚਰੈ ਤੁਰਤੁ ਤਰਛਿ ਮਰਿ ਜਾਹਿ । ੨੪ ।

Dohra

Baeth baeth so so purakh jo jo mithayi khahe.

Mad bikhu ke tin tan charae turat taraphi mari jahe.24.

The queen organized her army in two columns and arrows, guns and swords were being used for a long time against the enemy. Then the queen fled with the army following her, and the enemy troops chased them. Trotting their horses, the horse riders fell into the trenches and were pierced by the iron rods fixed therein. (20)

Couplet

In one action only, sixteen thousand warriors died fighting, while the queen also launched an attack and with guns or arrows, she killed the remaining troops. (21)

Aril

When the seventh day dawned, she mixed poison in the food. For some time she engaged the enemy in fighting and after crushing them completely, she sounded the drums of victory and proceeded to the other direction herself. (22)

When the fighting stopped, then the enemy troops did like this, that by crawling slowly, with spears in hands, all the fort gates were attacked. They snatched all the sweets and packed it in bundles. (23)

Couplet

Whosoever would eat those sweets by relaxing there, was affected with the effect of poison and then face death by throbbing in agony. (24)

ਚਾਰਿ ਪੰਚ ਘਟਿਕਾ ਬਿਤੇ ਬਾਲ ਪਰੀ ਅਸਿ ਧਾਰ ।
ਜੋ ਬਿਖੁ ਤੇ ਨੁਮਤ ਹੁਤੇ ਸਭ ਹੀ ਦਏ ਸੰਘਾਰਿ । ੨੫ ।
Char pach ghatika bite bal pan asi dhar.
Jo bikhu te ghumat hute sabh hi daye sanghar.25.

ਅੜਿਲ

ਬਹੁਰਿ ਮਿਲਨ ਤਿਯ ਬਦਯੋ ਸੁ ਦੁਤ ਪਠਾਇ ਕੈ ।
ਚਲੀ ਅਪਨੀ ਅਛੀ ਅਨੀ ਬਨਾਇ ਕੈ ।
ਤੁਪਕ ਚੋਟ ਕੋ ਜਬੈ ਸੈਨ ਲੰਘਤ ਭਈ ।
ਹੋ ਪਰੀ ਤੁਰੰਗ ਧਵਾਇ ਕ੍ਰਿਪਾਨੈ ਕਦਿ ਲਈ । ੨੬ ।

Aril

Bahur Milan triye badyo su dut pathaye kae.
Chali apni achi ani banaye kae.
Tupak chot ko jabae saen langhat bhayi.
Ho pari turang dhavaye kirpanae kadh layi.26.

ਦੋਹਰਾ

ਸਭ ਰਾਜਨ ਕੋ ਮਾਰਿ ਕੈ ਸੈਨਾ ਦਈ ਖਪਾਇ ।
ਜੀਤਿ ਜੁਤ ਗ੍ਰਿਹ ਕੋ ਗਈ ਜੈ ਦੁੰਦਭੀ ਬਜਾਇ । ੨੭ ।

Dohra

Sabh rajan ko mar kae saena dayi khapaye.
Jet jut greh ko gayi jae dundabhi bajaye.27.

ਤਾਹੀ ਤੇ ਜਗਤੇਸ ਨਿਪ ਸੀਖੇ ਚਰਿਤ ਅਨੇਕ ।
ਸਾਹਿਜਹ" ਕੇ ਬੀਰ ਸਭ ਚੁਨਿ ਚੁਨਿ ਮਾਰੇ ਏਕ । ੨੮ । ੧ ।
Tahi te jagtes nirap sikhe charit anek.
Sahjahan ke beer sabh chun chun mare ek.28.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਦੇਇ ਸੌ ਚਾਰ ਚਰਿਤ੍ਰ ਸਪਸਪਤਮਸਤੁ ਸੁਭਮ ਸਤੁ । ੨੦੪ । ੩੮੫੮ । ਅਫਜ਼ੀ ।
Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
doye so char samapatam sat subham sat.204. 3858. Aphjun.

ਚੌਪਈ

ਭੂਪ ਬਡੀ ਗੁਜਰਾਤ ਬਖਨਿਯਤ । ਬਿਜੈ ਕੁਅਰਿ ਤਾ ਕੀ ਤ੍ਰਿਯ ਜਨਿਯਤ ।
ਛਤ੍ਰੀ ਏਕ ਤਹਾ ਬਡਭਾਗੀ । ਤਾ ਤਨ ਦ੍ਰਿਸਟਿ ਕੁਅਰਿ ਕੀ ਲਾਗੀ । ੧ ।

Chopaiee

Bhup badi gujrat bakhniyat. Bijae kuyari to ki triye janiyat.
Chatrī ek taha badbhagi. Ta tan drisat kuyari ki lagi.1.

After four or five hours had passed, the queen launched another attack by holding her sword and killed all those affected by the poison and reeling around in the battlefield. (25)

Aril

Then the woman by sending an emissary offered the proposal of peace and herself moved ahead by organizing a huge army. When the troops had crossed away from the range of guns, her troops launched a fresh attack on the enemy with swords by racing their horses. (26)

Couplet

After killing all the Rajas and destroying their troops, she sounded the drums of victory and after winning the battle, she returned to her palace. (27)

From her the Rajas of the world learnt many witchcrafts. She had killed each warrior of Shahjahan by picking them out one by one. (28)(1)

Here the two hundred and fourth episode of the King's & the Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (204-3858)(Contd)

Chopaiee

There was a Raja in the great Gujrat land and his wife was known by the name of Bijai Koer. There was a noble Kashatriya living there and the queen got entangled in his love. (1)

ਅੜਿਲ

ਰੈਨਿ ਪਰੀ ਤਾ ਕੋ ਤਿਯ ਲਯੋ ਬੁਲਾਇ ਕੈ ।
ਰਤਿ ਮਾਨੀ ਚਿਰ ਲੋ ਅਤਿ ਰੁਚ ਉਪਜਾਇ ਕੈ ।
ਲਪਟਿ ਲਪਟਿ ਉਰ ਜਾਇ ਨ ਛੋਰਿਯੋ ਭਾਵਹੀ ।
ਹੋ ਭਾਤਿ ਭਾਤਿ ਕੇ ਅਸਨ ਕਰਤ ਸੁਹਾਵਈ । ੨ ।

Aril

Raen pari ta ko triye layo bulaye kae. Rati mani chir lo ati ruch upjaye kae.
Lapat lapat ur jaye na choriyo bhavyi. Ho bhat bhat ke asan karat suhavayi.2.

ਦੋਹਰਾ

ਰਾਨੀ ਮੀਤਹਿ ਸੰਗ ਲੈ ਬਾਗਹਿ ਗਈ ਲਵਾਇ ।
ਕਾਮ ਭੋਗ ਤਾ ਸੋ ਕਰਿਯੋ ਹਿਦੈ ਹਰਖ ਉਪਜਾਇ । ੩ ।

DOHRA

Rani miteh sang lae bageh gayi lavaye.
Kam bhog ta so kariyo hirdae harakh upjaye.3.

ਜਹਾ ਬਾਗ ਮੋ ਜਾਰ ਸੋ ਰਾਨੀ ਰਮਤ ਬਨਾਇ ।
ਤਾ ਕੋ ਨਿਪ ਕੋਤਕ ਨਿਮਿਤਿ ਤਹ ਹੀ ਨਿਕਸਿਯੋ ਅਇ । ੪ ।

Jaha bag mo jar so rani ramat banaye.
Ta ko nirap kotak nimat tehh hi niksiyo aye.4.

ਚੌਪਈ

ਲਖਿ ਰਾਜਾ ਰਾਨੀ ਡਰ ਪਾਨੀ । ਮਿਤ੍ਰ ਪਏ ਇਹ ਭਾਤਿ ਬਖਾਨੀ ।
ਮੇਰੀ ਕਹੀ ਚਿਤ ਮੈ ਧਰਿਯਹੁ । ਮੂੜ ਰਾਵ ਤੇ ਨੈਕ ਨ ਡਰਿਯਹੁ । ੫ ।

Chopaiee

Lakh raja rani dar pani. Mitar paye eh bhat bakhani.
Meri kahi chit mae dhariyahu. Mud rav te naek na dariyahu.5.

ਅੜਿਲ

ਇਕ ਗਡਹਾ ਮੈ ਦਯੋ ਜਾਰ ਕੋ ਡਾਰਿ ਕੈ ।
ਤਖਤਾ ਪਰ ਬਾਘਬਰ ਡਾਰਿ ਸੁਧਾਰਿ ਕੈ ।
ਅਪੁ ਜੋਗ ਕੋ ਭੇਸ ਬਹਿਨੀ ਤਹਾ ਧਰ ।
ਹੋ ਰਾਵ ਚਲਿਯੋ ਦਿਯ ਜਾਨ ਨ ਅਨਿਯੋ ਦਿਸਾਇ ਤਰ । ੬ ।

Aril

Ik gadha mae dayo jar ko dar kae. Takhta par baghanbar dar sudhar kae.
Aap jog ko bhes behthi tah adhar. Ho rav chaliyo diye jan na anyo drisat tar.6.

Aril

As the night fell, the woman called th it person and carried out a sexual affair with him to her satisfaction for quite some time. She was embracing him by closely pulling him to her bosom and would not like to leave him. She was looking gracious (glamorous) in her various poses of love affair. (2)

Couplet

The queen, along with her paramour then went to the garden and with full enjoyment at heart had cohabitation with him. (3)

In the garden, where the queen was enjoying sensuous pleasure with her paramour, the Raja also happened to pass that way under the spell of fun/love. (4)

Chopaiee

On seeing the Raja, the queen got frightened and told her paramour, "Listen and accept my proposal and do not fear the foolish Raja at all." (5)

Aril

She threw the paramour in one pit, she covered him with a plank and spread a lion's skin on top of that. She assumed the form of a Yogī and sat on it. She did not look at the Raja and allowed him to pass. (6)

ਰਾਇ ਨਿਰਾਖਿ ਤਿਹ ਰੂਪ ਚਕ੍ਰਿਤ ਚਿਤ ਮੈ ਭਯੋ । ਕਵਨ ਦੇਸ ਕੋ ਏਸ ਭਯੋ ਜੋਗੀ ਕਹਿਯੋ ।
ਯਾ ਕੋ ਦੋਨੋ ਪਾਇਨ ਪਰਿਯੋ ਜਾਇ ਕੈ । ਹੋ ਅਇਸੁ ਕੋ ਲਈਐ ਚਿਤ ਬਿਰਮਾਇ ਕੈ । ੭ ।

Raye nirakh tehhroop chakrit chit mae bhayo.

Kavan des ko es bhayo joi kahiyo.

Ya ko dono pain pariyae jaye kae.

Ho ais ko laiye chit birmaye kae.7.

ਚੌਪਈ

ਜਬ ਰਾਜਾ ਤਾ ਕੇ ਦਿਗ ਅਯੋ । ਜੋਗੀ ਉਠਿਯੋ ਨ ਬੈਨ ਸੁਨਾਯੋ ।
ਇਹ ਦਿਸਿ ਤੇ ਉਹਿ ਦਿਸਿ ਪ੍ਰਭ ਗਯੋ । ਤਬ ਰਾਜੇ ਸੁ ਜੋਰ ਕਰ ਲਯੋ । ੮ ।

Chopaicee

Jab raja ta ke dhig ayo. Jogi uthiyo na baen sunaiyo.

Eh dis te uh dis prabh dis prabh gayo. Tab rajae su jor kar layo.8.

ਨਮਸਕਾਰ ਜਬ ਤਿਹ ਨਿਪ ਕਿਯੋ । ਤਬ ਜੋਗੀ ਮੁਖ ਫੇਰਿ ਸੁ ਲਿਯੋ ।
ਜਿਹ ਜਿਹ ਦਿਸਿ ਰਾਜਾ ਚਲਿ ਅਵੈ । ਤਹ ਤਹ ਤੇ ਤਿਯ ਅਖਿ ਚੁਰਾਵੈ । ੯ ।

Namaskar jab tehh nirap kiyo. Tab jogi mukh phwe su liyo.

Jeh jeh dis raja chal avae. Tehh tehh te triye akh churavae.9.

ਯਹ ਗਤਿ ਦੇਖਿ ਨਿਪਤਿ ਚਕਿ ਰਹਿਯੋ । ਧੀਨਿ ਧੀਨਿ ਮਨ ਮੈ ਤਿਹ ਕਹਿਯੋ ।
ਯਹ ਮੋਰੀ ਪਰਵਾਹਿ ਨ ਰਾਖੈ । ਤਾ ਤੇ ਮੋਹਿ ਨ ਮੁਖ ਭਾਖੈ । ੧੦ ।

Yeh gati dekh nirpat chak rahiyo. Dhan dhan man mae tehh kahiyo.

Yeh mori parvah na rakhae. Ta te mob na mukh te bhakhe.10.

ਅਨਿਕ ਜਤਨ ਰਾਜਾ ਕਰਿ ਹਾਰਿਯੋ । ਕਯੋਹੂੰ ਨਹਿ ਰਾਨੀਯਹਿ ਨਿਹਾਰਿਯੋ ।
ਕਰਤ ਕਰੇਤ ਇਕ ਬਚਨ ਬਖਾਨੈ । ਮੁਰਖ ਰਾਵ ਨ ਬੋਲਿ ਪਛਾਨੈ । ੧੧ ।

anik jatan raja kar hariyo.kayohun nahi ranieh nihariyo.

karat karrat ik bachan bakhano. murakh rav na bol pachano.11.

ਬਾਤੈ ਸੋ ਨਿਪ ਸੋ ਕੋਊ ਕਰੈ । ਜੋ ਇਛਾ ਧੀਨ ਕੀ ਮਨ ਧਰੈ ।
ਰਾਵ ਰੰਕ ਹਮ ਕਛੁ ਨ ਜਾਨੈ । ਏਕੈ ਹਰਿ ਕੋ ਨਾਮ ਪਛਾਨੈ । ੧੨ ।

Batae so nirap so koyu karae. Jo icha dhan ki man dharae.

Rav rank ham kachu na janae. Ekae hari ko nam pachanae.12.

ਬਾਤੈ ਕਰਤ ਨਿਸਾ ਪਰਿ ਗਈ । ਨਿਪ ਸਭ ਸੈਨ ਬਿਦਾ ਕਰ ਦਈ ।
ਹੈ ਏਕਲ ਰਹਿਯੋ ਤਹ ਸੋਈ । ਚਿੰਤਾ ਕਰਤ ਅਰਧ ਨਿਸਿ ਖੋਈ । ੧੩ ।

Batae karat nisa par gayi. Nirap sabh saen bida kar dayi.

Haav ekal rahiyo tehh soyi. Chinta karat aradh nis khoyi.13.

The Raja got surprised on seeing her beautiful form in his heart and said, "Who was this Raja, turned into a Yogi? One should bow to this individual at his feet and by placating his mind, one should seek his blessings." (By paying obeisance to him). (7)

Chopaiee

When the Raja came near her, the Yogi neither got up nor spoke anything. The Raja crossed from one side to the other side and (when the Yogi did not speak) the Raja bowed to him with folded hands. (8)

When the Raja paid his obeisance to the Yogi, the Yogi turned his face away. Whichever direction the Raja was moving the Yogi (woman), would face the other way (direction). (9)

On seeing this position, the Raja was rather wondering and was all praise for the Yogi in his heart. He thought, this Yogi was not caring for him, as such he was not saying anything. (10)

The Raja, after all efforts, got tired but could not recognize the queen. After all this (the queen) finally said one word but the Raja could not make out the queen's speech. (11)

She thought that the Raja should be told only that thing, which was haunting his mind. "We have no distinction between a rich or poor person and only seek the True Name of Hari (God)." (12)

While talking, the night had fallen. The Raja had sent away his troops, and he was left alone there and it was almost mid night in these musings (thoughts). (13)

ਅੜਿਲ

ਸੋਇ ਨਿਪਤਿ ਲਹਿ ਗਯੋ ਤਿਯ ਮੀਤਹਿ ਉਚਰਿਯੋ ।
ਕਰ ਭੈ ਟੁੰਡਿ ਜਗਾਇ ਭੋਗ ਬਹੁ ਬਿਧਿ ਕਰਿਯੋ ।
ਜਾਤ ਤਹਾ ਤੇ ਭਏ ਯਹੈ ਲਿਖਿ ਖਾਤ ਪਰ ।
ਹੈ ਸਰਗ ਦੇਖਿ ਭੂਅ ਦੇਖਿ ਸੁ ਗਏ ਪਤਾਰ ਤਰ । ੧੪ ।

Aril

Soye nirpat leh gayo triye miteh uchariyo.
Kar bhe tunbhi jaraye bhog bahu bidh kariyo.
Jat taha to bhaye yahae lijh khat par.
Ho savarg dekh bhuye dekh su gaye patar tar.14.

ਚੌਪਈ

ਭਈ ਪ੍ਰਾਤ ਰਾਜਾ ਸੁਧਿ ਲਿਯੋ । ਤਿਨੈ ਨ ਤਹਾ ਬਿਲੋਕਤ ਭਯੋ ।
ਗਡਹਾ ਪਰ ਕੋ ਲਿਖਯੋ ਨਿਹਾਰਿਯੋ । ਮੰਤ੍ਰਿਨ ਜੁਤਿ ਇਹ ਭਾਤਿ ਬਿਚਾਰਿਯੋ । ੧੫ ।

Chopaiee

Bhayi prat raja sudh layo. Tinae na taha bilokat bhayo.
Gadha par ko likhyo nihariyo. Mantrin jut eh bhat bichariyo.15.

ਦੋਹਰਾ

ਯਾ ਜੋਗੀਸਰ ਲੋਕ ਲਖਿ ਬਹੁਰਿ ਲਖਯੋ ਯਹ ਲੋਕ ।
ਅਬ ਪਤਾਰ ਦੇਖਨ ਗਯੋ ਹੈ ਕੈ ਹਿਦੈ ਨਿਸੋਕ । ੧੬ ।

Dohra

Ya jogisavar lok lakh batur lakhyo yeh lok.
Ab patar dekhan gayo haav kae hirdae nisok.16.

ਚੌਪਈ

ਸਿਧ ਸਿਧ ਸਭ ਤਾਹਿ ਉਚਾਰੈ । ਭੇਦ ਅਭੇਦ ਨ ਮੂੜ ਬਿਚਾਰੈ ।
ਇਹ ਚਰਿਤ੍ਰ ਤਿਯ ਜਾਰ ਬਚਾਯੋ । ਰਾਜਾ ਕੋ ਗਡਹਾ ਪੁਜਾਯੋ । ੧੭ ।

Chopaiee

Sidh sidh sabh tahe ucharae. Bhed abhed na mud bicharae.
Eh charitar triye jar bachayo. Raja to gadha puiayo.17.

ਗਡਹਾ ਕੀ ਪੂਜਾ ਨਿਪ ਕਰੈ । ਤਾ ਕੀ ਬਾਤ ਨ ਚਿਤ ਮੈ ਧਰੈ ।
ਸਰਗ ਛੋਰਿ ਜੋ ਪਯਾ ਸਿਧਾਰੈ । ਨਮਸਕਾਰ ਹੈ ਤਾਹਿ ਹਮਾਰੈ । ੧੮ । ੧ ।

Gadha ki puja nirap karae. Ta ki bat na chit mae dharae.
Savarg chor jo payar sidharo. Namaskar hae tahe hamaro.18.1.

Aril

When the queen saw the Raja asleep, she called out her paramour, and shook him up with her hand, and woke him up and carried out cohabitation with him in many ways. Both of them moved away from there by writing over the pit, "We are going to the nether lands, having seen both the heaven and the Earth." (14)

Chopaiee

With the dawn of the day, the Raja woke up and did not see the Yogi there, but saw something written on the pit and then had consultations with his ministers. (15)

Couplet

"This Yogi after seeing the heaven, had come to this world and now had gone to Netherlands, without having any other longing." (16)

Chopaiee

All were calling him a Sidha. No fool could realize the actual position. With this witchcraft the woman had saved her paramour and got the pit worshipped by the Raja. (17)

The Raja started worshipping the pit and did not think at all of her sayings. He said, "My salutations to the Yogi, who had gone to Netherlands forgetting even the paradise." (18)(1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
 ਦੋਇ ਸੋ ਪੰਚ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੨੦੫ । ੩੮੭੬ । ਅਫਜ਼ੁ ।
 Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
 doye so panch samapatam sat subham sat.205. 3876. Aphjun.

ਚੌਪਈ

ਸੁਘਰਾਵਤੀ ਨਗਰ ਇਕ ਸੁਨਾ । ਸਿੰਘ ਬਿਸਸਰ ਰਾਵ ਬਹੁ ਗੁਨਾ ।
 ਇਸਕਮਤੀ ਤਾ ਕੀ ਬਰ ਨਾਰੀ । ਖੋਜਿ ਲੋਕ ਚੋਦਹੁ ਨਿਕਾਰੀ । ੧ ।

Chopaiee

Sughravati nagar ik suna. Singh bisesavar rav bahu guna.
 Iksakmati ta ki bar nari. Khoj lok chodhun nikari.1.

ਦੋਹਰਾ

ਅਪ੍ਰਮਾਨ ਤਾ ਕੀ ਪ੍ਰਭਾ ਜਲ ਥਲ ਰਹੀ ਸਨਾਇ ।
 ਸੁਰੀ ਅਸੁਰੀ ਕਿੰਨੀ ਹੋਰ ਰਹਤ ਸਿਰ ਨਯਾਇ । ੨ ।

DOHRA

Apraman ta ki prabha jal that rahi samaye.
 Suri asuri kinarni her rahat sir nayaye.2.

ਅੜਿਲ

ਨੀਜੋਬਨ ਰਾਇਕ ਸੁਤ ਸਾਹੁ ਨਿਹਾਰਿਯੋ । ਰਮੋ ਤਵਨ ਕੇ ਸੰਗਿ ਇਹ ਭਾਤਿ ਬਿਚਾਰਿਯੋ ।
 ਪਠੇ ਅਲੀ ਇਕ ਲੀਨੋ ਬਵਨ ਬੁਲਾਇ ਕੈ । ਚੋ ਰੀਤਿ ਪ੍ਰੀਤਿ ਕੀ ਕਰੀ ਹਰਖ ਉਪਜਾਇ ਕੈ । ੩ ।

Aril

Nojoban raik sut sahu nihariyo. Ramo tavan ke sang eh bhat bichariyo.
 Pathe ali ik lino bhavan bulaye kae. Ho reet preet ki kari harakh upjaye kae.3.

ਭਾਤਿ ਭਾਤਿ ਮਿਤਵਾ ਕੋ ਗਰੇ ਲਗਾਇਯੋ ।
 ਲਪਟਿ ਲਪਟਿ ਕਰਿ ਕਾਮ ਕੇਲ ਉਜਾਇਯੋ ।
 ਅਸਨ ਚੁੰਬਨ ਬਹੁ ਬਿਧਿ ਕਰੇ ਬਨਾਇ ਕੈ ।
 ਚੋ ਨਿਜੁ ਪ੍ਰੀਤਮ ਕੇ ਚਿਤ ਕੋ ਲਏ ਲੁਭਾਇ ਕੈ । ੪ ।

Bhat bhat mitva ko gare lagaiyo.
 Lapat lapat kari kam kel upjaiyo.
 Asan chunban bahu bidh kare banaye kae.
 Ho niju pretam ke chit ko layo lubhaye kae.4.

Here the two hundred and fifth episode of the King's & the Minister's dialogue regarding the woman's witchcraft from Charitar Pakhyan is completed. All is well.

(205-3876)(Contd)

Chopaiee

There was a town called Sughravati where there was a Raja Bisheshvar Singh, who was very capable and learned. He had a beautiful queen Ishakmati, who had been found after a search of the whole world (fourteen worlds). (1)

Couple

Her magnificent charm was spread over the whole land (in the oceans and land). On seeing her, all the women folk of the gods, demons and other deities would bow their heads in reverence (to her charm). (2)

Aril

She saw Navjoban Rai, the son of the Shah and thought to herself that she should have a love affair with him. She called him to her palace through a girl friend and then enjoyed the role of love and sensuous pleasure with him to her satisfaction. (3)

She embraced him to her bosom in many ways and had a sexual companionship with him by clasping him closely in her embrace. She kissed him many times and had sexual relationship endeared to her. (4)

ਹਾਵ ਭਾਵ ਬਹੁਤ ਭਾਤਿ ਦਿਖਾਇ ਮੀਤ ਕੋ ।
 ਛਿਨ ਭੀਤਰਿ ਬਸਿ ਕਿਯੋ ਤਵਨ ਕੇ ਚਤਿ ਕੋ ।
 ਲਪਟਿ ਲਪਟਿ ਲਲਤਾ ਉਰ ਗਈ ਬਨਾਇ ਕੈ ।
 ਹੋ ਸ੍ਰੀ ਨਵਜੋਬਨ ਰਾਇ ਲਯੋ ਲਲਚਾਇ ਕੈ । ੫ ।

Hay bhav bahut bhat dikhaye meet ko. Chin bhitari bas kiyo tavan ke cheet ko.
 Lapat lapat lalta ur gayi banaye kae. Ho Sri Navjoban raye layo lalchaye kae.5.

ਦੋਹਰਾ

ਰਾਵਤ ਜੋਬਨਿ ਰੈਨ ਦਿਨ ਇਸਕਮਤੀ ਕੇ ਸੰਗ ।
 ਰਤਿ ਮਾਨਤ ਰੁਚਿ ਮਾਨਿ ਕੈ ਹੈ ਪ੍ਰਮੁਦਿਤ ਸਰਬੰਗ । ੬ ।

DOHRA

Ravat joban raen din isakmati ke sang.
 Rati manat ruchi mani kae haav pramudit sarbang.6.

ਸਵੈਯਾ

ਪੌਦਿ ਤ੍ਰਿਯਾ ਕੇ ਪਟਜੰਕ ਲਲਾ ਕੋ ਲੈ ਸੁੰਦਰਿ ਗੀਤ ਸੁਹਾਵਤ ਗਾਵੈ ।
 ਚੁੰਬਨ ਔਰ ਅਲਿਖਗਨ ਅਸਨ ਭਾਤਿ ਅਨੇਕ ਰਮੈ ਲਪਟਾਵੈ ।
 ਜੋ ਤ੍ਰਿਯਾ ਜੋਬਨਵੰਤ ਜੁਬਾ ਦੋਊ ਕਾਮ ਕੀ ਰੀਤਿ ਸੋ ਪ੍ਰੀਤੁਪਜਾਵੈ ।
 ਛਾਡਿ ਕੈ ਸੋਕ ਤ੍ਰਿਲੋਕੀ ਕੇ ਲੋਕ ਬਿਲੋਕਿ ਪ੍ਰਭਾ ਸਭ ਹੀ ਬਲਿ ਜਾਵੈ । ੭ ।

SWAIYYA

Podhi triye ke prajank lala ko lae sundari geet suhavat gavae.
 Chunban aor alingan asan bhat anek ramae laptavae.
 Jo triye jobanvant juba doyu kam ki reet so pritupajave.
 Chadh kae sok triloki ke lok bilok prabha sabh hi bal javae.7.

ਕੋਕ ਕੀ ਰੀਤਿ ਸੋ ਪ੍ਰੀਤਿ ਕਰੇ ਸੁਭ ਕਾਮ ਕਲੋਲ ਅਮੋਲ ਕਮਾਵੈ ।
 ਬਾਰਹਿ ਬਾਰ ਰਮੈ ਰੁਚਿ ਸੋ ਦੋਊ ਹੋਰਿ ਪ੍ਰਭਾ ਤਨ ਕੀ ਬਲਿ ਜਾਵੈ ।
 ਬੀਰੀ ਚਬਾਇ ਸਿੰਗਾਰ ਬਨਾਇ ਸੁ ਨੈਨ ਨਚਾਇ ਮਿਲੈ ਮੁਸਕਾਵੈ ।
 ਮਾਨਹੁ ਬੀਰ ਜੁਟੇ ਰਨ ਮੈ ਸਿਤ ਤਾਨਿ ਕਮਾਨਨ ਬਾਨ ਚਲਾਵੈ । ੮ ।

Kok ki reet so preet karae subh kam kalol amol kamavae.
 Bareh bar ramae ruchi so doyu her prabha tan ki nail javae.
 Biri chabaye singar banaye su naen nachaye milae muskavae.
 Manhu beer jute ran mae sit tan kamanan ban chalavae.8.

ਚੌਪਈ

ਐਸੀ ਪ੍ਰੀਤ ਦੁਹਨ ਮੈ ਭਈ । ਬਿਸਰਿ ਲੋਕ ਕੀ ਲਜਾ ਗਈ ।
 ਨੋਖੇ ਨੇਹ ਨਿਗੋਡੇ ਲਾਗੇ । ਜਾ ਤੇ ਨੀਂਦ ਭੁਖਿ ਦੋਊ ਭਾਗੇ । ੯ ।

Chopaiee

Aisi preti duhun mae bhayi. Bisar lok ki laja gayi.
 Nokho neh nigodo lago. Ja te neend bhukh doyu bhago.9.

She showed many loving and affectionate attachment to him, thus bringing him under her spell, in no time. The woman was embracing him with lot of passion, so that Navjoban Rai was fully enamoured by her love. (5)

Couplet

That Navjoban Rai was having sexual relationship with Ishakmati throughout day and night. Having enjoyed sensuous pleasure with her, he was fully feeling the bliss of life. (6)

Swaiyya

The woman was lying down on her cot along with her beloved and singing songs of love and was enjoying his company with embraces, kisses and other love affairs and enjoying sensuous pleasure. If the woman was very youthful and charming then he was equally young. So in the affairs of love and sexual enjoyment both were equally passionate and lovable. The people of the three worlds forgetful of their worries were all praise for their beauty and charm. (7)

They were following the rules of Kok Shastra in their love affairs and were enjoying their sexual companionship in many ways. Both were having sensuous pleasure time and again to their satisfaction. People were all praise for their glorious charm. They were meeting each other by chewing betel nuts, with full embellishments and with the tilted eyes of passion and laughter. It appeared as if two warriors were engrossed (in fighting) in the battlefield, while shooting sharpened arrows from stretched bows (of love). (8)

Chopaicee

They were so much enveloped in their love affair, that they forgot all about modesty or worldly restraint. They were so much engrossed in passionate love that they lost their sleep and hunger as well. (9)

ਏਕ ਦਿਵਸ ਤ੍ਰਿਯ ਮੀਤ ਬੁਲਾਯੋ । ਸੋਤ ਸੰਗਿ ਅਵਤਨਿਨ ਤਕਾਯੋ ।
ਭੇਵ ਰਛਪਾਲਨ ਕੋ ਦੀਨੋ । ਤਿਨ ਕੋ ਕੋਪ ਅਤਮਾ ਕੀਨੋ । ੧੦ ।

Ek divas triye meet bulayo. Sot sang savatnin takayo.
Bhev rachpalan ko dino. Tin ko kop atma kino.10.

ਰਛਪਾਲ ਕ੍ਰੁਧਿਤ ਅਤਿ ਭਏ । ਰਾਨੀ ਹੁਤੀ ਤਹੀ ਤੇ ਗਏ ।
ਜਾਰ ਸਹਿਤ ਤਾ ਕੋ ਲਹਿ ਲੀਨੋ । ਬਿਵਤ ਹਨਨ ਦੁਹੁਅਨ ਕੋ ਕੀਨੋ । ੧੧ ।
rachpal krudhit at bhaye. rani huti tahi gaye.
jar sahit ta ko leh lino . bivat hanan duhuan ko kino .11.

ਤਬ ਰਾਨੀ ਇਹ ਭਾਤਿ ਉਚਾਰੀ । ਸੁਨੋ ਰਛਕੋ ਬਾਤ ਹਮਾਰੀ ।
ਮੀਤ ਮਰੇ ਨ੍ਰਿਪ ਤ੍ਰਿਯ ਮਰਿ ਜੈ ਹੈ । ਤ੍ਰਿਯਾ ਮਰੈ ਰਾਜਾ ਕੋ ਛਠ ਹੈ । ੧੨ ।
Tab rani eh bhat uchari. Suno rachko bat hamari.
Meet mare nirap triye mar jae hae. Triye marae raja ko chae hae.12.

ਦੋ ਕੋਕਟ ਕੁਕਟੀ ਮੰਗਵਾਈ । ਸਖਿਯਹਿ ਬੋਲ ਤਿਨੈ ਬਿਖੁ ਖਾਈ ।
ਨਿਕਟ ਅਪਨੈ ਦੁਹੁਅਨ ਅਨੋ । ਮੁੜ ਰਛਕਨ ਚਰਿਤ ਨ ਜਾਨੋ । ੧੩ ।
Do kukat kukti mangvayi. Sakhiyeh bol tinae bikh khavayi.
Nikat apnea duhuan ano. Mud rachkan charit na jano.13.

ਪ੍ਰਥਮ ਮਾਰਿ ਕੁਕਟ ਕੋ ਦਯੋ । ਕੁਕਟੀ ਕੋ ਬਿਨੁ ਬਧ ਬਧ ਭਯੋ ।
ਬਹੁਰਿ ਨਾਸ ਕੁਕਟੀ ਕੋ ਭਯੋ । ਪਲਕ ਬਿਖੈ ਕੁਕਟੋ ਮਰਿ ਗਯੋ । ੧੪ ।
Pratham mar kukat ko dayo. Kukti ko bin badh badh bhayo.
Bahur nas kukti ko bhayo. Palak bikhae kukto mar gayo.14.

ਰਾਨੀ ਬਾਚ

ਸਨਹੁ ਲੋਗ ਮੈ ਤੁਮੈ ਸੁਨਾਉ । ਮਿਤ੍ਰ ਮਰੇ ਮੈ ਪਾਨ ਗਵਾਉ ।
ਮੋਹਿ ਮਰੈ ਰਾਜਾ ਮਰਿ ਜੈ ਹੈ । ਤੁਮਰੇ ਕਹੋ ਹਾਥ ਕਾ ਐ ਹੈ । ੧੫ ।

RANI BACH

Sanhu log mae tumae sunayu. Mitar mare mae pran gavayu.
Mohe mare raja mar jae hae. Tumre kaho bath ka aae hae.15.

ਹੋ ਰਾਜਾ ਜੋ ਜਿਯਤ ਬਰਿ ਹੈ । ਤੁਮਰੀ ਸਦਾ ਪਾਲਨਾ ਕਰਿ ਹੈ ।
ਜੋ ਨ੍ਰਿਪ ਤ੍ਰਿਯਾ ਜੁਤ ਸਰਗ ਸਿਧੈ ਹੈ । ਤੁਮ ਧਨ ਤੇ ਵੈ ਜਿਯਤੇ ਜੈ ਹੈ । ੧੬ ।
Ho raja jo jiyat bar hae. Tumri sada palna kar hae.
Jo nirap triye jut savarag sidhae hae. Tum dhan to vae jiyte jae hae.16.

One day the woman called her paramour and the rival wives saw her sleeping with him. They told this secret to the guards who were greatly enraged. (10)

The guards became furious with rage and went to the place, where the queen was seated. They caught hold of her along with the paramour and hatched a plan to kill both of them. (11)

The queen then said, "O guards! Listen to me. With the death of the beloved, the queen would also die and with the death of the queen the Raja would also lay down his life (would die). (12)

She arranged two cocks and two hens to be brought there and through the lady attendants gave them poison and then sent for them but the foolish guards could not follow the secret of this (move) trick. (13)

First, she killed the Cock and then the hen died of its own. Then the second hen died and in no time, the cock also died. (14)

Rani Said

The queen said, "O men! Listen to me what I am telling you. With the death of my paramour, I will also give up my life. After my death, the Raja would also die. So tell me, what would you gain? (Out of it)." (15)

If the Raja continued to live, then he would continue to sustain you all. If the Raja, along with his queen, were to die, then you will lose all the benefits of money etc. in your lifetime. (16)

ਤਾ ਤੇ ਕਯੋ ਨ ਦਰਬੁ ਅਤਿ ਲੀਜੈ । ਤਿਹੁ ਜਿਯਨ ਕੀ ਰਛਾ ਕੀਜੈ ।
ਜੜਨ ਕੁਕਟ ਕੋ ਚਰਿਤ ਨਿਹਾਰਿਯੋ । ਜਾਰ ਸਹਿਤ ਰਾਨੀਯਹਿ ਨ ਮਾਰਿਯੋ । ੧੭ ।

Ta to kayo na darab ati lijae. Tihun jiyen ki racha kijae.
Jadan kukat ko charit nihariyo. Jar sahit raniyeh na mariyo.17.

ਦੋਹਰਾ

ਇਸਕਮਤੀ ਇਹ ਛਲ ਭਏ ਕੁਕਟ ਕੁਕਟਿਯਹਿ ਘਾਇ ।
ਪ੍ਰਾਨ ਉਬਾਰਿਯੋ ਪ੍ਰਿਯ ਸਹਿਤ ਨ੍ਰਿਪ ਡਰ ਜੜਨ ਦਿਯਾਇ । ੧੮ ।

DOHRA

Isakmati eh chal bhaye kukat kuktiyahi ghaye.
Pran ubariyo priye sahit nirap dar jadan dikhaye.18.

ਚੌਪਈ

ਤਿਨ ਇਹ ਭਾਤਿ ਬਿਚਾਰ ਬਿਚਾਰੇ । ਰਾਨੀ ਮਰਤ ਮੀਤ ਕੇ ਮਾਰੇ ।
ਰਾਨੀ ਮਰੈ ਰਾਜਾ ਮਰਿ ਜੈ ਹੈ । ਹਮਰੇ ਕਹਾ ਹਾਥ ਧਨੁ ਐ ਹੈ । ੧੯ ।

Chopaiee

Tin eh bhat bicahr bichare. Rani marat meet ke mare.
Rani marae raja mar jae hae. Hamre kaha hath dhan aae hae.19.

ਅਤਿ ਹੀ ਲੋਭ ਰਛਕਨ ਕਿਯੋ । ਰਾਜਾ ਸੰਗ ਭੇਦ ਨਹਿ ਦਿਯੋ ।
ਸਹਿਤ ਜਾਰ ਰਾਨੀਯਹਿ ਨ ਮਾਰਿਯੋ । ਧਨ ਕੇ ਲੋਭ ਬਾਤ ਕੋ ਟਾਰਿਯੋ । ੨੦ । ੧ ।

Ati hi lobh rachkan kiyo. Raja sang bhed nahi diyo.
Sahit jar raniyaeh na rnariyo. Dhan ke lobh bat ko tariyo.20.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਦੋਇ ਸੋ ਛਠਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੨੦੬ । ੩੮੯੬ । ਅਫਜੁੰ ।

Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
doye so chatvo samapatam sat subham sat.206. 3896. Aphjun.

ਦੋਹਰਾ

ਰਾਜਾ ਕੋਚ ਬਿਹਾਰ ਕੋ ਬੀਰ ਦਤ ਤਿਹ ਨਾਮ ।
ਅਮਿਤ ਦਰਬੁ ਤਾ ਕੇ ਰਹੈ ਬਸਤੁ ਇੰਦੁ ਪੁਰ ਗ੍ਰਾਮ । ੧ ।

DOHRA

Raja Koch bichar ko beer dat tehh nam.
Amit darab ta ke rahae basat indar pur gram.1.

“So why do you not accept more money and spare the lives of all three (of us). Those fools first saw the witchcraft of the hens and cocks and then did not kill the queen and her paramour. (17)

Couplet

By killing the hens and cocks, Ishakmati had displayed her witchcraft and then with the thought of the fear of Raja's death, she managed to save her and the paramour's life. (18)

Chopaiee

The guards had thought like this, “that with the paramour's death, the queen will die, and with the queen's death the Raja will die, and we will not gain any money even.” (19)

The guards were very greedy, and did not disclose this secret to the Raja. They did not kill the queen along with her paramour and with the greed of money; they did not proceed further (and closed the chapter). (20)(1)

Here the two hundred and sixth episode of the King's and Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (206-3896)(Contd)

Couplet

The Raja of Cooch Bihar was called Bir Dutt; he had lot of wealth and he was residing in the town of Indrapur. (1)

ਚੌਪਈ

ਮੁਸਕਮਤੀ ਤਾ ਕੀ ਬਰ ਨਾਰੀ । ਜਨੁ ਰਤਿ ਪਤਿ ਕੇ ਭਈ ਕੁਮਾਰੀ ।
ਕਾਮ ਕਲਾ ਦੁਹਿਤਾ ਤਿਹ ਸੋਹੈ । ਦੇਵ ਅਦੇਵਨ ਕੋ ਮਨ ਮੋਹੈ । ੨ ।

Chopaiee

Musakmati ta id bar nari. Jan rati pati ke bhayi kumara.
Kam kala duhita tehh sohae. Dev adevan ko man mohae.2.

ਜੋ ਪੁਰ ਚਹੈ ਤਿਸੀ ਕੋ ਮਾਰੈ । ਅਕਬਰ ਕੀ ਕਛੁ ਕਾਨਿ ਨ ਧਾਰੈ ।
ਦੇਸ ਤਲਟੀ ਬਸਨ ਨਹਿ ਦੇਵਹਿ । ਲੁਟਿ ਕੂਟਿ ਸੋਦਾਗ੍ਰਨ ਲੇਵਹਿ । ੩ ।

Jo pur chahae tisi ko marae. Akbar ki kachu kan na dharae.
Des talti basan nahi deveh. Lut lut kut sodagran leveh.3.

ਅਕਬਰ ਸਾਹਿ ਕੋਪ ਅਤਿ ਅਯੋ । ਤਿਨ ਪੈ ਬੈਰਿਨ ਓਘ ਪਠਾਯੋ ।
ਜੋਰਿ ਸੈਨਿ ਸੂਰਾ ਸਭ ਧਾਏ । ਪਹਿਰਿ ਕੋਚ ਦੁੰਦਭੀ ਬਜਾਏ । ੪ ।

Akbar sahe kop ati ayo. Tin pae baerin ogh pathayo.
Jor saen sura sabh dhaye. Pehar Koch dundabhi bajaye.4.

ਦੋਹਰਾ

ਜਬ ਹੀ ਕੋਚ ਬਿਹਾਰ ਕੇ ਨਿਕਟ ਪਹੁੰਚੇ ਅਇ ।
ਲਿਖਿ ਪਤਿਯਾ ਐਸੇ ਪਠੀ ਰਣ ਦੁੰਦਭੀ ਬਜਾਇ । ੫ ।

DOHRA

Jab hi Koch Bihar ke nikat pahunche aye.
Likh patiya aise pathi ran dundabhi bajaye.5.

ਕੈ ਹਮ ਕੋ ਮਿਲੁ ਅਇ ਕੈ ਪਤੀਆ ਲਿਖੀ ਸੁਧਾਰਿ ।
ਕੈ ਪਗੁ ਪੁਰ ਕੈ ਅਨਤ ਟਰੁ ਕੈ ਲਰੁ ਸਸਤੁ ਸੰਭਾਰਿ । ੬ ।

Kae ham ko mil ayae kae patiya likhi sudhar.
Kae pag par kae anat tar kae lar sastar sanbhar.6.

ਚੌਪਈ

ਜਬ ਨਿਪ ਕੇ ਸੁਵਨਨ ਸੋ ਪਰਿਯੋ । ਭਾਜਿ ਚਲਤ ਭਯੋ ਧੀਰ ਨ ਧਰਿਯੋ ।
ਮੁਸਕਮਤੀ ਜਬ ਹੀ ਸੁਨਿ ਪਾਈ । ਬਾਧਿ ਨਿਪਹਿ ਦੁੰਦਭੀ ਬਜਾਈ । ੭ ।

Chopaiee

Jab nirap ke sarvnan so pariyo. Bhaj chalet bhayo dher na dhariyo.
Musakmati jab hi sun payi. Badh nirpeh dundabhi bajayi.7.

ਭਾਤਿ ਭਾਤਿ ਕੇ ਸੈਨ ਸੰਭਾਰੀ । ਮਾਰੇ ਸੂਰਬੀਰ ਹਰੀਕਾਰੀ ।
ਰਾਜਾ ਕਿਤਯਯੋ ਬਾਧਿ ਕਰਿ ਲੀਨੇ । ਜਾਇ ਭਵਾਨੀ ਕੇ ਬਲਿ ਦੀਨੇ । ੮ ।

Bhat bhat te saen sanbhari. Mare surber hankari.
Raja kite badh kar line. Jaye bhavani ke bal dine.8.

Chopaiee

He had a beautiful wife, named Musakmati, as if she was the daughter of Rati's spouse (Kamdev) god of love. She had a daughter, called Kamkala who was enamouring the hearts of gods and demons equally. (2)

She could kill anybody in the town, whom she wanted to kill. She was not bothered about anybody, even up to Akbar. She would not allow anyone to settle down in the area of Talhati, and would loot all the merchants. (3)

Akbar, the king emperor, got furious with rage, and launched an attack with a huge army. All the warriors joined together in the attack armed with weapons and protective cover and sounded the war-drums. (4)

Couplet

When they reached near Cooch Behar, they sounded the war drums and they sent a letter to the Raja. (5)

They wrote in the letter clearly, "Either you accept our superiority and bow to us, or go to some other place or get ready with weapons to fight." (6)

Chopaiee

When the Raja heard this thing, then he wanted to run away, without having any patience or perseverance. When Musakmati learnt about it, then she bound him (in chains) and sounded the war drums. (7)

She organized her army in many ways and killed all the proud (stubborn) warriors. She bound (tied) many Rajas and gave their sacrifice to (goddess) Bhavani. (8)

ਦੋਹਰਾ

ਦਲਦਲ ਏਕ ਤਕਾਇ ਕੈ ਦਯੋ ਦਮਾਮੋ ਜਾਇ ।
ਸੁਨਤ ਨਾਦ ਸੁਰਾ ਸਭੈ ਤਹੀ ਪਰੇ ਅਰਰਾਇ । ੯ ।

DOHRA

Daldal ek takaye kae dayo damamo jaye.
Sunat nad sura sabhae tahi pare arraye.9.

ਚੌਪਈ

ਜੋ ਧਾਇ ਫਸਿ ਫਸਿ ਤੇ ਗਏ । ਗਹਿ ਗਹਿ ਤਰੁਨਿ ਤੁਰਤ ਤੇ ਲਏ ।
ਸਕਲ ਕਾਲਿਕਾ ਕੀ ਬਲਿ ਦੀਨੋ । ਬਾਜ ਤਾਜ ਸਭਹਿਨ ਕੇ ਛੀਨੋ । ੧੦ ।

Chopaiee

Jo dhaye phas phas te gaye. Geh geh tarun turat te laye.
Sakal kalika ki bali dine. Baj taj sabhin ke chine.10.

ਅੜਿਲ

ਏਕ ਭ੍ਰਿਤ ਤਿਹ ਭੀਤਰ ਪਠਿਯੋ ਬਨਾਇ ਕੈ ।
ਤਾ ਸੋ ਚਿਤ ਕੀ ਬਾਤ ਕਹੇ ਸਨਝਾਇ ਕੈ ।
ਮਹਾ ਗਹਿਰ ਬਨ ਭੀਤਰ ਤਿਨ ਤੁਮ ਲਯਾਇਯੋ ।
ਹੋ ਧਸੇ ਨਿਰਖਿ ਪਰਬਤ ਮੋ ਮੋਹਿ ਜਤਾਇਯੋ । ੧੧ ।

Aril

Ek bhrit tehh bhitar pathiyo banaye kae.
Ta so chit ki bat kahi samujhaye kae.
Maha gehar ban bhitar tin turn layaiyo.
Ho dhase nirakh parbat mo mohe jataiyo.11.

ਸੁਨਤ ਮਨੁਖ ਇਹ ਬਾਤ ਤਹਾ ਤੇ ਤਹ ਗਯੋ ।
ਤੁਮੈ ਬਤਾਵਤ ਰਾਹ ਭਾਖਿ ਲਯਾਵਤ ਭਯੋ ।
ਸਕਲ ਸੁਰ ਚਿਤ ਮਾਝ ਅਧਿਕ ਹਰਖਤ ਭਏ ।
ਹੋ ਭੇਦ ਅਭੇਦ ਨ ਲਹਿਯੋ ਸਕਲ ਬਨ ਮੈ ਗਏ । ੧੨ ।

Sunat manukh eh bat taha te tehh gayo.
Tumae batavat rah bhakh layavat bhayo.
Sakal soor chit majh adhik harkhat bhaye.
Ho bhed abhed na lahiyo sakal ban mae gaye.12.

Couplet

Seeing a swampy area, she sounded the war drums. On hearing the sound of drums, the enemy troops got panicky and attacked. (9)

Chopaiee

All those warriors, who advanced towards that side, got trapped in the swamp (muddy). The woman caught hold of them and sacrificed them to Kalika. She snatched the crowns and horses of the warriors. (10)

Aril

She sent an attendant with full instructions, towards the enemy ranks. She had explained him her heart's desires and told him to bring them into a dense jungle." You tell them from me that being frightened she had gone to, on seeing you, the mountains (and perished there)." (11)

On hearing these words that fellow went to that side and told them to guide them towards that side and brought them along with him. All the warriors got pleased within their hearts. No one realized the secret behind it and all of them went to the jungle. (12)

ਧਸਿਯੋ ਕਟਕ ਬਨ ਮਾਝ ਦੂਤ ਲਖਿ ਪਾਇ ਕੈ । ਭੇਦ ਦਯੋ ਰਾਨੀ ਕਹ ਤਬ ਤਿਨ ਅਇ ਕੈ ।
ਬੰਦ ਦਾਰ ਪਰਬਤ ਕੇ ਕਰਿ ਦੋਉ ਲਏ । ਹੋ ਕਾਟਿ ਕਾਟਿ ਕੈ ਨਾਕ ਜਾਨ ਗ੍ਰਿਹ ਕੋ ਦਏ । ੧੩ ।

Dhasiyo katak ban majh doot lakh paye kae. Bhed dayo rani keh tab tin aye kae.
Band davar parbat ke kari doyu laye. Ho kat kat kae nak jan greh ko daye.13.

ਬਿਮਨ ਭਏ ਬਹੁ ਬੀਰ ਭਾਜਿ ਰਨ ਤੇ ਚਲੇ ।
ਸੈਯਦ ਮੁਗਲ ਪਠਾਨ ਸੇਖ ਸੁਰਾ ਭਲੇ ।
ਡਾਰਿ ਡਾਰਿ ਹਥਿਯਾਰ ਭੇਖ ਤ੍ਰਿਯ ਧਾਰ ਹੀ ।
ਹੋ ਲੀਜੈ ਪ੍ਰਾਨ ਉਬਾਰਿ ਇਹ ਭਾਤਿ ਉਚਾਰ ਹੀ । ੧੪ ।

Biman bhaye bahu beer bhaj ran te chale. Saeyad mugal pathan sekh sura bhale.
Dar dar hathiyar bhekh triye dhar hi. Ho lijae pran ubar eh bhat uchar hi.14.

ਭਜੇ ਬੀਰ ਤਹ ਤੇ ਇਕ ਠਾ ਉਤਰਤ ਭਏ ।
ਮੁਸਕਮਤੀ ਰਾਨਿਯਹਿ ਨਿਰਖਿ ਸਭ ਹੀ ਲਏ ।
ਕਾਟਿ ਨਦੀ ਤਿਹ ਉਪਰ ਦਈ ਚਲਾਇ ਕੈ ।
ਹੋ ਬਾਜ ਤਾਜ ਰਾਜਨ ਜੁਤ ਦਏ ਬਹਾਇ ਕੈ । ੧੫ ।

Bhaje beer tehh te ik tha utrat bhaye. Musakmati raniyeh nirakh sabh hi laye.
Kat nadi tehh upar dayi chalaye kae. Ho baj taj raj an jut daye bahaye kae.15.

ਮਾਰਿ ਫੌਜ ਇਕ ਦੀਨੋ ਦੂਤ ਸੁਤਾ ਕੋ ਅਇ ਕੈ ।
ਜੈਨ ਖਾਨ ਜੁ ਬਰੋ ਸੁਤਾ ਕੋ ਅਇ ਕੈ ।
ਹਮ ਹਜਰਿਤ ਕੇ ਸੰਗ ਨ ਰਨਿ ਕੀਨੋ ਬਨੈ ।
ਹੋ ਸਭ ਮੰਤ੍ਰਿਨ ਅਰ ਮੋਰ ਰੁਚਿਤ ਯੋ ਹੀ ਮਨੈ । ੧੬ ।

Mari phoj ik dino doot pathaye kae.
Jaen khan ju baro suta ko aye kae.
Ham hajrat ke sang na ran kino banae.
Hosabh mantrin ar mor ruchit yo hi manae.16.

ਜੈਨ ਖਾਨ ਮੁਰਖ ਸੁਨਿ ਏ ਬਚ ਫੂਲਿ ਗਯੋ ।
ਸੁਰਬੀਰ ਲੈ ਸੰਗ ਭਲੇ ਤਿਤ ਜਾਤ ਭਯੋ ।
ਤਾ ਕੀ ਦੁਹਿਤਾ ਬਯਾਹਿ ਅਬੈ ਘਰ ਅਇ ਹੋ ।
ਹੋ ਇਨੈ ਬਹੁ ਅਪਨੀ ਹਜਰਤਿ ਮਿਲਾਇ ਹੋ । ੧੭ ।

Jaen khan murakh suni ae bach phul gayo. Surber lae sang bhale tit jat bhayo.
Ta ki duhita bayahe abae ghar aye ho. Ho inae banh apni hajarteh milaye ho.17.

When the emissary found that the whole army was caught in the swampy land, he came back and informed the queen about it. She had closed both the routes to the mountain and then cutting off their noses, sent them back to their homes. (13)

Many warriors, getting fed up with their suffering, were about to flee from the battlefield. This included some Sayyads, Mughals, Pathans, Sheikhs or such warriors. They were surrendering their weapons and dressed as women they were requesting for their safety only. (14)

These warriors, after running away were resting at a place and the queen Musakmati noticed them. She dug up the river route and allowed the water to flow that side and the Rajas with their crowns and horses were washed away (by the river). (15)

She killed the troops and sent an emissary saying, "O Jain Khan! Come and get married to my daughter. We have no intention to fight against the king. This is the only feeling of mine and my ministers, which we would cherish." (16)

The foolish Jain Khan, on hearing this news, got puffed up and with some mighty warriors proceeded towards that side. He was thinking in mind, "After marrying the Raja's daughter I will come back soon and arrange for a compromise between the king and this Raja." (17)

ਚੌਪਈ

ਤਬ ਰਾਨੀ ਦਾਰੁ ਬਹੁ ਲਿਯੋ । ਤਰੈ ਬਿਛਾਇ ਭੂਮਿ ਕੇ ਦਿਯੋ ।
ਉਪਰ ਤਨਿਕ ਬਾਰੂਅਹਿ ਡਾਰਿਯੋ । ਸੋ ਜਰਿ ਜਾਤ ਨ ਨੈਕੁ ਨਿਹਾਰਿਯੋ । ੧੮ ।

Chopaiee

Tab rani daru bahu liyo. Tarae bichaye bhumie ke diyo.
Upar tanik baruahi dariyo. So jar jat na naek nihariyo.18.

ਏਕ ਲੌਡਿਯਾ ਬੋਲਿ ਪਠਾਈ । ਖਾਰਨ ਪਰ ਕਹਿ ਸੁਤਾ ਬਿਠਾਈ ।
ਪਠਯੋ ਮਨੁਖ ਖਾਨ ਅਬ ਅਵੈ । ਯਾਹਿ ਬਯਾਹਿ ਧਾਮ ਲੈ ਜਾਵੈ । ੧੯ ।

Ek lodiya bol pathayi. Kharan par kahi suta bithayi.
Pathyo manukh khan ab avae. Yahe bayah dham lae javae.19.

ਸੈਨ ਸਹਿਤ ਮੁਰਖ ਤਹ ਗਯੋ । ਭੇਦ ਅਭੇਦ ਨ ਪਾਵਤ ਭਯੋ ।
ਜਬ ਰਾਨੀ ਜਾਨਯੋ ਜੜ ਅਯੋ । ਦਾਰੂਅਹਿ ਤੁਰਤ ਪਲੀਤਰਾ ਦਯਾਯੋ । ੨੦ ।

Saen sahit murakh tehh gayo. Bhed abhed na pavat bhayo.
Jab rani janyo jad ayo. Daruahi turat palita dayayo.20.

ਦੋਹਰਾ

ਲਗੇ ਪਲੀਤਾ ਸੂਰ ਸਭ ਭ੍ਰਮੇ ਗਗਨ ਕੇ ਮਾਹਿ ।
ਉਡਿ ਉਡਿ ਪਰੈ ਸਮੁੰਦ ਮੈ ਬਚਯੋ ਏਕਉ ਨਾਹਿ । ੨੧ ।

DOHRA

Lage palita soor sabh bharme gagan ke mahe.
Ud ud parae samundar mae bachyo eku nahe.21.

ਇਹ ਚਰਿਤ੍ਰ ਇਨ ਚੰਚਲਾ ਲੀਨੋ ਦੇਸ ਬਚਾਇ ।
ਜੈਨ ਖਾਮ ਸੂਰਨ ਸਹਿਤ ਇਹ ਬਿਧਿ ਦਯੋ ਉਡਾਇ । ੨੨ । ੧ ।

Eh charitar in chanchala lino des bachaye.
Jaen khan suran sahit eh bidh dayo udaye.22.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਦੋਇ ਸੋ ਸਾਤ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੨੦੭ । ੩੯੧੮ । ਅਫਜੁੰ ।

Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
doye so sat samapatam sat subham sat.207. 3918. Aphjun.

ਦੋਹਰਾ

ਏਕ ਰਾਵ ਕੀ ਪੁਤ੍ਰਿਕਾ ਅਟਪਲ ਦੇਵੀ ਨਾਮ ।
ਬਯਾਹੀ ਏਕ ਨਰੇਸ਼ ਕੋ ਜਾ ਤੇ ਪੁਤ ਨ ਧਾਮ । ੧ ।

DOHRA

Ek rav ki putrika atpal devi nam.
Bayahi ek naresh ko ja te poot na dham.1.

Chopaiee

Then the queen arranged some explosives and spread it on the ground and covered it with a layer of sand, so that they could be burnt away, but without noticing it. (18)

The queen called a lady attendant and made her sit in pre-marriage formal dress as her daughter. Then she sent a man towards the Khan, to come, marry this girl, and take her away. (19)

The foolish Khan went there with his army, without knowing the secret of this move. When the queen saw the Khan coming, she set fire to the explosives immediately. (20)

Couplet

With the setting fire to the explosives, the warriors were blown into the air and fell into the ocean. Not even a single person was left alive. (21)

With this witchcraft, the woman saved her country and blew up Jain Khan along with his warriors with this action. (22)(1)

Here the two hundred and seventh episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well. (207-3918)(Contd)

Couplet

The name of a Raja's daughter was Atapal Devi, who was married to another Raja, but she was not having a son. (1)

ਚੌਪਈ

ਰਾਜਾ ਜਤਨ ਕਰਤ ਬਹੁ ਭਯੋ । ਪੂਤ ਨ ਧਾਮ ਬਿਤਾਏ ਦਯੋ ।
ਤਰੁਨ ਅਵਸਥਹਿ ਸਕਲ ਬਿਤਾਯੋ । ਬਿਰਧਾਪਨੋ ਅੰਤ ਗਤਿ ਅਯੋ । ੨ ।

Chopaiee

Raja jatan karat bahu bhayo. Poot na dham bidhatae dayo.
Tarun avastheh sakal bitayo. Birdhapano ant gati ayo.2.

ਤਬ ਤਰੁਨੀ ਰਾਨੀ ਸੋ ਭਈ । ਜਬ ਜਾਨੀ ਰਾਜਾ ਕੀ ਗਈ ।
ਤਾ ਸੋ ਭੋਗ ਰਾਵ ਨਹੀ ਕਰਈ । ਯਾ ਤੇ ਅਤਿ ਅਬਲਾ ਜਿਯ ਜਰਈ । ੩ ।

Tab taruni rani so bhayi. Jab javani raja ki gayi.
Ta so bhog rav nahi karyi. Ya te ati abla j iye jaryi.3.

ਦੋਹਰਾ

ਏਕ ਪੁਰਖ ਸੋ ਦੋਸਤੀ ਰਾਨੀ ਕਰੀ ਬਨਾਇ ।
ਕਾਮ ਭੋਗ ਤਾ ਸੋ ਕਰੈ ਨਿਤਿ ਪ੍ਰਤਿ ਧਾਮ ਬੁਲਾਇ । ੪ ।

DOHRA

Ek purakh so dosati rani kari banayc.
Kam bhog ta so karae nit prati dham bulaye.4.

ਚੌਪਈ

ਤਾ ਕੋ ਧਰਮ ਭਾਤ ਠਹਰਾਯੋ । ਸਭ ਜਗ ਮਹਿ ਇਹ ਭਾਤਿ ਉਡਾਯੋ ।
ਭਾਇ ਭਾਇ ਕਹਿ ਰੋਜ ਬੁਲਾਵੈ । ਕਾਮ ਕੇਲ ਰੁਚਿ ਮਾਨ ਕਮਾਵੈ । ੫ ।

Chopaiee

Ta ko dharm bhrat thehrayo. Sabh jag meh eh bhat udayo.
Bhaye bhaye kahi roj bulvae. Kam kel ruchhi man kamavae.5.

ਜੋ ਯਾ ਤੇ ਮੋ ਕੋ ਸੁਤ ਹੋਈ । ਨਿਪ ਕੋ ਪੂਤ ਲਖੇ ਸਭ ਕੋਈ ।
ਦੇਸ ਬਸੈ ਸਭ ਲੋਗ ਰਹੈ ਸੁਖ ਹਮਰੋ ਮਿਟੈ ਚਿਤ ਕੋ ਸਭ ਦੁਖ । ੬ ।
Jo ya te mo ko sut hoyi. Nirap ko poot lakhae sabh koyi.
Des basae sabh log rahae sukh. Hamro mitae chit ko sabh dulch.6.

Chopaicee

The Raja made all sorts of efforts, but he was not blessed by the Lord with a son. His youth was almost finished and finally he grew old. (2)

When the Raja's youth was over, the queen became young. The Raja could not have cohabitation with her, so she was always feeling frustrated at heart and sorrowful. (3)

Couplet

The queen developed friendship with another man. She would call him at home and would enjoy sensuous pleasure with him daily. (4)

Chopaicee

He was known all over the world as her foster brother and would always call him as her brother, and would carry out sexual companionship with him to her satisfaction. (5)

She was thinking that if a son was born to her, everyone would think him to be the Raja's son. So that the land would continue flourishing and people would live in peace and comfort and her heart's pangs would be alleviated. (6)

ਅੜਿਲ

ਭਾਤਿ ਭਾਤਿ ਕੇ ਭੋਗ ਕਰਤ ਤਾ ਸੋ ਭਈ ।
ਨਿਪ ਕੀ ਬਾਤ ਬਿਸਾਰਿ ਸਭੈ ਚਿਤ ਤੈ ਦਈ ।
ਲਪਟਿ ਲਪਟਿ ਗਈ ਨੈਨਨ ਨੈਨ ਮਿਲਾਇ ਕੈ ।
ਹੋ ਫਸਤ ਹਿਰਨ ਜਯੋ ਹਿਰਿਨ ਬਿਲੋਕਿ ਬਨਾਇ ਕੈ । ੭ ।

Aril

Bhat bhat ke bhog karat ta so bhayi.
Nirap ki bat bisar sabhae chit te dayi.
Lapat lapat gayi naenan naen milaye kae.
Ho phasat hiran jayo hirani bilok banaye kae.7.

ਇਤਕ ਦਿਨਨ ਰਾਜਾ ਜੁ ਦਿਵ ਕੇ ਲੋਕ ਗੇ ।
ਨਸਟ ਰਾਜ ਲਖਿ ਲੋਗ ਅਤਿ ਅਬੁਲ ਹੋਤ ਭੈ ।
ਤਬ ਰਾਨੀ ਮਿਤਵਾ ਕੋ ਲਯੋ ਬੁਲਾਇ ਕੈ ।
ਹੋ ਦਯੋ ਰਾਜ ਕੋ ਸਾਜੁ ਜੁ ਛਤ੍ਰ ਫਿਰਾਇ ਕੈ । ੮ ।

itak dinan raja ju div ke lok ge.
nasat raj lakh log ati akul hot bhae.
tab rani mitva ko laye bulaye kae.
ho dayeo raj ko sa; ju chatar firaye kae.8.

ਚੌਪਈ

ਪੁਤ ਨ ਧਾਮ ਹਮਾਰੇ ਭਏ । ਰਾਜਾ ਦੇਵ ਲੋਕ ਕੋ ਗਏ ।
ਰਾਜ ਇਹ ਭਾਤ ਹਮਾਰੇ ਕਰੋ । ਯਾ ਕੈ ਸੀਸ ਛਤ੍ਰ ਸੁਭ ਦਰੋ । ੯ ।

Chopaiee

Poot na dham hamare bhaye. Raja dev lok ko gaye.
Raj eh bharat hamaro karo. Ya ko sees chatar subh dharo.9.

ਮੇਰੋ ਭਾਤ ਰਾਜ ਇਹ ਕਰੋ । ਅਤ੍ਰ ਪਤ੍ਰ ਯਾ ਕੇ ਸਿਰ ਦਰੋ ।
ਸੁਰਬੀਰ ਅਗਾਯਾ ਸਭ ਕੈ ਹੈ । ਜਹਾ ਪਠੈਯਾ ਤਹ ਤੇ ਜੈ ਹੈ । ੧੦ ।

Mero bharat raj eh kayo. Atar patar ya ke dir dharo.
Surber agya sabh kae hae. Jaha pathaeyae tehh jae hae.10.

ਦੋਹਰਾ

ਰਾਨੀ ਐਸੋ ਬਚਨ ਕਹਿ ਦਯੋ ਜਾਰ ਕੋ ਰਾਜ ।
ਮਿਤਵਾ ਕੋ ਰਾਜਾ ਕਿਯਾ ਫੇਰਿ ਛਤ੍ਰ ਦੈ ਸਾਜ । ੧੧ ।

DOHRA

Rani aiso bachan keh dayo jar ko raj.
Mitva ko raja kiya pher chatar dae saj.11.

Aril

She would have sexual relationship with him in many ways. She completely forgot about the Raja from her mind. She would embrace him by glancing at him with love, just as a male-deer gets allured by a female deer. (7)

In the meantime, the Raja died and the people became madly disturbed in seeing the kingdom going to dogs. Then the queen called her paramour and crowned him as the king with a canopy-fluttering overhead. (8)

Chopaiee

"We did not beget a son, while the Raja had proceeded to heavens. Now this brother of mine will rule over the country and the canopy of kingdom will furl over his head." (She would say). (9)

"Now my brother will take charge of the kingdom with a canopy overhead and rule the country. All the warriors will carry out his orders and act according to his dictates." (She said). (10)

Couplet

By saying these words, the queen handed over the kingdom to her paramour. By handing over the kingdom along with pomp and show to him, he was declared the king of land. (11)

ਚੋਪਈ

ਸੁਰਬੀਰ ਸਭ ਪਾਇ ਲਗਾਏ । ਗਾਉ ਗਾਉ ਚੋਧਰੀ ਬੁਲਾਏ ।
ਦੈ ਸਿਰਪਾਉ ਬਿਦਾ ਕਰਿ ਦੀਨੇ ਅਪਨ ਭੋਗ ਜਾਰ ਸੋ ਕੀਨੈ । ੧੨ ।

Chopaiee

Surber sabh paye lagaye. Gayu gayu chodhari bulaye.
Dae sirpayu bida kari dine. Apan bhog jar so kinae.12.

ਮੇਰੇ ਰਾਜ ਸੁਫਲ ਸਭ ਭਯੋ । ਸਭ ਧਨ ਰਾਜ ਮਿਤ੍ਰ ਕੋ ਦਯੋ ।
ਮਿਤ੍ਰ ਅਰੁ ਮੋ ਮੈ ਭੇਦ ਨ ਹੋਈ । ਬਾਲ ਬਿਧ ਜਾਨਤ ਸਭ ਕੋਈ । ੧੩ ।

Mero raj suphal sabh bhayo. Sbah dhan raj mitar ko dayo.
Mitar aru mo mae bhed na noyi. Bal bridh janat sabh koyi.13.

ਸਕਲ ਪੂਜਾ ਇਹ ਭਾਤਿ ਉਚਾਰੈ । ਬੈਠਿ ਸਦਨ ਮੈ ਮੰਤ੍ਰ ਬਿਚਾਰੈ ।
ਨਸਟ ਰਾਜ ਰਾਨੀ ਲਖਿ ਲਯੋ । ਤਾ ਤੇ ਰਾਜ ਭ੍ਰਾਤ ਕੋ ਦਯੋ । ੧੪ ।

Sakal praja eh bhat ucharae. Baeth sadan mae mantar bicharae.
Nasat raj rani lakh layo ta te raj bharat ko dayo.14.

dohr;

ਕੇਲ ਕਰਤ ਰੀਝੀ ਅਧਿਕ ਹੋਰਿ ਤਰਨਿ ਤਰੁਨੰਗ ।
ਰਾਜ ਆਜ ਤਾ ਤੇ ਦਯੋ ਇਹ ਚਰਿਤ੍ਰ ਕੇ ਸੰਗ । ੧੫ ।

DOHRA

Kel karat rijhi adhik her taran tarunang.
Raj saj ta te dayo eh charitar ke sang.15.

ਨਸਟ ਹੋਤ ਤ੍ਰਿਯ ਰਾਜਿ ਲਖਿ ਕਿਯੋ ਭ੍ਰਾਤ ਕੋ ਦਾਨ ।
ਲੋਗ ਮੁੜ ਐਸੋ ਕਹੈ ਸਕੈ ਨ ਭੇਦ ਪਛਾਨ । ੧੬ । ੧ ।

Nasat hot triye raj lakh kiyo bharat ko dan.
Log mud aise kahae sakae na bhed pachan.16.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਦੋਇ ਸੋ ਅਠਵੈ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੨੦੮ । ੩੯੩੪ । ਅਫਜੁੰ ।

Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbke
doye so athavo samapatam sat subham sat.208. 3934. Aphjun.

Chopaiee

All the warriors were made to pay their obeisance to him and all the elders from villages were also called and giving them robes of honour, they were sent back (home) and herself started having sexual relationship with him. (12)

“Now my kingdom had become successful, thus she gave all the wealth along with the kingdom to her paramour. She would say, “There was no distinction between me and the paramour. Everyone knew about it including young and old people.” (13)

“All the subjects were saying this and the assembly of noblemen were also thinking that the queen had realized the kingdom being destroyed, as such the rule of the land was handed over to her brother.” (14)

Couplet

The queen was enjoying sensuous pleasure with the paramour, seeing his youthful exuberance and was greatly elated. With this witchcraft she had handed over the kingdom to him. (15)

The foolish people were also saying that she had handed over the kingdom to the brother on seeing that it was being destroyed. But they could not follow the secret behind it. (16)(1)

Here the two hundred and eighth episode of the King's & the Minister's dialogue regarding the woman's characterization from Charitar Pakhyan is completed. All is well. (208-3934)(Contd)

ਦੋਹਰਾ

ਧਾਰਾ ਨਗਰੀ ਕੋ ਰਹੈ ਭਰਥਰਿ ਰਾਵ ਸੁਜਾਨ ।
ਦੋ ਦਾਦਸ ਬਿਦਯਾ ਨਿਪੁਨ ਸੁਰਬੀਰ ਬਲਵਾਨ । ੧ ।

DOHRA

Dhara nagri ko rahae bharthari rav sujan.
Do davadas bidaya nipun surber baivan.1.

ਚੌਪਈ

ਭਾਨ ਮਤੀ ਤਾ ਕੇ ਬਰ ਨਾਰੀ । ਪਿੰਗੁਲ ਦੇਇ ਪ੍ਰਾਨਨਿ ਤੇ ਪਯਾਰੀ ।
ਅਪ੍ਰਮਾਨ ਭਾ ਰਾਨੀ ਸੋਹੈ । ਦੇਵ ਅਦੇਵ ਸੁਤਾ ਢਿਗ ਕੋ ਹੈ । ੨ ।

Chopaiee

Bhan mati ta ke bar nari. Pingul deye pranan te payari.
Aparaman bha rani sohae. Dev adev suta dhig ko hae.2.

ਦੋਹਰਾ

ਭਾਨ ਮਤੀ ਕੀ ਅਧਿਕ ਛਬਿ ਜਲ ਥਲ ਰਹੀ ਸਮਾਇ ।
ਦੇਵ ਦਿਵਾਨੇ ਲਖਿ ਭਏ ਦਾਨਵ ਗਏ ਬਿਕਾਇ । ੩ ।

DOHRA

Bhan coati ki adhik chab jal thal rahi samyae.
Dev divane lakh bhaye danav gaye bikaye.3.

ਐਰ ਪਿੰਗੁਲਾਮਤੀ ਕੀ ਸੋਭਾ ਲਖੀ ਅਪਾਰ ।

ਗੜਿ ਚਤੁਰਾਨਨ ਤਵਨ ਸਮ ਐਰ ਨ ਸਕਿਯੋ ਸੁਧਾਰ । ੪ ।

Aor pingulamati ki sobha lakhi apar.

Gadi chaturanan tavan sam aor na sakiyo sudhar.4.

ਚੌਪਈ

ਏਕ ਦਿਵਸ ਨਿਪ ਗਯੋ ਸਿਕਾਰਾ । ਚਿਤ ਭੀਤਰੇ ਇਹ ਭਾਤਿ ਬਿਚਾਰਾਰਾ ।
ਬਸਤੁ ਬੀਰ ਸੋਨਤਹਿ ਪਠਾਏ । ਕਹਿਯੋ ਸਿੰਘ ਭਰਥਰ ਹਰਿ ਘਾਏ । ੫ ।

Chopaiee

Ek divas nirap gayo sikara. Chit bhitar eh bhat bichara.
Bastar bori srontahi pathaye. Kahiyo singh bharthar hari ghaye.5.

ਬਸਤੁ ਭਿਤ ਲੈ ਸਦਨ ਸਿਧਾਰਿਯੋ । ਉਚਰਿਯੋ ਅਜ ਸਿੰਘ ਨਿਪ ਮਾਰਿਯੋ ।
ਰਾਨੀ ਉਦਿਤ ਜਰਨ ਕੋ ਭਈ । ਹਾਇ ਉਚਰਿ ਪਿੰਗਲ ਮਰਿ ਗਈ । ੬ ।

Bastar bhrit lae sadan sidhariyo. Uchariyo aaj singh nirap mariyo.

Rani udit jaran ko bhayi. Haye ucharl pingal mar gayi.6.

Couplet

There lived a Raja Bharthri in the town of Dhara, who was very wise. He was a scholar of all the fourteen sciences along with being a great warrior and powerful. (1)

Chopaiee

He had a charming wife called Bhan Mati and Pingal Devi was also very dear to him. The glorious charm of the queens was known all over. Before them, the daughters of the gods and demons had no comparison with them. (2)

Couplet

The beauty of Bhan Mati was famous all over the oceans and lands, seeing which the gods were getting mad while the demons were equally enamoured. (3)

While the charm of Pingalmati was equally famous, being full of glory. After creating her, Brahma also could not create another woman so beautifil. (4)

Chopaiee

One day the Raja went out on hunting spree and thought in his mind. He drenched his clothes (robes) in blood and then sent then back (home) and the message was conveyed at home, that a lion had devoured Bharthar Hari. (5)

The attendant went back to the palace, and going there said, "A lion had killed the Raja to-day." The queen Bhan Mati got ready for immolating herself and Pingal Mai, heaving a sigh had died. (6)

ਦੋਹਰਾ

ਤ੍ਰਿਯਾ ਨ ਤਵਨ ਸਰਾਹੀਯਹਿ ਕਰਤ ਅਗਨਿ ਮੇ ਪਯਾਨ ।
ਧੰਨਯ ਧੰਨਯ ਅਬਲਾ ਤੇਈ ਬਧਤ ਬਿਰਹ ਕੇ ਬਾਨ । ੭ ।

DOHRA

Triya na tavan sarahiyahi karat agni mae payan.
Dhanye dhanye abla teyi badhat bireh ke ban.7.

ਅੜਿਲ

ਖੇਲਿ ਅਖੇਟਕ ਜਬ ਭਰਧਰਿ ਘਰਿ ਅਇਯੋ । ਹਾਇ ਕਰਤ ਪਿੰਗੁਲਾ ਮਰੀ ਸੁਨਿ ਪਾਇਯੋ ।
ਡਾਰਿ ਡਾਰਿ ਸਿਸਰ ਠੂਰਿ ਹਾਇ ਰਾਜਾ ਕਹੈ । ਹੋ ਪਠੈ ਬਸਤ੍ਰ ਜਿਹ ਸਮੇ ਸਮੇ ਸੋ ਨ ਲਹੈ । ੮ ।

Aril

Khel akhetak jab bharthari ghar aiyo. Haye karat pingula mari suni paiyo.
Dar dar sir dhuri haye raja kahae. Ho pathae bastar jeh samae samo so na lahae.8.

ਚੌਪਈ

ਕੈ ਮੇ ਅਜੁ ਕਟਾਰੀ ਮਾਰੈ । ਹੈ ਜੋਗੀ ਸਭ ਹੀ ਘਰ ਜਾਰੈ ।
ਧ੍ਰਿਗ ਮੇਰੈ ਜਿਯਬੋ ਜਗ ਮਾਹੀ । ਜਾ ਕੇ ਨਾਰਿ ਪਿੰਗੁਲਾ ਨਾਹੀ । ੯ ।

Chopaiee

Kae mae aaj katari maro. Haav jogi sabh hi ghar karo.
Dhriig mero jiyabo jag mahi. Ja ke nazi pingula nahi.9.

ਦੋਹਰਾ

ਜੋ ਭੁਖਨ ਬਹੁ ਮੋਲ ਕੇ ਅੰਗਨ ਅਧਿਕ ਸੁਹਾਹਿ ।
ਤੇ ਅਬ ਨਾਗਿਨ ਸੇ ਭਏ ਕਾਟਿ ਕਾਟਿ ਤਨ ਖਾਹਿ । ੧੦ ।

DOHRA

Jo bhukhan bahu mol ke angan adhik suhahi.
Te ab nagin se bhave kat kat tan kahe.10.

ਸਵੈਯਾ

ਬੰਕ ਸੀ ਬੀਨ ਸਿੰਗਾਰ ਅੰਗਾਰ ਸੇ ਤਾਲ ਮਿਦੰਗ ਕਿਪਾਨ ਕਟਾਰੈ ।
ਜੁਲ ਸੀ ਜੋਨਿ ਜੁਡਾਈ ਸੀ ਜੇਬ ਸਖੀ ਘਨਸਾਰ ਕਿਸਾਰ ਕੇ ਅਚੈ ।
ਰੋਗ ਸੋ ਰਾਗ ਬਿਰਾਗ ਸੋ ਬੋਲ ਬਬਾਰਿਦ ਬੁੰਦਨ ਬਾਨ ਬਿਸਾਰੈ ।
ਬਾਨ ਸੇ ਬੀਨ ਭਾਲਾ ਜੈਸੇ ਭੁਖਨ ਹਾਰਨ ਹੋਹਿ ਭੁਜੰਗਨ ਕਾਰੈ । ੧੧ ।

Swaiyya

bank si been singar angar se taal mirdang kirpan kataro.
jval si jon judae si jeb sakhi ghansar kisar ke aare.
rog so rag birag so bol bibarad bundan ban bisare.
ban se baen bhala jasae bhukhan haran hoih bhujangan karae.11.

Couplet

“The woman, who burns herself in the (fire) burning pyre, does not deserve any credit. The woman, who gets penetrated with the arrows of separation (gives up life) due to separation, deserves all the praises.” (7)

Aril

When Raja Bharthri came back home after hunting and he heard that Pingal Mati had died with a sigh of sorrow (in separation) only, the Raja was showing his sorrow by throwing ash in his head (and was greatly pained), saying “that the time could not be recalled back when he had sent his clothes at home.” (8)

Chopaiee

He said, “ Either I will kill myself by stabbing myself with a dagger, or becoming a yogi, I will burn the whole palace etc. cursed be my life, where my queen Pingla was no more there.” (9)

Couplet

“All the valuable ornaments and embellishments adorning my body were like snakes now, which were biting (agonizing) my body now.” (10)

Swaiyya

“O friend! The clarionet was like a sword, the beautification like embers, while the dance was appearing) like a mirdang, sword or dagger. The moonlight was like a flame (of fire), beauty was like hailstorm (separation) and the scent of camphor was like piercing teeth. The music was like a disease (malady) words were like separation, the down-pour of clouds was like the dead arrows. The words were like arrows, the ornaments like spears and the necklaces were like black cobras.” (11)

ਬਾਕ ਸੇ ਬੈਨ ਬਿਲਾਪ ਸੇ ਬਾਰਨ ਬਯਾਧ ਸੀ ਬਾਸ ਬਿਯਾਰ ਬਹੀ ਰੀ ।
ਕਾਕ ਸੀ ਕੋਕਿਲ ਕੁਕ ਕਰਾਲ ਮਿਨਾਲ ਕਿ ਬਯਾਲ ਘਰੀ ਕਿ ਛੁਰੀ ਰੀ ।
ਭਾਰ ਸੀ ਭੋਨ ਭਯਾਨਕ ਭੁਖਨ ਜੋਨ ਕੀ ਜਾਲ ਸੋ ਜਾਤ ਜਰੀ ਰੀ ।
ਬਾਨ ਸੀ ਬੀਨ ਬਿਨਾ ਉਹੀ ਬਾਲ ਬਸੰਤ ਕੋ ਅੰਤਕਿ ਅੰਤ ਸਸਖੀ ਰੀ । ੧੨ ।

Bank se baen birlap se baran bayadh si bas biyar bahi ri.
Kak si kokil kuk karal mirnal ki bayal ghari ki churi ri.
Bhar si bhon bhayanak bhukhan jon ki javal so jat jari ri.
Ban si ben bina uhi bal basant ko antak ant sakhi ri.12.

ਬੈਰੀ ਸੀ ਬਯਾਰ ਬਿਲਾਪ ਸੋ ਬੋਲ ਬਬਾਨ ਸੀ ਬੀਨ ਬਜੰਤ ਬਿਥਾਰੇ ।
ਜੰਗ ਸੇ ਜੰਗ ਮੁਚੰਗ ਦੁਖੰਗ ਅਨੰਗ ਕਿ ਅੰਕਸੁ ਅਥ ਕਿਅਚੇ ।
ਚੰਦਨੀ ਚੰਦ ਚਿਤਾ ਚਹੂੰ ਓਰ ਸੁ ਕੋਕਿਲਾ ਕੁਕ ਕਿ ਹੁਕ ਸੀ ਮਾਰੇ ।
ਭਾਰ ਸੇ ਭੋਨ ਭਯਾਨਕ ਭੁਖਨ ਫੂਲੇ ਨ ਫੂਲ ਫਨੀ ਫਨਿਯਾਰੇ । ੧੩ ।

Baeri si bayar birlap so bol baban si ben bajant bithare.
Jang se jang muchang dukhang annag ki ankasu ak kiyare.
Chandani chand chita chahun or su kokila kuk ki huk si mare.
Bhar se bhon bahyanak bhukhan phule na phul phani phaniyare.13.

ਚੌਪਈ

ਹੋ ਹਠਿ ਹਾਥ ਸਿੰਧੋਰਾ ਧਰਿ ਹੋ । ਪਿਣਗੁਲ ਹੇਤ ਅਗਨਿ ਮਹਿ ਜਰਿ ਹੋ ।
ਜੋ ਇਹ ਅਜੁ ਚੰਚਲਾ ਜੀਯੈ । ਤਬ ਭਰਥਰੀ ਪਾਨਿ ਕੋ ਪੀਯੈ । ੧੪ ।

Chopaiee

Ho hath hath sindhora dhari ho. Pingul het agni meh jari ho.
Jo eh aaj chanchala jiyae. Tab bharthari pani ko piyae.14. *

ਅੜਿਲ

ਤਬ ਤਹਿ ਗੋਰਖਨਾਥ ਪਹੁੰਚਯੋ ਅਇ ਕੈ ।
ਨਿਪ ਪਤਿ ਕਹਿਯੋ ਅਦੇਸੁ ਸੁ ਨਾਦ ਬਜਾਇ ਕੈ ।
ਰਾਨੀ ਦਈ ਜਿਵਾਇ ਸਰੂਪ ਅਨੇਕ ਧਰਿ ।
ਹੋ ਸੁਨਹੋ ਭਰਥਰਿ ਰਾਵ ਲੇਹੁ ਗਹਿ ਏਕ ਕਰੁ । ੧੫ ।

Aril

Tab tehh gorakhnath pahunchayo aye kae.
Nirap prati kahiyo ades su nad bajaye kae.
Rani dayi jivaye sarup anek dhari.
Ho sunho bharthari rav lehu gahi ek karu.15.

O friend! The words appear like a sword, the music of instruments was like wailing, and the blowing wind (breeze) was like a great malady. The singing of black cuckoo (Koel) was like a cow's crowing, the stem of lotus appeared like a snake and a moment (hour) was like a knife. The eyebrows appeared like a kiln, the ornaments were looking dreadful and the moonlight Was burning me within. The music of flute was like an arrow, and without the presence of that woman (queen) Basant (spring) appeared as if my end had come.” (12)

The breeze was like a foe, the words like a wail, the flute like an arrow, being used in useless efforts. The conch shell was like the battle, muchang was painful to the body and the effect of god of love was like a useless Ak tree and painful. The moonlight pervading in all four directions appeared like a burning pyre and the songs of black cuckoo (Koel) were like the pangs of sorrow. Palaces were like a kiln, the ornaments looked dreadful, the budding flowers were like the fangs of snakes and not flowers.” (13)

Chopaiee

“I will bum myself in the fire for the sake of Pingalmati, carrying a Sidhaura in hand like a stubborn Yogi. If she comes to life again, then only Bharthri will take (drink) water”. (14)

Aril

In the meantime Gorakh Nath arrived there. With the sound of the hom (singhi) he saluted the Raja. He assumed many forms and brought the queen back to life. “O Raja Bharthari! Listen! With your hand, catch hold of only one.” (15)

ਭਰਥਰਿ ਬਾਚ

ਦੋਹਰਾ

ਕਾਹ ਕਹੈ ਕੋਨੇ ਤਜੋ ਚਿਤ ਮੇ ਕਰੈ ਬਿਬੇਕ ।
ਸਭੈ ਪਿੰਗਲਾ ਕੀ ਪ੍ਰਭਾ ਰਾਨੀ ਭਈ ਅਨੇਕ । ੧੬ ।

BHARTHARI BACH

DOHRA

Kah gaho kone tajo chit mae karae bibek.
Sabhae pingula ki prabha rani bhayi anek.16.

ਅੜਿਲ

ਯੋ ਕਹਿ ਗੋਰਖ ਨਾਥ ਤਹਾ ਤੇ ਜਾਤ ਭਯੋ । ਭਾਨ ਮਤੀ ਕੋ ਚਿਤ ਚੰਡਾਰ ਇਕ ਹਰ ਲਿਯੋ ।
ਤਾ ਦਿਨ ਤੇ ਰਾਜਾ ਕੋ ਦਿਯੋ ਭੁਲਾਇ ਕੈ । ਹੋ ਰਾਨੀ ਨੀਚ ਕੇ ਰੂਪ ਰਹੀ ਉਰਝਾਇ ਕੈ । ੧੭ ।

Aril

Yo kahi gorakh nath taha te jat bhayo. Bhan mati ko chit bhandar ik har liyo.
Ta din te raja ko diyo bhulaye kae. Ho rani neech ke roop rahi urjhaye kae.17.

ਦੋਹਰਾ

ਦੁਤਮਤੀ ਦਾਸੀ ਹੁਤੀ ਤਬ ਹੀ ਲਈ ਬੁਲਾਇ ।
ਪਠੈ ਦੈਤ ਭੀ ਨੀਚ ਸੋ ਪਰਮ ਪ੍ਰੀਤਿ ਉਪਜਾਇ । ੧੮ ।

DOHRA

Dutmati dasi huti tab hi layi bulaye.
Pathae det bhi neech so param preti upjaye.18.

ਚੌਪਈ

ਜਬ ਦੁਤੀ ਤਹ ਤੇ ਫਿਰਿ ਅਈ । ਯੋ ਪਛੋ ਰਾਨੀ ਤਿਹ ਜਾਈ ।
ਕਹੁ ਅਲਿ ਮੀਤ ਕਬੈ ਹਯਾ ਐ ਹੈ । ਹਮਰੇ ਚਿਤ ਕੋ ਤਾਪ ਮਿਟੈ ਹੈ । ੧੯ ।

Chopaiee

jab duti the te firi aye . yo pucho rani the jaye.
kahu al mit kabe haya ae hae. hamre chit ko taap imtae hae.19.

ਅੜਿਲ

ਕਹੁ ਨ ਸਹਚਰੀ ਸਾਚੁ ਸਹਨੁ ਕਬ ਅਇ ਹੈ ।
ਜੋਰ ਨੈਨ ਸੋ ਨੈਨ ਕਬੈ ਮੁਸਕਾਇ ਹੈ ।
ਲਪਟਿ ਲਪਟਿ ਕਰੀ ਜਾਉ ਲਲਾ ਸੋ ਤੋਨ ਛਿਨ ।
ਹੋ ਕਹੈ ਸਖੀ ਮੁਹਿ ਮੀਤ ਕਬੈ ਹੈ ਕਵਨ ਦਿਨ । ੨੦ ।

Aril

Kahu na sehchari sach sajan kab aye hae.
Jor naen so naen kabae muskaye hae.
Lapat lapat kari jayu lala so ton chin.
Ho kaho sakhi muh meet kabae hae kavan din.20.

Bharthari said

Couplet

Bharthari then said "I am thinking in my mind, whom to catch and whom to leave." All of them look beautiful like Pingla, the queen, (all were queens like Pingla). (16)

Aril

After saying this, Gorakh Nath went away from there. On the other side, Bhan Mati's heart was won over by a devilish person and the queen forgot completely about the Raja and the queen got enamoured by the beauty of the lowly demon. (17)

Couplet

She had a maid, called Dutmati, and she called her immediately. By developing great love for the devilish person, she sent her to call him. (18)

Chopaiee

When the messenger came back from there, then the queen asked her, "O friend! Tell me, when my friend (paramour) would come and satisfy my heart's desire (my passionate love)." (19)

Aril

"O friend! Tell me frankly, when my paramour will come and when will he smile by meeting (giving) his glance with my eyes; then I shall get satiated by embracing him to my bosom. O friend! Tell me, when and which day my friend would drop in?" (20)

ਬਾਰ ਬਾਰ ਗਜ ਮੁਤਿਯਨ ਗੁਹੈ ਬਨਾਇ ਕੈ ।
 ਅਪਨੇ ਲਾਲਾ ਕੋ ਛਿਨ ਮੇ ਲੋਉ ਰਿਝਾਇ ਕੈ ।
 ਟੁਕ ਟੁਕ ਤਨਿ ਹੋਈ ਨ ਮੇਰੇ ਨੈਕ ਮਨ ।
 ਹੋ ਕਾਸੀ ਕਰਵਤ ਲਿਯੋ ਪ੍ਰਿਯਾ ਕੀ ਪ੍ਰੀਤ ਤਨ । ੨੧ ।

Bar bar gaj mutiyan guho banaye kae. Apne lala ko chin mae leyu rijhaye kae.
 Took took tan hoye na mero naen man. Ho kasi karvat liyo priya ki pret tan. 21.

ਬਿਹਸਿ ਬਿਹਸਿ ਕਬ ਗਰੇ ਹਬਾਰੇ ਲਾਗਿ ਹੈ ।
 ਤਬ ਹੀ ਸਭ ਹੀ ਸੋਕ ਹਮਾਰੇ ਭਾਗਿ ਹੈ ।
 ਚਟਕ ਚਟਕ ਦੈ ਬਾਤੈ ਮਟਕਿ ਬਤਾਇ ਹੈ ।
 ਹੋ ਤਾ ਦਿਨ ਸਖੀ ਸਹਿਤ ਹਮ ਬਲਿ ਬਲਿ ਜਾਇ ਹੈ । ੨੨ ।

Bihas bihas kab gare hamare lagi hae.
 Tab hi sabh hi sok hamare bhag hae.
 Chatak chatak dae batae matak bataye hae.
 Ho to din sakhi sahit ham bal bal jaye hae. 22.

ਜੋ ਐਸੇ ਝਰਿ ਮਿਲੈ ਸਜਨ ਸਖਿ ਅਇ ਕੈ ।
 ਮੋ ਮਨ ਕੋ ਲੈ ਤਬ ਹੀ ਜਾਇ ਚਰਾਇ ਕੈ ।
 ਭਾਤਿ ਭਾਤਿ ਰਤਿ ਕਰੈ ਨ ਛੋਰੇ ਏਕ ਛਿਨ ।
 ਹੋ ਬੀਤੈ ਮਾਸ ਪਚਾਸਨ ਜਾਨੈ ਏਕ ਦਿਨ । ੨੩ ।

Jo asie jhari milae sajan sakhi aye kae. Mo man ko lae tab hi jaye churaye kae.
 Bhat bhat rati karo na choro ek chin. Ho bitae mas pachasan jano ek din. 23.

ਮਚਕਿ ਮਚਕਿ ਕਬ ਕਹਿ ਹੈ ਬਚਨ ਬਨਾਇ ਕੈ ।
 ਲਚਕਿ ਲਚਕਿ ਉਰ ਸਾਥ ਚਿਮਟਿ ਅਇ ਕੈ ।
 ਲਪਟਿ ਲਪਟਿ ਮੈ ਜਾਉ ਪ੍ਰਿਯਾ ਕੈ ਅੰਗ ਤਨ ।
 ਹੋ ਮੇਲ ਮੇਲ ਕਰਿ ਰਾਖੋ ਭੀਤਰ ਤਾਹਿ ਮਨ । ੨੪ ।

Machak machak kab kahi hae bachan banaye kae.
 Lachak lachak ur sath chimat hae aye kae.
 Lapat lapat mae jayu priye kae ang tan.
 Ho mel mel kari rakho bhitari tahe man. 24.

“Then I will comb my hair with elephants pearls (extracted from the head of elephant) embedded therein and in a moment I will get my beloved enamoured by me. Even if my body were cut into pieces, even then I would not turn away from him. For his love’s sake I would bear even being saved alive (with a saw) at Kanshi (Varanasi).”
(21)

“O friend! When will he embrace me with a laughter? Then only all my pangs of suffering will end. I will sacrifice my self on that day, when he would talk to me with lot of delicate and loving words addressed affectionately.
(22)

“O friend! When my beloved would come suddenly to meet me, then he would cast a spell on my mind enamouring me completely. Then I will enjoy sensuous pleasure with him in many ways and would not leave him for a moment even. After the passage of fifty months, I will consider it as equal to one day only.”
(23)

“When will he talk to me sweetly by cajoling me, and then would embrace me to his bosom with loving care. I will then get attracted to my beloved with embracing him closely and keep my mind attached to him lovingly.”
(24)

ਸਵੈਯਾ

ਖੰਜਨ ਹੁੰ ਨ ਬਦਯੋ ਕਛੁ ਕੈ ਕਰਿ ਕੰਜੁ ਕੁਰੰਗ ਕਹਾ ਕਰਿ ਡਾਰੇ ।
ਚਾਰੁ ਹੁੰ ਚਕੋਰ ਨ ਅਨੇ ਹਿਦੈ ਪਰ ਝੰਡ ਝਖੀਨਹੁ ਕੋ ਝਝਕਾਰੇ ।
ਮੈਨ ਰਹਿਯੋ ਮੁਰਛਾਇ ਪ੍ਰਭਾ ਲਖਿ ਸਾਰਸ ਭੈ ਸਭ ਦਾਸ ਬਿਚਾਰੇ ।
ਅੰਤਕ ਸੋਚਨ ਧੀਰਜ ਮੋਚਨ ਲਾਲਚੀ ਲੋਚਨ ਲਾਲ ਤਿਹਾਰੇ । ੨੫ ।

SWAIYYA

Khanjan hun na badayo kachu kae kari kanju kurang kurang kaha kari dare.
Charu chakor na ane hirdae par jhund jhakhinahū ko jhajhkare.
Maen rahiyo murchaye prabha lakh saras bhae sabh das bichare.
Antak sochan dheraj mochan lalchi lochan lal tihare.25.

ਅੜਿਲ

ਸੁਨਤ ਸਹਚਰੀ ਬਚਨ ਤਹਾ ਤੇ ਤਹਿ ਗਈ ।
ਚਾਤੁਰਤਾ ਭਹੁ ਭਾਤਿ ਸਿਖਾਵਤ ਇਹ ਗਈ ।
ਬਸਤ੍ਰ ਮਲੀਨ ਉਤਾਰਿ ਭਲੇ ਪਹਿਰਾਇ ਕੈ ।
ਹੋ ਤਹ ਲਯਾਵਤ ਤਿਹ ਭਈ ਸੁ ਭੇਸ ਬਨਾਇ ਕੈ । ੨੬ ।

Aril

Sunat sehchari bachan taha to tehh gayi.
Chaturata bahu bhat sikhavat eh bhayi.
Basatar malen uteri bhale pehraye kae.
Ho tehh layavat tehh bhayi su bhes banaye kae.26.

ਮਨ ਭਾਵਤ ਜਬ ਮੀਤ ਤਰੁਨਿ ਤਿਨ ਪਾਇਯੋ ।
ਭਾਤਿ ਭਾਤਿ ਤਾ ਕੋ ਗਹਿ ਗਰੇ ਲਗਾਇਯੋ ।
ਅਸਨ ਚੰਬਨ ਕਰੇ ਹਰਖ ਉਪਜਾਇ ਕੈ ।
ਹੋ ਤਵਨ ਸਖੀ ਕੋ ਦਾਰਿਦ ਸਕਲ ਮਿਟਾਇ ਕੈ । ੨੭ ।

Man bhavat jab meet taruni tin paiyo.
Bhat bhat te ko geh gare lagaiyo.
Asan chunban kare harakh upjaye kae.
Ho tavan sakhi ko darid sakal mitaye kae.27.

ਦਿਜਿਕ ਦੁਗਾ ਕੀ ਪੂਜਾ ਕਰੀ ਰਿਝਾਇਯੋ ।
ਤਾ ਕੈ ਕਰ ਤੇ ਏਕ ਅਮਰ ਫਲ ਪਾਇਯੋ ।
ਤਿਨਿ ਲੈ ਕੇ ਭਰਥਰਿ ਰਾਜਾ ਜੁ ਕੋ ਦਿਯੋ ।
ਹੋ ਜਬ ਲੋ ਪਿਥੀ ਅਕਾਸ ਨਿਪਤ ਤਬ ਲੋ ਜਿਯੋ । ੨੮ ।

Dijik durga ki puja kari rijhaiyo. Ta kae kar te ek amar phal paiyo.
Tin lae kae bharthari raja ju ko diyo. Ho jab lo pirthi akas nirpat tab lo jiyo.28.

Swaiyya

Now I do not consider the beauty of spiritual bird, lotus flower or deer even worth anything, even the partridge has no value to me in my heart, and the swarm of fish even have not been considered by me as of any importance. The god of love (Kamdev) had become unconscious by seeing his beauty, and all the cranes had become their slaves. O beloved! Your craving glances would finish (alleviate) all my worries and spoil my peace of mind ” (25)

Aril

The girl friend after listening to her words, went to that place. She taught her many tricks also. She dressed him with nice clothes, replacing his dirty clothes. By beautifying him she brought him in a smart position. (26)

When the woman got her beloved she embraced him closely by pressing him to her bosom. Then she kissed him and enjoyed his company with great elation. The queen then (alleviated) removed her poverty (by giving lot of money). (27)

One Brahmin had propitiated goddess Durga by worshipping her, so he gained an eternal fruit from her as a reward. He gave that fruit to Raja Bharthari, so that he may remain alive so long this Earth and sky existed. (28)

ਦੁਰਗ ਦਤ ਫਲ ਅਮਰ ਜਬੈ ਨਿਪ ਕਰ ਪਰਿਯੋ ।
 ਭਾਨ ਮਤੀ ਕੋ ਦੇਉ ਇਹੈ ਚਿਤ ਮੈ ਕਰਿਯੋ ।
 ਤਿਯ ਕਿਯ ਮਨਹਿ ਬਿਚਾਰ ਕਿ ਮਿਤ੍ਰਹਿ ਦੀਜੀਯੋ ।
 ਹੋ ਸਦਾ ਤਰੁਨ ਸੋ ਰਹੈ ਕੇਲ ਅਤਿ ਕੀਜੀਯੋ । ੨੯ ।

Durag dat phal amar jabae nirap kar pariyo.
 Bhan mati ko deyu ihae chit mae kariyo.
 Triye kiye maneh bichar ki mirteh dijiyae.
 Ho sada tarun so rahae ati kijiya.29.

ਮਨ ਭਾਵੰਤ ਮੀਤ ਜਦਿਨ ਸਖਿ ਪਾਈਯੋ ।
 ਤਨ ਮਨ ਧਨ ਸਭ ਵਾਰਿ ਬਹੁਰੁ ਬਲਿ ਜਾਈਯੋ ।
 ਮੋ ਮਨ ਲਯੋ ਚੁਰਾਇ ਪ੍ਰੀਤਮਹਿ ਅਜੁ ਸਭ ।
 ਹੋ ਰਹੈ ਤਰੁਨ ਚਿਰੁ ਜਿਯੈ ਦਿਯੋ ਫਲ ਤਾਹਿ ਲਭ । ੩੦ ।

Man bhavant meet jading sakhi paiyae.
 Tan man dhan sabh van bahur bali jaiyae.
 Mo man layo churaye pretmeh aaj sabh.
 Ho rahae tarun chir diyo phal tahe labh.30.

ਚੌਪਈ

ਨਿਪ ਕੋ ਚਿਤ ਰਾਨੀ ਹਰ ਲਯੋ । ਅਬਲਾ ਮਨੁ ਤਾ ਕੈ ਕਰ ਦਯੋ ।
 ਵਹੁ ਅਟਕਤ ਬੇਸਾ ਪਰ ਭਯੋ । ਫਲ ਲੈਕੈ ਤਾ ਕੇ ਕਰ ਦਯੋ । ੩੧ ।

Chopaiee

Nirap ko chit rani har layo. Abla man ta kae kar dayo.
 Vahu atkat besva par bhayo. Phal lae kae ta ke kar dayo.31.

ਅੜਲ

ਰਹੀ ਤਰੁਨਿ ਸੋ ਰੀਝਿ ਅੰਗ ਨਿਪ ਕੇ ਨਿਰਖਿ ।
 ਚਾਰੁ ਕੀਏ ਚਖ ਰਹੈ ਸਰੂਪ ਅਮੋਲ ਲਖਿ ।
 ਫਲ ਸੋਈ ਲੈ ਹਾਥ ਰੁਚਿਤ ਰੁਚਿ ਸੋ ਦਿਯੋ ।
 ਹੋ ਜਬ ਲੋ ਪ੍ਰਿਥੀ ਅਕਾਸ ਨਿਪਤਿ ਤਬ ਲੋ ਜਿਯੋ । ੩੨ ।

Aril

Rahi taruni so reejh ang nirap ke nirakh. Char kiye chakh rahae sarup amol
 Phal soyi lae hath ruchit ruchhi so diyo. Ho jab to pirthi akas nirpati tab lo jiyo.32.

ਲੈ ਬੇਸਾ ਫਲ ਦਿਯੋ ਨਿਪਤਿ ਕੋ ਅਨਿ ਕੈ ।
 ਰੂਪ ਹੋਰਿ ਬਸਿ ਭਈ ਪ੍ਰੀਤਿ ਅਤਿ ਠਾਨਿ ਕੈ ।
 ਲੈ ਰਾਜੈ ਤਿਹ ਹਾਥ ਚਿੰਤ ਚਿਤ ਮੈ ਕਿਯੋ ।
 ਹੋ ਯਹ ਸੋਈ ਦੁਮ ਜਾਹਿ ਜੁ ਮੈ ਤਿਯ ਕੋ ਦਿਯੋ । ੩੩ ।

Lae besva phal diyo nirpat ko aan kae. Roop her bas bhayi preti ati than kae.
 Lae rajae tehh hath chint mae kiyo. Ho yeh soya drum jahe ju mae triye ko diyo.33.

When the Raja got that fruit in his hand, he gave it to Bhanmati, thinking that she would serve him for a long time by living for long. The woman thought of giving that fruit to her paramour, so that he should remain young always and continue his sexual relationship with her for a long time. (29)

"O friend! Once you get a friend of your own choice, then one should sacrifice everything including body, mind and wealth on him and shower praises on him. "My beloved had allured my heart by all means. So he should remain young and continue living for a long time. So on getting this fruit, she gave it to him." (30)

Chopaiee

The Raja's heart had been won over by the queen, while the queen had given her heart to that devil, while he was attached to a prostitute, so he passed on that fruit to the pros. (31)

Aril

That woman (pros) on seeing the Raja's beauty was enamoured by him. Her beautiful eyes were watching his charming beauty, so she handed over the fruit to the Raja with great joy and satisfaction, so that he should remain alive so long the Earth and sky exist. (32)

So the prostitute gave the fruit to the Raja. She became under his spell, on seeing the Raja's charming personality. Then the Raja, taking the fruit in hand, realized that this was the same fruit which he had given to the queen. (33)

ਭਾਤਿ ਭਾਤਿ ਇਹ ਲੀਨੋ ਸੋਧ ਬਨਾਇ ਕੈ ।
 ਤਿਹ ਬੇਸਾ ਕੇ ਪੁਥਯੋ ਨਿਕਟਿ ਬੁਲਾਇ ਕੈ ।
 ਸਾਚ ਕਹੋ ਮੁਹਿ ਯਹ ਫਲ ਤੈ ਕਹ ਤੇ ਲਹਿਯੋ ।
 ਹੋ ਹਾਧ ਜੋਰਿ ਤਿਨ ਬਚਨ ਨਿਪਾਤਿ ਸੋ ਯੋ ਕਹਿਯੋ । 38 ।

Bhat bhat teh lino sodh banaye kae.
 Tehh besva ko puchayo nikat bulaye kae.
 Sach kaho muh yeh phal tae keh te lahiyo.
 Ho hath jori tin bachan nirpat so yo kahiyo.34.

ਤੁਮ ਅਪਨੇ ਤਿਤ ਯਹ ਰਾਨੀ ਕੇ ਕਰ ਦਿਯੋ ।
 ਤਾ ਕੋ ਏਕ ਚੰਡਾਰ ਮੋਹਿ ਕਰਿ ਮਨੁ ਲਿਯੋ ।
 ਤਵਨ ਨੀਚ ਮੋਹਿ ਉਪਰ ਰਹਿਯੋ ਬਿਕਾਇ ਕੈ ।
 ਤਵ ਤਿਯ ਤਿਹ ਦਿਯ ਤਿਨ ਮੁਹਿ ਦਯੋ ਬਨਾਇ ਕੈ । 34 ।

Turn apne chit jehr ani ke kar diyo.
 Ta ko ek chandar mohe kari man liyo.
 Tavan neech muh upar rahiyo bikaye kae.
 Tav triye teh diye tin muh dayo banaye kae.35.

ਮੈ ਲਖਿ ਤੁਮਰੋ ਰੂਪ ਰਹੀ ਉਰਝਾਇ ਕੈ ।
 ਹਰਿਅਰਿ ਸਰ ਤਨ ਬਧੀ ਸੁ ਗਈ ਬਿਕਾਇ ਕੈ ।
 ਸਦਾ ਤਰਨਿ ਤਾ ਕੋ ਫਲੁ ਹਮ ਤੇ ਲੀਜਿਯੈ ।
 ਹੋ ਕਾਮ ਕੇਲ ਮੁਹਿ ਸਾਥ ਹਰਖ ਸੋ ਕੀਜਿਯੈ । 35 ।

Mae lakh turnro roop rahi urjhaye kae. Harari sar tan badhi su gayi bikaye kae.
 Sada taruni ta ko phal ham te lijiyae. Ho kam kel mih hath harakh so kijiya.36.

ਤੁਮ ਤਹਿ ਤਿਯ ਜੋ ਦਯੋ ਫਲ ਅਤਿ ਰੁਚਿ ਮਾਨਿ ਕੈ ।
 ਤਿਨ ਲੈ ਦਿਯੋ ਸੁ ਬਿਰਹਾ ਕੀ ਦਹੀ ।
 ਉਨ ਮੁਹਿ ਮੈ ਤੁਹਿ ਦਿਯੋ ਸੁ ਬਿਰਹਾ ਕੀ ਦਹੀ ।
 ਹੋ ਨਿਰਖਿ ਤਿਹਾਰੀ ਪ੍ਰਭਾ ਦਿਵਾਨੀ ਹੈ ਰਹੀ । 36 ।

Turn teh triye jo dayo phal ati ruchi mani kae.
 Tin lae diyo chandarahi ati hit thani kae.
 Un muh mae tuhi diyo su birha ki dahi.
 Ho nirakh tihari prabha divani haav rahi.37.

So he tried to check it up in many ways, and asked the prostitute by calling her. "Tell me the truth as from whom you had got this fruit. She told the Raja with folded hands." (34)

"O Raja! Whichever fruit you had given to the queen with love, but the queen was enamoured by a devilish person and that devil was in love with me. Your wife had given him and he gave it to me." (35)

Because of your beauty, I am attached to you and due to the arrows of Shiva's enemy (kamdev) I am enamoured by you. So take this fruit, which would keep you young always, from me and then have sexual relations with me with great satisfaction." (36)

"You had given the fruit to your wife with great joy, while she had developed love for the (evil-minded) devil, and gave it to him. That devil gave the fruit to me and due to the pangs of your separation I gave it to you. On seeing your charm, I am madly in love with you." (37)

ਹੈ ਤਵ ਪ੍ਰਭਾ ਬਿਲੋਕ ਰਹੀ ਉਰਝਾਇ ਕੈ ।
ਗ੍ਰਿਹ ਸਿਗਰੇ ਕੀ ਸੰਗਯਾ ਦਈ ਭੁਲਾਇ ਕੈ ।
ਅਮਰ ਅਜਰ ਫਲ ਤੁਮ ਕੋ ਦੀਨੋ ਅਨਿ ਕਰਿ ।
ਹੈ ਤਾ ਤੇ ਮਦਨ ਸੰਤਾਪ ਨਿਪਤਿ ਹਮਰੋ ਪ੍ਰਹਰਿ । 3੮ ।

Hae tav prabha bilok rahi urjhaye kae.
Greh sigre ki sangaya dayi bhulaye kae.
Amar ajar phal urn ko dino aan kari.
Ho ta te madan santap nirpat hamro parhari.38.

ਧੰਨਯ ਧੰਨਯ ਤਾ ਕੋ ਤਬ ਨਿਪਤਿ ਉਚਾਰਿਯੋ ।
ਭਾਤਿ ਭਾਤਿ ਸੋ ਤਾ ਕੇ ਸੰਗ ਬਿਹਾਰਿਯੋ ।
ਲਪਟਿ ਲਪਟਿ ਬੇਸਾ ਹੁੰ ਗਈ ਬਨਾਇ ਕੈ ।
ਹੈ ਅਪ੍ਰਮਾਨ ਦੁਤਿ ਹੋਰਿ ਰਹੀ ਉਰਝਾਇ ਕੈ । 3੯ ।

Dhanye dhanye ta ko tab nirpat uchariyo.
Bhat bhat so ta ke sang bihariyo.
Lapat lapat besva hun gayi banaye kae.
Ho aparman duti heri rahi urjhaye kae.39.

ਮਨ ਭਾਵੰਤੋ ਮੀਤ ਜਵਨ ਦਿਨ ਪਾਈਯੋ ।
ਤਵਨ ਘਰੀ ਕੇ ਪਲ ਪਲ ਬਲਿ ਬਲਿ ਜਾਈਯੋ ।
ਲਪਟਿ ਲਪਟਿ ਕਰੀ ਤਾ ਸੋ ਅਧਿਕ ਬਿਹਾਰਿਯੋ ।
ਹੈ ਤਤਖਿਨ ਦੁਪ ਕੰਦੁਪ ਕੋ ਸਕਲ ਨਿਵਾਰੀਯੋ । ੪੦ ।

man bhavanto mit javan din payiae.
tavan ghari ke pal pal bal bal jaeyie.
lapat lapat kari ta so adhik bihariye.
ho takhin darp kandarp ko sakal nivariye.40.

ਸਵੈਯਾ

ਬਾਲ ਕੋ ਰੂਪ ਬਿਲੋਕਿ ਕੈ ਲਾਲ ਕਛੁ ਹਸਿ ਕੈ ਅਸ ਬੈਨ ਉਚਾਰੇ ।
ਤੇ ਅਟਕੀ ਸੁਨਿ ਸੁੰਦਰਿ ਮੋ ਪਰ ਐਸੇ ਨ ਸੁੰਦਰ ਅੰਗ ਹਮਾਰੇ ।
ਜੀਬੋ ਘਨੋ ਸਿਗਰੋ ਜਗ ਚਾਹਤ ਸੋ ਨ ਰੁਚਿਯੋ ਚਿਤ ਮਾਝਿ ਤਿਹਾਰੇ ।
ਅਨਿ ਜਰਾਰ ਦਿਯੋ ਹਮ ਕੋ ਫਲੁ ਦਾਸ ਭਏ ਹਮ ਅਜੁ ਤਿਹਾਰੇ । ੪੧ ।

SWAIYYA

Bal ko roop bilok kae lal kachu has kae as baen uchare.
Tae atki suni sundari mo par aise na sundar ang hamare.
Jibo ghano sigro jag chahat so na ruchiy chit majh tihare.
Aan jarar dayo ham ko phal das bhave ham aaj tihare.41.

"Having seen your glory, I have been allured by you, and have completely lost all sense of my home, so this eternal fruit has been offered to you. So "O Rajan! Please satisfy my passionate love for you."
(38)

The Raja then thanked her and praising her, enjoyed sensuous pleasure with her in many ways. The pros was also embracing him closely and seeing his glorious figure was enchanted by him.
(39)

Once you get a friend of your choice, you should be proud of that moment and every second and then enjoy his/her company fully, thus removing the pride of kamdev (god of love) fully.
(40)

Swaiyya

The Raja on glancing at the beauty of the pros, said some words with a laugh, "O beauty! Listen. You are attached to me but my body is not so beautiful. The whole world longs to live long, but you did not like this fact and you have handed over this fruit, the enemy of old age to me. So I have become your slave now.
(41)

ਬੇਸਾ ਵਾਚ

ਨੈਨ ਲਗੇ ਜਬ ਤੇ ਤੁਮ ਸੋ ਤਬ ਤੇ ਤਵ ਹੇਰਿ ਪ੍ਰਭਾ ਬਲਿ ਜਾਉ ।
ਭੈਨ ਭੰਡਾਰ ਸੁਹਾਤੁ ਨ ਮੋ ਕਹਿ ਸੋਵਤ ਹੁੰ ਬਿਝ ਕੈ ਬਰਰਾਉ ।
ਜੈਤਕ ਅਪਨੀ ਅਚਬਲਾ ਸਭ ਮੀਤ ਕੇ ਉਪਰ ਵਾਰਿ ਬਹਾਉ ।
ਕੇਤਿਕ ਬਾਰ ਜਰਾਰਿ ਸੁਨੋ ਫਲ ਪ੍ਰਾਨ ਦੈ ਮੋਲ ਪਿਯਾ ਕਹ ਲਯਾਉ । ੪੨ ।

BESVA BACH

Naen lage jab te turn so tab te tav heri prabha bal jayu.
Bhon bhandar suhat na mo keh sovat hun bijh kae barrayu.
Jaetak apni arbala sabh meet ke upar var bahayu.
Ketak bat jarar suno phal pran dae mol piya keh layayu.42.

ਤੈ ਜੁ ਦਿਯੋ ਤੀਯ ਕੋ ਫਲ ਥੋ ਦਿਜ ਤੇ ਕਰਿ ਕੋਟਿਕੁਪਾਇ ਲੀਯੋ ।
ਸੋਊ ਲੈ ਕਰਿ ਜਾਰ ਕੋ ਦੇਤ ਭਈ ਤਿਨ ਰੀਝਿ ਕੈ ਮੋ ਪਰ ਮੋਹਿ ਦੀਯੋ ।
ਨਿਊਰ ਹੋ ਅਟਕੀ ਤਵ ਹੇਰਿ ਪ੍ਰਭਾ ਤਨ ਕੋ ਤਨਿ ਕੈ ਨਹਿ ਤਾਪ ਕੀਯੋ ।
ਤਿਹ ਖਾਹੁ ਹਮੈ ਸੁਖ ਦੇਹ ਦਿਯੋ ਨ੍ਰਿਪ ਰਾਜ ਕਰੋ ਜੁਗ ਚਾਰ ਜੀਯੋ । ੪੩ ।

Tae ju diyo tiye ko phal tho dij te kari kotkupaye liyo.
Soyu lae kar jar ko det bhayi tin nreejh kae mo par mohe diyo.
Nirap ho atki tav heri prabha tan ko tan kae nahi tap kiyo.
Tehh khahu hamae sukh deh diyo nirap raj karo jug char jiyo.43.

ਭਰਥਰਿ ਬਾਚ

ਅੜਿਲ

ਧ੍ਰਿੰਗ ਮੁਹਿ ਕੋ ਮੈ ਜੁ ਫਲੁ ਤ੍ਰਿਯਹਿ ਦੈ ਡਾਰਿਯੋ ।
ਧ੍ਰਿੰਗ ਤੇ ਦਿਯੋ ਚੰਡਾਰ ਜੁ ਧ੍ਰਮ ਨ ਬਿਚਾਰਿਯੋ ।
ਧ੍ਰਿੰਗ ਤਾ ਕੋ ਤਿਨ ਤ੍ਰਿਯ ਰਾਨੀ ਸੀ ਪਾਇ ਕੈ ।
ਹੋ ਦਯੋ ਬੇਸਹਿ ਪਰਮ ਪ੍ਰੀਤਿ ਉਪਜਾਇ ਕੈ । ੪੪ ।

BARTHARI BACH

Aril

Dhring muh ko mae ju phal triyeh dae dariyo.
Dhrig teh diyo chandar ju dharm na bichariyo.
Dhrig to ko tin triye rani si paye kae.
Ho dayo besvahi param preti upjaye kae.44.

Besva said

The prostitute then said, "O dear Raja! Listen. Since the time I got attracted towards you, I am fully endeared to you, seeing your charm. Palaces or material wealth is of no use to me and always getting up from sleep suddenly, I murmur this. I want to sacrifice my remaining life on my beloved friend. What to talk of this eternal fruit, I would give up my life even in exchange for my beloved, so as to gain him." (42)

"Whichever fruit you had given to your wife (queen) was obtained by the Brahmin through great penance and the queen passed it on to her paramour and that paramour being attracted towards me, gave it to me. O dear Raja! On seeing your charm, I got attracted towards you, so I am not feeling sorry for having passed it on to you. So you eat this fruit and give me the pleasure of your loving company and O Raja! May you continue to rule for four Yugas (all times). (43)

Bharthari said

Aril

Then Bharthari said, "I would be cursed since I had given the fruit to my wife (queen) and cursed be the woman (queen) who passed it on to the evil-minded person without a second thought then cursed be that devil, who having got a woman like a queen, passed the fruit to the prostitute by developing greater love for her." (44)

ਸਵੇਯਾ

ਅਧਿਕ ਅਪੁ ਭਖਿਯੋ ਨਿਪੁ ਲੈ ਫਲ ਅਧਿਕ ਰੁਪਮਤੀ ਕਹ ਦੀਨੋ ।
ਯਾਰ ਕੈ ਤੁਕ ਹਜਾਰ ਕਰੇ ਗਹਿ ਨਾਰਿ ਭਿਟਯਾਰ ਤਿਨੈ ਬਧਿ ਕੀਨੋ ।
ਭੋਨ ਭੰਡਾਰ ਬਿਸਾਰ ਸਭੈ ਕਛੁ ਰਾਮ ਕੋ ਨਾਮੁ ਹਿਦੈ ਦਿੜ ਚੀਨੋ ।
ਜਾਇ ਬਸਯੋ ਤਬ ਹੀ ਬਨ ਮੈ ਨਿਪੁ ਭੇਸ ਕੋ ਤਯਾਗ ਜੁਗੇਸ ਕੋ ਲੀਨੋ । ੪੫ ।

SWAIYYA

Adhik aap bhakyo nirap lae phal adhik rupmati keh dino.
Yar kae took hajar kare gahi nari bhityar tinae badh kino.
Bhon bhandar bisar sabhae kachu ram ko nam hirdae drid chino.
Jaye basayo tab hi ban mae nirap bhes ko tayag juges ko lino.45.

ਦੋਹਰਾ

ਬਨ ਭੀਤਰ ਭੈਟਾ ਭਈ ਗੋਰਖ ਸੰਗ ਸੁ ਧਾਰ ।
ਰਾਜ ਤਯਾਗ ਅੰਮ੍ਰਿਤ ਲਯੋ ਭਰਥਿਰ ਰਾਜ ਕੁਮਾਰ । ੪੬ ।

DOHRA

Ban bhetar bheta bhayi gorakh sang su dhar.
Raj tayag amrit layo bharthir raj kumar.46.

ਸਵੇਯਾ

ਰੋਵਤ ਹੈ ਕਹੂੰ ਪੁਰ ਕੇ ਜਨ ਬੋਰੇ ਸੇ ਡੋਲਤ ਜਯੋ ਮਤਵਾਰੇ ।
ਫਾਰਤ ਚੀਰੁ ਸੁ ਬੀਰ ਗਿਰੇ ਕਹੂੰ ਜੁਝੈ ਹੈ ਖੇਤ ਮਨੋ ਜੁਝਿਅਰੇ ।
ਰੋਵਤ ਨਾਰਿ ਅਪਾਰ ਕਹੂੰ ਬਿਸੰਭਾਰਿ ਭਈ ਕਰਿ ਨਨਨ ਤਾਰੇ ।
ਤਯਾਗ ਕੈ ਰਾਜ ਸਮਾਜ ਸਭੈ ਮਹਾਰਾਜ ਸਖੀ ਬਨ ਅਜੁ ਪਧਾਰੇ । ੪੭ ।

SWAIYYA

Rovat nar apar kahun bisanbhar bhayi kari naenan tare.
Tayag kae raj samaj sabhae maharaj sakhi ban aaj padhare.47.

ਨਿਜੁ ਨਾਰਿ ਨਿਹਾਰਿ ਕੈ ਭਰਥ ਕੁਮਾਰਿ ਬਿਸਾਰਿ ਸੰਭਾਰਿ ਛਕੀ ਮਨ ਮੈ ।
ਕਹੂੰ ਹਾਰ ਗਿਰੈ ਕਹੂੰ ਬਾਰ ਲਸੈ ਕਛੁ ਨੈਕੁ ਪ੍ਰਭਾ ਨ ਰਹੀ ਤਨ ਮੈ ।
ਝਖ ਕੇਤੁਕ ਬਾਨਨ ਪੀੜਤ ਭੀ ਮਨ ਜਾਇ ਰਹਿਯੋ ਮਨ ਮੋਹਨ ਮੈ ।
ਮਨੋ ਦੀਪਕ ਭੇਦ ਸੁਨੋ ਸੁਰ ਨਾਦ ਮਿਰੀ ਗਨ ਜਾਨੁ ਬਿਧੀ ਮਨ ਮੈ । ੪੮ ।
Nij nari nihar kae bharath kumari bisari sanbhari chaki man mae.
Kahun har girae kahun bar lasae kachu naek prabha na rahi tan mae.
Jhakh ketuk banan pedat bhi man jaye rahiyo man mohan mae.
Mano depak bhed suno sur nad mrigi gan jan bidhi man mae.48.

Swaiyya

The Raja then ate half the fruit himself and passed the other half to Roopmati (pros). Her paramour was cut into thousand pieces, and the queen along with the lady attendant (who arranged her meeting with the devil) were also killed. Having given up all his wealth, palaces and other material goods, the Raja attained the True Name in his heart, Bharthari, then removing his royal robes, dressed himself as a Yogi, and went to the jungle (for penance). (45)

Couplet

Then the Raja met Gorakh Nath in the jungle and having left the glory of kingdom, the prince Bharthri attained the elixir of life (True Name). (46)

Swaiyya

The people of the town were crying and wailing and were moving around in madnes, somewhere the warriors had torn off their robes and lying down on the ground as if they were dying fighting in the battlefield. Somewhere countless women were crying and were unconscious saying, " O friend! The Raja had abdicated from the kingdom and gone to the jungle. (47)

On seeing the (Bharthri) prince, all the wives were feeling the anguish being unconscious, somewhere their necklaces were lying and their dishevelled hair were shining somewhere and their bodies had no charm left. Some were feeling his separation due to their passionate love (pierced by the arrows of kamdev) as their mind was thinking of the beloved Raja. It appeared the secret of the lamp was known to the moths, or the female deer hearing the sound of the special drum, were completely overtaken by the surrender (to the hunter). (48)

ਦੋਹਰਾ

ਅਨਿਕ ਜਤਨ ਕਰਿ ਕਰਿ ਤਿਯਾ ਹਾਰਤ ਭਈ ਅਨੇਕ ।
ਬਨ ਹੀ ਕੋ ਨਿਪ ਜਾਤ ਭਯੋ ਮਾਨਿਯੋ ਬਚਨ ਨ ਏਕ । ੪੯ ।

DOHRA

Anik jatan kar kar triya harat bhayi anek.
Ban hi ko nirap j at bhayo maniyo bachan na ek.49.

ਜਬ ਰਾਜਾ ਬਨ ਮੈ ਗਏ ਗੋਰਖ ਗੁਰੂ ਬੁਲਾਇ ।
ਬਹੁਰਿ ਭਾਤਿ ਸਿਛਯਾ ਦਈ ਤਾਹਿ ਸਿਖਯਾ ਠਹਰਾਇ । ੫੦ ।

Jab raja ban mae gaye gorakh guru bulaye.
Bahur bhat sichaya dayi tahe sikhaye thehraye.50.

ਭਰਥਰੀ ਬਾਚ

ਕਵਨ ਮਾਰੈ ਮਾਰੈ ਕਵਨ ਕਹਤ ਸੁਨਤ ਕਹਿ ਕੋਇ ।
ਕੋ ਰੋਵੈ ਕਵਨੈ ਹਮੈ ਕਵਨ ਜਰਾ ਜਿਤ ਹੋਇ । ੫੧ ।

BHARTHARI BACH

Kavan marae marae kavan kehat sunat keh koye.
Ko rovae kavnae hasae kavan jara jit hoye.51.

ਚੌਪਈ

ਹਸਿ ਗੋਰਖ ਇਮਿ ਬਚਨ ਉਚਾਰੇ । ਸੁਨਹੁ ਭਰਥ ਹਰਿ ਰਾਜ ਹਮਾਰੇ ।
ਅਤਿ ਝੁਘ ਮੁਓ ਹੀਕਾਰਾ । ਕਬਹੂੰ ਮਰਤ ਨ ਬੋਲਨਹਾਰਾ । ੫੨ ।

Chopaiee

Hasi gorakh imi bachan uchare. Sunhu bharath hari raj hamare.
Sati jhuth mayo hankara. Kabhu marat na bolanhara.52.

ਦੋਹਰਾ

ਕਾਲ ਮਰੈ ਕਾਯਾ ਮਰੈ ਕਾਲੈ ਕਰਤ ਉਚਾਰ ।
ਜੀਭੈ ਗੁਨ ਬਖਯਾਨ ਹੀ ਸੁਵਨਨ ਸੁਨਤ ਸੁਧਾਰ । ੫੩ ।

DOHRA

Kal marae kaya marae kalae karat uchar.
Jibhae gun bakhayan hi sarvnan sunat sudhar.53.

ਚੌਪਈ

ਕਾਲ ਨੈਨ ਹੈ ਸਭਨ ਨਿਹਰਾਈ । ਕਾਲ ਬਕਤ ਹੈ ਬਾਕ ਉਚਰਾਈ ।
ਕਾਲ ਮਰਤ ਕਾਲ ਹੀ ਮਾਰੈ । ਭੁਲਾ ਲੋਗ ਭਰਮ ਬਿਚਾਰੈ । ੫੪ ।

Chopaiee

Kal naen haav sabhan nihrayi. Kal baktar haav bak ucharyi.
Kal marat kal hi marae. Bhula log bharam bicharae.54.

Couplet

Many women had tried all their effort, and failed but the Raja went away to the jungle, without caring for or listening to anyone. (49)

When the Raja went to the jungle he was called by Gorakh Nath and with all the teachings he gave him and made him his follower. (50)

Barthri said

Then Bharthri said "O guru Gorakh Nath! Pray tell me, who dies and who causes death? Who talks and who listens? Who laughs and who cries (wails)? Who wins over the old age?" (51)

Chopaiee

Gorakh Nath laughed and said, "O dear Bharthari Raja! Listen. Truth, falsehood and egoism dies (but the actual talker the soul does not face death)." (52)

Couplet

"The Kaal dies, body dies, and kaal (Time) only talks. The tongue only describes (as its function) while the ears are meant to hear fully." (53)

Chopaiee

Kaal alone in the form of eyes sees all the people and Kaal 'being a mouth, utters words. Kaal dies and Kaal alone causes death. The people forgetting this Truth, are led astray." (54)

ਦੋਹਰਾ

ਕਾਲ ਹਸਤ ਕਾਲੈ ਰੋਵਤ ਕਰਤ ਜਰਾ ਜਿਤ ਹੋਇ ।
ਕਾਲ ਪਾਇ ਉਪਜਤ ਸਭੈ ਕਾਲ ਪਾਇ ਬਧ ਹੋਇ । ੫੫ ।

DOHRA

Kal hasat kalae rovat karat jara jit hoye.
Kal paye upjat sabhae kal paye badh hoye.55.

ਚੌਪਈ

ਕਾਲੈ ਮਰਤ ਕਾਲ ਹੀ ਮਾਰੈ । ਭ੍ਰਮਿ ਭ੍ਰਮਿ ਪਿੰਡ ਅਵਾਰਾ ਪਾਰੈ ।
ਕਾਮ ਕ੍ਰੋਧ ਮੂਢ ਹੰਕਾਰਾ । ਏਕ ਨ ਮਾਰਿਯੋ ਸੁ ਬੋਲੰਹਾਰਾ । ੫੬ ।

Chopaiee

Kalae marat kal hi marae. Bharam bharam pind avara parae.
Kam krodh muyo hankara. Ek na mariyo su bolanhara.56.

ਅਸਾ ਕਰਤ ਸਕਲ ਜਗ ਮਰਈ । ਕੌਨ ਪੁਰਖ ਅਸਾ ਪਰਹਰਈ ।
ਜੋ ਨਰ ਕੋਊ ਅਸ ਕੋ ਤਯਾਗੈ । ਸੋ ਹਰਿ ਕੈ ਪਾਇਨ ਸੋ ਲਾਗੈ । ੫੭ ।

Asa karat sakal jag maaryi. Kon purakh asa pehrayi.
Jo nar koyu aas ko tayagae. So hari ke pain so lagae.57.

ਦੋਹਰਾ

ਅਸਾ ਕੀ ਅਸ ਪੁਰਖ ਜੋ ਕੋਊ ਤਜਤ ਬਨਾਇ ।
ਪਾਪ ਪੁਨਯ ਸਰ ਤਰੀ ਤੁਰਤ ਪਰਮ ਪੁਰੀ ਕਹ ਜਾਇ । ੫੮ ।

DOHRA

Asa ki asa purakh jo koyu tajat banaye.
Pap punye sar taxi turat param puri keh jaye.58.

ਜਯੋ ਸਮੁੰਦਹਿ ਗੰਗਾ ਮਿਲਤ ਸਹੰਸ ਧਾਰ ਕੈ ਸਾਜ ।
ਤਯੋ ਗੋਰਖ ਰਿਖਿਰਾਜ ਸਿਯੋ ਅਜੁ ਮਿਲਯੋ ਨਿਪ ਰਾਜ । ੫੯ ।

Jayo samundeh Ganga milat sahans dhar kae saj.
Tayo gorakh rikhiraj siyo aaj milyo nirap raj.59.

ਚੌਪਈ

ਯਾਤੈ ਮੈ ਬਿਸਥਾਰ ਨ ਕਰੋ । ਗ੍ਰੰਥ ਬਢਨ ਤੇ ਅਤਿ ਚਿਤ ਡਰੋ ।
ਤਾ ਤੇ ਕਥਾ ਨ ਅਧਿਕ ਬਢਾਈ । ਭੁਲ ਪਰੀ ਤਹ ਲੇਹੁ ਬਨਾਈ । ੬੦ ।

Chopaiee

Yate mae bisthar na karo. Granth badhan te ati chit daro.
Ta te katha na adhik badhayi. Bhul pari tehh lehu banayi.60.

Couplet

“Kaal alone laughs, Kaal alone weeps, and Kaal alone gains victory over old age. People are bom through Kaal and due to Kaal alone. face death.” (55)

Chopaicee

“Kaal alone dies and Kaal causes death. Kaal alone makes one pass through transmigration through various forms of life and takes the form of a body. Sex, anger, egoism all die, but the speaker (Lord) does not face death.” (56)

“The whole world, pining for their hopes and desires faces death. Which is the person who gives up his hopes? The person, who gives up his desires (hopes) finds a place at the lotus feet of the Lord.” (57)

Couplet

“If a person gives up his hopes or desires, he swims across the ocean of worldly sins (falsehood) and virtue’s, reaching the heavenly abode.” (58)

Just as the (Ganges) Ganga joins the ocean in thousand streams in the same manner tne Raja (Bharthri) had mingled with Gorakh Nath. (59)

Chopaicee

“I would not like to go into more details lest the Granth becomes more voluminous, so the episode is not further detailed. If there had been any flaw, it may be rectified.” (60)

ਗੋਰਖ ਸੋ ਗੋਸਟਿ ਜਬ ਭਈ । ਰਾਜਾ ਕੀ ਦੁਰਮਤਿ ਸਭ ਗਈ ।
ਸੀਖਤ ਗਯਾਨ ਭਲੀ ਬਿਧਿ ਭਯੋ । ਜਲ ਹੈ ਜਯੋ ਜਲ ਮੈ ਮਿਲਿ ਗਯੋ । ੬੧ ।

Gorakh so gosat jab bhayi. Raja ki durmati sabh gayi.
Sekhat gayan bhali bidh bhayo. Jal haav jayo jal mae mili gayo.61.

ਅੜਿਲ

ਏਕ ਮੁੰਡ ਭਰਥਾਰਿ ਘ੍ਰਿਤ ਚੁਅਤ ਨਿਹਾਰਿਯੋ ।
ਹਸਿ ਹਸਿ ਤਾ ਸੋ ਬਚਨ ਇਹ ਭਾਤਿ ਉਚਾਰਿਯੋ ।
ਜਿਨ ਕੈ ਲਗੈ ਕਟਾਛ ਰਾਜ ਤੇ ਖੋਵਹੀ ।
ਹੈ ਤੁਹਿ ਕਰ ਲਾਗੈ ਤੈ ਮੁਦ ਨ ਰੋਵਹੀ । ੬੨ ।

Aril

Ek mund bharthari ghrit chuyat nihariyo. Has has to so bachan eh bhat uchariyo.
Jin ko lage katach raj te khovahi. Ho tuhi kar lage tae kayo mudh na rovhi.62.

ਚੌਪਈ

ਬੀਤਤ ਬਰਖ ਬਹੁਤ ਜਬ ਭਏ । ਭਰਥਾਰਿ ਦੇਸ ਅਪਨੇ ਗਏ ।
ਚੀਨਤ ਏਕ ਚੰਚਲਾ ਭਈ । ਨਿਕਟ ਰਾਨਿਯਨ ਕੇ ਚਲਿ ਗਈ । ੬੩ ।

Chopaiee

Betat barakh bahut jab bhaye. Bharthari des apne gaye.
Chenat ek chanchala bhayi. Nikat raniyan ke chali gayi.63.

ਦੋਹਰਾ

ਸੁਨਿ ਰਾਨੀਯਨ ਐਸੋ ਬਚਨ ਰਾਜਾ ਲਿਯੋ ਬੁਲਾਇ ।
ਭਾਤਿ ਭਾਤਿ ਰੋਦਨ ਕਰਤ ਰਹੀ ਚਰਨ ਲਪਟਾਇ । ੬੪ ।

DOHRA

Suni raniyan aiso bachan raja liyo bulaye.
Bhat bhat rodan karat rahi charan laptaye.64.

ਸੋਰਠਾ

ਮਾਸ ਰਹਿਯੋ ਨ ਮਾਸ ਰਕਤ ਰੰਚ ਤਨ ਨ ਰਹਿਯੋ ।
ਸਾਸ ਨ ਉਡਯੋ ਉਸਾਸ ਅਸ ਤਿਹਾਰੈ ਮਿਲਨ ਕੀ । ੬੫

SORTHA

Masa rahiyo na mas rakat ranch tan na rahiyo.
Savas na udyo usas aas tiharae Milan ki.65.

When the Raja Bharthri Hari had a discussion with Gorakh Nath, then his mal-sense (evil-thoughts) was gone and the true knowledge had enlightened him thus merging with Gorakh Nath as water mingles with water. (61)

Aril

One day while begging for alms Bharthari saw the support (of spinning wheel) from which oil was dripping (due to heat), then Bharthri, with a laughter, made these remarks to the person who was spinning, "Whosoever gets attracted towards a woman, loses his kingdom. "O support of the spinning wheel! Since you have been touched by a woman so how could you avoid wailing? (62)

Chopaiee

After the lapse of many years, Bharthri went to his own country (land) and a woman recognized Bharthari (Raja) and went (to inform) to the queens. (63)

Couplet

On hearing this news, the queens called Bharthari and after crying and wailing they clasped his (Raja's) feet. (64)

Sortha

The queens said, "There was no flesh left in the body)nor any trace of blood even. With the hope of meeting you, our life span had not ended so far. (the breathing had not stopped)." (65)

ਚੌਪਈ

ਜੋਗ ਕਿਯੋ ਪੁਰਨ ਭਯੋ ਨਿਪ ਬਰ । ਅਬ ਤੁਮ ਰਾਜ ਸੁਖ ਸੋ ਘਰ ।
ਜੋ ਸਭਹਿਨ ਹੋਮ ਪ੍ਰਥਮ ਸੰਘਾਰੋ । ਤਾ ਪਾਛੈ ਬਨ ਓਰ ਸਿਧਾਰੋ । ੬੬ ।

Chopaiee

Jog kiyo puran bhayo nirap bar. Ab turn raj karo sukh so ghar.
Jo sabhin ham pratham sangharo. Ta pache ban or sidharo.66.

ਭਰਥਰਿ ਬਾਚ

ਦੋਹਰਾ

ਜੇ ਰਾਨੀ ਜੋਬਨ ਭਰੀ ਅਧਿਕ ਤਬੈ ਗਰਬਾਹਿ ।
ਤੇ ਅਬ ਰੂਪ ਰਹਿਤ ਭਈ ਰਹਿਯੋ ਗਰਬ ਕਛੁ ਨਾਹਿ । ੬੭ ।

Bharthari bach

dohra

je rani joban bhari adhik tabai garbahe.
te ab roop rehat bhai rahio garab kachu nahe. 67 .

ਚੌਪਈ

ਅਬਲਾ ਹੁਤੀ ਤਰੁਨਿ ਜੁ ਹੁਤਿ ਬਿਧ ਹੈ ਗਈ ।
ਬਿਰਧਨ ਤੇ ਕੋਊ ਲਹੀ ਨ ਜਾਵੈ । ਚਿਤ ਕੋ ਇਹੈ ਅਸਚਰਜ ਅਵੈ । ੬੮ ।

Chopaiee

Abla huti tarun te bhayi. Taruni ju huti bridh haav gayi.
Birdhani te koyu lahi na javae. Chit ko ihae ascharaj avae.68.

ਜੇ ਰਾਨੀ ਜੋਬਨ ਕੀ ਭਰੀ । ਤੇ ਅਬ ਭਈ ਜਰਾ ਕੀ ਧਰੀ ।
ਜੋ ਅਬਲਾ ਸੁੰਦਰ ਗਰਬਾਹੀ । ਤਿਨ ਕੋ ਰਹਿਯੋ ਗਰਬ ਕਛੁ ਨਾਹੀ । ੬੯ ।

Je rani joban ki b hari. Te ab bhayi jara ki dhari.
Je abla sundar garbahi. Tin ko rahiyo garab kachu nahi.69.

ਦੋਹਰਾ

ਜੇ ਮਨ ਮੈ ਗਰਬਤ ਤਬੈ ਅਧਿਕ ਚੰਚਲਾ ਨਾਰਿ ।
ਤੇ ਅਬ ਜੀਤਿ ਜਰਾ ਲਈ ਸਕਤ ਨ ਦੇਹ ਸੰਭਾਰਿ ।। ੭੦ ।

DOHRA

Je man mae garbat tabae adhik chanchala nari.
Te ab jeet jara layi sakat na deh sanbhar.70.

Chopaiee

"O Mighty Raja! With the Yogic exercises, you had gained perfection, so now you should rule here with full peace of mind. Now you should first kill all of us, and then proceed to the jungle again." (66)

Bharthari said

Couplet

Then Bharthri said, "The queens who were then youthful and egoistic were now bereft of their beauty, so there was no pride (ego) left in them." (67)

Chopaiee

"Whosoever was a weakling had grown youthful and whosoever was young then had become old now. Who were old then, are not to be seen here. This is what surprises me." (68)

"The queens, who were youthful and beautiful were now wrapped in old age. Those who were proud of their charm had lost all their egoism." (69)

Couplet

"The most clever women, who were proud then, were now enveloped in old age, and cannot even look after their body now?" (70)

ਚੋਪਈ

ਜੇ ਜੇ ਤ੍ਰਿਯਾ ਤਬੈ ਗਰਬਾਹੀ । ਤਿਨ ਕੇ ਰਹਿਯੋ ਗਰਬ ਕਛੁ ਨਾਹੀ ।
ਤਰੁਨੀ ਹੁਤੀ ਬਿਰਧ ਤੇ ਭਈ । ਠੌਰੈ ਠੌਰ ਐਰ ਹੈ ਗਈ । ੭੧ ।

Chopaiee

Je je triya tabae garbahi. Tin ke rahiyo garab kachu nahi.
Taruni huti biradh te bhayi. Thorae thor aor haav gayi.71.

ਕੇਸਨ ਪ੍ਰਭਾ ਜਾਤ ਨਹਿ ਕਹੀ । ਜਾਨੁਕ ਜਟਨ ਜਾਨਵੀ ਬਹੀ .
ਕੈਧੋ ਸਕਲ ਦੁਗਧ ਸੋ ਧੋਏ । ਤਾ ਤੇ ਸੇਤ ਬਰਨ ਕਚ ਹੋਏ । ੭੨ ।

Kesan prabha jat nahi kahi. Januk jatan janvi bahi.
Kaedho sakal dugadh so dhoye. Ta te set baran kach hoye.72.

ਦੋਹਰਾ

ਮੁਕਤਨ ਚੀਰਨ ਕੇ ਬਹੁਤ ਇਨ ਪਰ ਕੀਏ ਸਿੰਗਾਰ ।
ਤਾ ਕੇ ਤਿਨ ਕੀ ਛਬਿ ਭਏ ਤਰੁਨਿ ਤਿਹਾਰੇ ਬਾਰ । ੭੩ ।

DOHRA

Muktan heran ke bahut in par kiye singar.
Ta te tin ki chab bhaye taruni tihare bar.73.

ਜੋ ਤਬ ਅਤਿ ਸੋਭਿਤ ਹੁਤੇ ਤਰੁਨਿ ਤਿਹਾਰੇ ਕੇਸ ।
ਨੀਲ ਮਨੀ ਕੀ ਛਬਿ ਹੁਤੇ ਭਏ ਰੁਕਮ ਕੇ ਭੇਸ । ੭੪ ।

Jo tab ati sobhit hute taruni tihare kes.
Neel mani ki chabi hute bhaye rukam ke bhes.74.

ਚੋਪਈ

ਕੈਧੋ ਸਕਲ ਪੁਹਪ ਗੁਹਿ ਡਾਰੇ । ਤਾ ਤੇ ਕਚ ਸਿਤ ਭਏ ਤਿਹਾਰੇ ।
ਸਸਿ ਕੀ ਜੋਨਿ ਅਧਿਕਧੋ ਪਰੀ । ਤਾ ਤੇ ਸਕਲ ਸਯਾਮਤਾ ਹਰੀ । ੭੫ ।

Chopaiee

Kaedho sakal puhap guhi dare. Ta te kach sit bhaye tihare.
Sasi ki joni adhikadho pad. Ta te sakal sayamata hari.75.

ਅੜਿਲ

ਇਕ ਰਾਨੀ ਤਬ ਕਹਿਯੋ ਨ੍ਰਿਪਹਿ ਸਮਝਾਇ ਕੈ ।
ਮੁਹਿ ਗੋਰਖ ਕਹਿ ਗਏ ਸੁਪਨ ਮੈ ਅਇ ਕੈ ।
ਜਬ ਲੋ ਤ੍ਰਿਯਾ ਏ ਜਿਯਤ ਰਾਜ ਤਬ ਲੋ ਕਰੋ ।
ਹੋ ਜਬ ਏ ਸਭ ਮਰਿ ਜੈ ਹੈ ਤਬ ਪਗ ਮਗ ਧਰੋ । ੭੬ ।

Aril

Ik rani tab kahiyo nirpeh samjhaye kae. Muh gorakh kahi gaye supan mae aye kae.
Jab lo triye ae jiyat raj tab lo karo. Ho jab ae sabh mad jae hae tab pag mar dharo.76.

Chopaiee

"The women, who were having egoistic tendencies then, had lost all their egoism. The young women had grown old now, and had changed slowly (in their behaviour)." (71)

"Their hair were so beautiful, beyond praise then, had become like Shiva's matted hair now as if Ganga was flowing there from, or their hair had been washed with milk, these were looking white in colour." (72)

Couplet

"O women! These hair which were loaded with pearls and other ornaments, now their glory had also become pale and white like them." (73)

"O women! The hair which were glamorous with the glory of Neelmani, were now looking like silver." (74)

Chopaiee

Or flowers had been woven in your hair, so that they had become white, or the moon light had increased thus the blackness had disappeared. (75)

Aril

Then one queen tried to explain to the Raja saying, "I had met Gorakh Nath in the dreams who had said that you will rule so long these women were living. When these women will die, then only you should follow yoga." (76)

ਸੁਨਿ ਰਨਿਯਨ ਕੇ ਬਚਨ ਨਿਓਹਿ ਕਰੁਣਾ ਭਈ । ਤਿਨ ਕੈ ਭੀਤਰ ਬੁਧ ਕਛੁਕ ਅਪੁਨੀ ਦਈ ।
ਜੋ ਕਛੁ ਪਿੰਗਲ ਕਹਿਯੋ ਮਾਨ ਸੋਈ ਲਿਯੋ । ਹੋ ਰਾਜ ਜੋਗ ਘਰ ਬੈਠ ਦੋਊ ਅਪਨੇ ਕਿਯੋ । ੭੭ ।
suni ranian ke bachan nirpeh karuna bhaye. tin kae bhiar budh kachuk aapni daye.
jo kachu pingal kahiyo maan soye liyo. ho raj yog ghar baeth doyo apne kiyo.77.

ਦੋਹਰਾ

ਮਾਨਿ ਰਨਿਯਨ ਕੋ ਬਚਨ ਰਾਜ ਕਰਿਯੋ ਸੁਖ ਮਾਨਿ ।
ਬਹੁਰਿ ਪਿੰਗਲਿ ਕੇ ਮਰੇ ਮਨ ਕੋ ਕਿਯੋ ਪਯਾਨ । ੭੮ । ੧ ।

DOHRA

Mani raniyan ko bachan raj kariyo sukh mani.
Bahur pingul ke mare man ko kiyo payan.78.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਦੋਇ ਸੋ ਨੋ ਚਰਿਤ੍ਰ ਸਪਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੨੦੯ । ੪੦੧੨ ।
Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
doye so no samapatam sat subham sat.209. 4012. Aphjun.

ਦੋਹਰਾ

ਮਮਗਧ ਦੇਸ ਕੋ ਰਾਵ ਇਕ ਸਰਸ ਸਿੰਘ ਬਡਭਾਗ ।
ਜਾ ਕੈ ਤ੍ਰਾਸੈ ਸੂਰ ਸਭ ਰਹੈ ਚਰਨ ਸੋ ਲਾਗਿ । ੧ ।

DOHRA

Magadh des ko rav ik saras singh badbagh.
Ja kae trasae soor sabh rahae charan so lagi.1.

ਚੌਪਈ

ਚੰਚਲ ਕੁਆਰਿ ਤਵਨ ਕੀ ਨਾਰੀ । ਅਪ ਹਾਥ ਜਗਦੀਸ ਸਵਾਰੀ ।
ਅਪਮਾਨ ਤਿਹ ਪ੍ਰਭਾ ਬਿਰਾਜੈ । ਜਨੁ ਰਤਿ ਪਤਿ ਕੀ ਪ੍ਰਿਯਾ ਸੁ ਰਾਜੈ । ੨ ।

CHOPAIEE

Chanchal kuyari tavan ki nari. Aap hath jagdes savari.
Aparman tehh prabha birajae. Jan rati pati ki priya su rajae.2.

ਅੜਿਲ

ਏਕ ਰਾਵ ਕੋ ਭ੍ਰਿਤ ਅਧਿਕ ਸੁੰਦਰ ਹੁਤੋ ।
ਇਕ ਦਿਨ ਤਾਹਿ ਬਿਲੋਕ ਗਈ ਰਾਨੀ ਸੁਤੋ ।
ਤਾ ਦਿਨ ਤੇ ਸੁ ਕੁਮਾਰ ਰਹੀ ਉਰਝਾਇ ਕੈ ।
ਹੋ ਕੌਰਿ ਜਤਨ ਕਰਿ ਤਾ ਕੋ ਲਿਯੋ ਬੁਲਾਇ ਕੈ । ੩ ।

Aril

Ek rav ko bhr̥it adhik sundar huto. Ik din tahe bilok gayi rani suto.
Ta din te su kumar rahi urjhaye kae. Ho kror jatan kar to ko liyo bulaye kae.3.

On hearing the words of queens the Raja developed a desire in mind, and he passed a bit of his knowledge to them. What ever Pingla (queen) has to say, I am following that, "And residing at home, he followed the kingship and Yoga both." (77)

Couplet

After accepting the request of the queens, Bharthari then ruled the kingdom with full peace and tranquillity. After the death of Pingla he went again to the jungles. (78)(1)

Here the two hundred and ninth episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.

(209-4012)(Contd)

Couplet

There was a fortunate, Raja named Saras Singh, of the Magadh desh and all the warriors being afraid of him, were at his (feet) beck and call. (1)

Chopaiee

His queen Chanchal Koer was moulded by the Lord Himself and her beauty was always graceful as if the beloved of Rati's spouse, was resting there. (2)

Aril

The Raja's attendant was very beautiful and the queen saw him sleeping one day, and got entangled in his love from that day. Then with lot of efforts, she managed to call him. (3)

ਜਬੈ ਕੁਅਰਿ ਤਿਨ ਲਖਯੋ ਸਜਨ ਘਰ ਅਇਯੋ ।
ਚੰਚਲ ਕੁਅਰਿ ਬਚਨ ਇਹ ਭਾਤਿ ਸੁਨਾਇਯੋ ।
ਕਾਮ ਭੋਗ ਮੁਹਿ ਸਾਥ ਕਰੋ ਤੁਮ ਅਇ ਕਰਿ ।
ਹੋ ਚਿਤ ਕੋ ਸਭ ਹੀ ਦੀਜੈ ਸੋਕ ਮਿਟਾਇ ਕਰ । ੪ ।

Jabae kuyari tin lakhayo sajan ghar aiyo. Chanchal kuyari bachan eh bhat sunaiyo.
Kam bhog muh sath karo tum aye kari. Ho chit ko sabh hi dijae sok mitaye kar.4.

ਚੌਪਈ

ਤਵਨ ਪੁਰਖ ਇਹ ਭਾਤਿ ਬਿਚਾਰੀ । ਰਮਿਯੋ ਚਹਤ ਮੋ ਸੋ ਨਿਪ ਨਾਰੀ ।
ਕਾਮ ਭੋਗ ਯਾ ਸੋ ਮੈ ਕਰਿਹੋ । ਕੁੰਭੀ ਨਰਕ ਬੀਚ ਤਬ ਪਰਿਹੋ । ੫ ।

Chopaiee

Tavan purakh eh bhat bichari. Ramiyo chahat mo so nirap nari.
Kam bhog ya so mae kariho. Kunbhi narak beech tab pariho.5.

ਨਾਹਿ ਨਾਹਿ ਤਿਨ ਪੁਰਖ ਬਖਾਨੀ । ਤੋ ਸੋ ਰਮਤ ਮੈ ਨਹੀ ਰਾਨੀ ।
ਐਸੇ ਖਯਾਲ ਬਾਲ ਨਹੀ ਪਰਿਯੈ । ਬੋਗਿ ਬਿਦਾ ਹਯਾ ਤੇ ਮੁਹਿ ਕਰਿਯੈ । ੬ ।

Nah nah tin purakh bakhani. To so ramat mae nahi rani.
Aise khayal bal nahi pariyae. Beg bida haya te muh kariyae.6.

ਨਹੀ ਨਹੀ ਪਿਯਰਵਾ ਜਯੋ ਕਰੈ । ਤਯੋ ਤਯੋ ਚਰਨ ਚੰਚਲਾ ਪਰੈ ।
ਮੈ ਤੁਮਰੀ ਲਖਿ ਪ੍ਰਭਾ ਬਿਕਾਨੀ । ਮਦਨ ਤਾਪ ਤੇ ਭਈ ਦਿਵਾਨੀ । ੭ ।

Nahi nahi piyarva jayo karae. Tayo tayo charan chanchala parae.
Mae tumri lakh prabha bikini. Madan tap te bhayi divani.7.

ਦੋਹਰਾ

ਮੈ ਰਾਨੀ ਤੁਹਿ ਰੰਕ ਕੇ ਚਰਨ ਰਹੀ ਲਪਟਾਇ ।
ਕਾਮ ਕੇਲ ਮੋ ਸੋ ਤਰੁਨ ਕਯੋ ਨਹਿ ਕਰਤ ਬਨਾਇ । ੮ ।

DOHRA

Mae rani tuhe rank ke charan rahi laptaye.
Kam kel mo so tarun kayo nahi karat banaye.8.

ਅੜਿਲ

ਅਧਿਕ ਮੋਲ ਕੋ ਰਤਨੁ ਜੋ ਕਯੋਹੁ ਪਾਇਯੈ ।
ਅਨਿਕ ਜਤਨ ਭੇ ਰਾਖਿ ਨ ਬਿਥਾ ਗਵਾਈਯੈ ।
ਤਾਹਿ ਗਰੇ ਸੋ ਲਾਇ ਭਲੀ ਬਿਧਿ ਲੀਜਿਯੈ ।
ਹੋ ਗਿਹ ਅਵਤ ਨਿਧ ਨਵੇ ਕਿਵਾਰ ਨ ਦੀਜਿਯੈ । ੯ ।

Aril

Adhik mol ko ratan jo kayohun piayae. Anak jatan bhe rakhi na birtha gavaiyae.
Tahe gare so laye bhali bidh lijiyae. Ho greh avat nidh navo kivar na dijiyae.9.

When the princess saw the friend at home, then Chanchal Kumari addressed him like this, "Come and have some fun(sexual) with me and get away from all your worries." (4)

Chopaiee

That man thought to himself that the Raja's wife wanted to have sexual relations with me. "If I engage in any sexual relationship with her, then I shall be thrown into hell." (5)

That man replied in the negative and said, "O queen! I cannot have cohabitation with you. O woman! Do not think of such things, and let me go soon." (6)

As the beloved was replying in the negative, the queen was requesting him keenly and said, "I am allured by your beauty and with passionate love I am feeling madly in love with you." (7)

Couplet

The queen further said, "Being a queen, I am bowing to you and kissing your feet. So why do you not have sexual relationship with me?" (8)

Aril

"If one gets an invaluable jewel one should keep it safe with lot of efforts, and should not be lost or wasted. One should keep it near one's clasp (neck). If the nine treasures are entering your house, then do not interrupt their entry into the house (by closing the door)." (9)

ਤੁਮਰੀ ਪ੍ਰਭਾ ਬਿਲੋਕ ਦਿਵਾਨੀ ਮੈ ਭਈ ।
 ਤਬ ਤੇ ਸਕਲ ਬਿਸਾਰਿ ਸਦਨ ਕੀ ਸੁਧਿ ਦਈ ।
 ਜੋਰਿ ਹਾਥ ਸਿਰ ਨਯਾਇ ਰਹੀ ਤਵ ਪਾਇ ਪਰ ।
 ਹੋ ਕਾਮ ਕੇਧਲ ਮੁਹਿ ਸਾਥ ਕਰੋ ਲਪਟਾਇ ਕਰਿ । ੧੦ ।

Tumri prabha bilok divani mae bhayi. Tab te sakal bisari sadan ki sudh dayi.
 Joni hath sir nayaye rahi tav paye par. Ho kam kel muh sath karo laptaye kari.10.

ਚੌਪਈ

ਮੁਰਖ ਕਛੁ ਬਾਤ ਨਹਿ ਜਾਨੀ । ਪਾਇਨ ਸੋ ਰਾਨੀ ਲਪਟਾਨੀ ।
 ਮਾਨ ਹੋਤ ਬਚ ਮਾਨਿ ਨ ਲਯੋ । ਅਧਿਕ ਕੋਪ ਅਬਲਾ ਕੇ ਭਯੋ । ੧੧ ।

Chopaiee

Murakh kachu bat nahi jani. Pain so rani laptani.
 Man het bach mani na layo. Adhik kop abla ke bhayo.11.

ਅੜਿਲ

ਸੁਨੁ ਮੁਰਖ ਮੈ ਤੋ ਕੋ ਪ੍ਰਥਮ ਸੰਘਾਰਹੋ ।
 ਤਾ ਪਾਛੇ ਨਿਜ ਪੇਟ ਕਟਾਰੀ ਮਾਰਿਹੋ ।
 ਯਹੋ ਕੁਪ ਤਵ ਕਾਲ ਜਾਨਿ ਜਿਯ ਲੀਜਿਯੈ ।
 ਹੋ ਨਾਤਰ ਹਮ ਸੋ ਅਨਿ ਅਬੈ ਰਤਿ ਕੀਜਿਯੈ । ੧੨ ।

Aril

Sun murakh mae to ko pratham sangharho. Ta pache nij pet katari mariho.
 Yahae koop tav kal jani jiye lijiyae. Ho natar ham so ani abae rati kijiyaee.12.

ਚੌਪਈ

ਤਾ ਕੀ ਕਹੀ ਨ ਮੁਰਖ ਮਾਨੀ । ਤਬ ਰਾਨੀ ਅਤਿ ਹਿਦੈ ਰਿਸਾਨੀ ।
 ਫੁੱਲ ਡਾਰਿ ਤਾ ਕੋ ਬਧ ਕਿਯੋ । ਬਹੁਰਿ ਡਾਰਿ ਕੁਪ ਮਹਿ ਦਿਯੋ । ੧੩ ।

Chopaiee

Ta ki kahi na murakh mani. Tab rani ati hirdae risani.
 Phans dar to ko badh kiyo. Bahuro dar koop meh diyo.13.

ਹਾਇ ਹਾਇ ਕਰਿ ਰਾਵ ਬੁਲਾਯੋ । ਪਰਿਯੋ ਕੁਪ ਤਿਹ ਤਾਹਿ ਦਿਖਾਯੋ ।
 ਤਬੈ ਨਿਪਤਿ ਅਸ ਬਚਨ ਉਚਾਰੇ । ਸੋ ਮੈ ਕਹਤ ਹੋ ਸੁਨਹੁ ਪਯਾਰੋ । ੧੪ ।

Haye haye kari rav bulayo. Pariyo koop tehkh tahe dikhayo.
 Tabae nirpat as bachan uchare. So mae kehat ho sunhu payare.14.

“By seeing your charm, I am completely maddened (in love) with you, since then, having lost all sense of my home. I am requesting you with bowed head, that you take me in your embrace and enjoy sensuous pleasure with me.” (10)

Chopaiee

That foolish person did not understand her request that the queen was lying at his feet (in love). For the sake of her word, he did not agree to her. So, the queen became furious with rage. (11)

Aril

The queen said, “O fool! Listen! First I will kill you, then stab my stomach with a dagger. This will be your death trap, which you should keep in mind, else you must have cohabitation with me.” (12)

Chopaiee

The foolish person did not agree to the queen's request (desire) and the queen became furious with rage, and using a noose, killed him and then threw him into the well. (13)

The Rani was shouting ‘Alas! Alas! And called the Raja also, and showed his body lying in the Well. Then the Raja said, “Whatever I am going to say, listen to it with attention O dear queen!” (14)

ਦੋਹਰਾ

ਯਾ ਕੀ ਇਤਨੀ ਅਚਬਲਾ ਬਿਧਨਾ ਲਿਖੀ ਬਨਾਇ ।
ਤਾ ਤੇ ਪਰਿ ਕੂਟੇ ਮਰਿਯੋ ਕਯਾ ਕੋਊ ਕਰੈ ਉਪਾਇ । ੧੫ । ੧ ।

DOHRA

Ya ki itni arbala bidhna likhi banaye.
Ta te pari kuye mariyo kaya koyu karae upaye.15.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਦੋਇ ਸੋ ਦਸ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੨੧੦ । ੪੦੨੭ । ਅਫਜ਼ੀ ।

itt sri charitar pakhyane triya mantri bhoop sanbade
doye so das charitar smaptam sat subham sat.210.4027. aphjun.

ਦੋਹਰਾ

ਨੈਪਾਲੀ ਕੇ ਦੇਸ ਮੈ ਰੁਦ੍ਰ ਸਿੰਘ ਨਿਪ ਰਾਜ ।
ਸੁਰਬੀਰ ਜਾ ਕੇ ਘਨੇ ਸਦਨ ਭਰੇ ਸਭ ਸਾਜ । ੧ ।

Dohra

Naepali ke des mae rudar singh nirap raj.
Surber ja ke ghane sadan bhare sabh saj. 1 .

ਚੌਪਈ

ਤਿਹ ਅਰਿਕੁਤਮ ਪ੍ਰਭਾ ਤ੍ਰਿਯ ਰਹੈ । ਅਤਿ ਸੁੰਦਰਿ ਤਾ ਕੋ ਜਗ ਕਹੈ ।
ਸ੍ਰੀ ਤਤ੍ਰਿਕਾਕ੍ਰਿਤ ਪ੍ਰਭਾ ਦੁਹਿਤਾ ਤਿਹ । ਜੀਤਿ ਲਈ ਸਮਿ ਅੰਸ ਸਕਲ ਜਿਹ । ੨ ।

Chopaiee

Tehh arikutam prabha triye rahae. Ati sundari ta ko jag kahe.
Sri Taditakrit prabha duhita tehh. Jeet layi sasi ang sakal jeh.2.

ਲਰਿਕਾਪਨ ਤਾ ਕੋ ਜਬ ਗਯੋ । ਅੰਗ ਅੰਗ ਜੋਬਨ ਝਮਕਿਯੋ ।
ਅਨਿ ਮੈਨ ਤਿਹ ਜਬੈ ਸੰਤਾਵੈ । ਮੀਤ ਮਿਲਨ ਕੋ ਸਮੇ ਨ ਪਾਵੈ । ੩ ।

Larkapan ta ko jab gayo. Ang ang joban jhamkayo.
Aan maen tehhjabae santave. Meet Milan ko samo na pavae.3.

ਅੜਿਲ

ਕੰਜਮਤੀ ਇਕ ਸਹਚਰਿ ਲਈ ਬੁਲਾਇ ਕੈ । ਤਾ ਸੋ ਚਿਤ ਕੀ ਬਾਤ ਕਹੀ ਸਮੁਝਾਇ ਕੈ ।
ਛੈਲ ਕੁਅਰਿ ਕੋ ਤੈ ਮੁਹਿ ਅਨਿ ਮਿਲਾਇ ਦੈ । ਹੋ ਜਵਨ ਬਾਤ ਤੁਹਿ ਰੁਚੈ ਸੁ ਮੋਹੈ ਅਇ ਲੈ । ੪ ।

Aril

Kanjmati ik sehchcri layi bulaye kae. Ta so chit ki bat kahi samujhaye kae.
Chael kuyari ko tam uh aan milaye kae. Ho javan bat tuhe ruchae sum oho aye lae.4.

Couplet

"His age, according to the Lord, was only this much and thus has died by falling in the well. What could one do to avert it?" (15)(1)

Here the two hundred and tenth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyani is completed. All is well.

(210-4027)(Contd)

Couplet

There was a Raja Rudar Singh, ruling the kingdom of Nepal. He had lot of warriors and his palace was full of all sorts of valuable goods and materials. (1)

Chopaiee

He had a wife, called Arikutum Prabha, and she was famous in the world. Her daughter was named Tarita Kirat Prabha, who had it seems, won over all the rays of the moon (resembled moonlight in beauty). (2)

When her childhood was over, then her youthful exuberance was visible from her limbs clearly. When she would feel passionate in her love, then she could not get a chance to meet her beloved. (3)

Aril

She called her lady attendant named Kaujmati and told her the whole heart's desires. So she told her, "to call Chhail Kumar and arrange (her) a meeting with him and take any reward of your choice on return." (4)

ਦੋਹਰਾ

ਕੁੰਜਮਤੀ ਤਿਹ ਕੁਅਰਿ ਕੇ ਅਤਿ ਆਤੁਰ ਸੁਨਿ ਬੈਨ ।
ਛੈਲ ਕੁਅਰ ਕੇ ਗਿਹ ਗਈ ਤਯਾਗ ਤੁਰਤ ਨਿਜ ਐਨ । ੫ ।

DOHRA

Kunjmati tehh kuyari ke ati atur suni baen.
Chael kuyar ke greh gayi tayag turat nij aen.5.

ਅੜਲ

ਛੈਲ ਕੁਅਰਿ ਕੋ ਦਿਯੋ ਤੁਰਤ ਤਿਹ ਅਨਿ ਕੈ ।
ਰਮੀ ਕੁਅਰਿ ਤਿਹ ਸਾਥ ਅਧਿਕ ਰੁਚਿ ਮਾਨ ਕੈ ।
ਛੈਲ ਛਲਨੀ ਛਕੇ ਨ ਛੋਰਿਹਿ ਏਕ ਛਿਨ ।
ਹੋ ਜਨੁਕ ਨਵੈ ਨਿਧਿ ਰਾਕ ਸੁ ਪਾਈ ਅਜੁ ਦਿਨ । ੬ ।

Aril

Chael kuyar ko diyo turat the ani kae. Rami kuyari tehh sath adhik ruchi man kae.
Chael chaelni chake na choreh ek chin. Ho januk navo nidh rank su payi aaj in.6.

ਗਹਿ ਗਹਿ ਤਾ ਕੇ ਗਰੇ ਗਈ ਲਪਟਾਇ ਕੈ ।
ਅਸਨ ਚੁੰਬਨ ਬਹੁ ਬਿਧਿ ਕੀਏ ਬਨਾਇ ਕੈ ।
ਟੁਟਿ ਖਾਟ ਬਹੁ ਗਈ ਨ ਛੋਰਿਯੋ ਮੀਤ ਕੋ ।
ਹੋ ਤਿਹੋ ਕਰਿ ਦਿਯੋ ਓਠਾਇ ਸੁ ਅਪਨੇ ਚੀਤ ਕੋ । ੭ ।

Geh geh ta ke gare gayi laptaye kae. Asan chunban bahu bidh kiye banaye kae.
Tut khat bahu gayi na choriyo meet ko. Ho tehh kar diyo uthaye su apne cheet ko.7.

ਚੌਪਈ

ਕੇਲ ਕਰਤ ਤਰੁਨੀ ਅਤਿ ਰਸੀ । ਜਨੁ ਕਰਿ ਪ੍ਰੇਮ ਫਾਸ ਜਯੋ ਫਸੀ ।
ਮਨ ਮੈ ਕਹਿਯੋ ਇਸੀ ਕੇ ਬਰਿਹੋ । ਨਾਤਰ ਮਾਰਿ ਕਟਾਰੀ ਮਰਿਹੋ । ੮ ।

Chopaiee

Kel karat taruni ati rasi. Janu kari prem phas jayo phasi.
Man mae kahiyo isi ke bariho. Natar mari katari mariho.8.

ਅੜਲ

ਅਧਿਕ ਭੋਗ ਪ੍ਰੀਤਮ ਕਰ ਦਿਯੋ ਉਠਾਇ ਕੈ ।
ਅਪੁ ਸੋਇ ਅਗਨ ਰਹੀ ਖਾਟ ਡਸਾਇ ਕੈ ।
ਚਮਕਿ ਠਾਢਿ ਉਠ ਭੀ ਪਿਤੁ ਅਯੋ ਜਾਨਿ ਕਰਿ ।
ਹੋ ਅਧਿਕ ਰੋਇ ਗਿਰਿ ਪਰੀ ਤੋਨ ਹੀ ਖਾਟ ਤਰਿ । ੯ ।

Aril

Adhik bhog pretam kar diyo uthaye kae. Aap soye angan rahi khat dasaye kae.
Chamak thadhi uth bhi pitu ayo jan kari. Ho adhik roye giri pari ton hi khat tari.9.

Couplet

Kaujmati, on hearing the princess's words (of request) went to call at Chhail Kùmar's house after leaving her home. (5)

Aril

So she brought Chhail Kumar immediately, and the princess had a sexual companionship with him with great joy. Both Chhail and Chailini were satiated, and would not part company for a moment even (from their embrace). It appeared as if these poor people had gained the world's nine treasures. (6)

He had embraced her by holding her closely to his bosom and had many types of poses along with kisses. The cot also gave way, but she would not part with (leave) the paramour and lifted him (beloved) in her hands. (7)

Chopaiee

While engaged in sensuous pleasure the woman was so much absorbed in it as if she was caught by the noose of love."She thought to herself that she would either marry him or kill herself with a dagger." (8)

Aril

She had enough cohabitation with the beloved and then made him move away and herself went to sleep by spreading a cot. Knowing that her father had come, she woke up suddenly and fell down from the cot while crying and weeping. (9)

ਰਾਜਾ ਬਾਚ

ਚੌਪਈ

ਤਾਹਿ ਤਬੈ ਪੁਛਿਯੋ ਨਿਪ ਅਈ । ਕਯੋ ਰੋਵਤ ਦੁਹਿਤਾ ਸੁਖਦਾਈ ।
ਜੋ ਅਯਾ ਮੁਹਿ ਦੋਹੁ ਸੁ ਕਰਿਹੋ । ਤੈ ਕੋਪੀ ਜਿਹ ਪਰ ਤਿਹ ਹਰਿਯਹੋ । ੧੦ ।

RAJA BACH

Chopaiee

Tahe tabae puchiyo nirap ayi. Kayo rovat duhita sukhdayi.
Jo agya muh dehu su kariho. Tae kopi jeh par tehh hariho.10.

ਸੁਤਾ ਬਾਚ

ਚੌਪਈ

ਸੋਵਤ ਹੁਤੀ ਸੁਪਨ ਮੁਹਿ ਭਯੋ । ਜਾਨਕ ਰਾਵ ਰਾਕ ਕੋ ਦਯੋ ।
ਹੋ ਨਹਿ ਜੋਗਤ ਹੁਤੀ ਪਿਤੁ ਤਾ ਕੇ । ਤੈ ਗ੍ਰਿਹ ਦਯੋ ਸੁਪਨ ਮੈ ਜਾ ਕੇ । ੧੧ ।

SUTA BACH

Chopaiee

Sovat huti supan muh bhayo. Janak rav rank ko dayo.
Ho nahi jogaye huti pitu to ke. Ta greh dayo supan mae ja ke.11.

ਦੋਹਰਾ

ਜਾਨੁਕ ਅਗਿ ਜਰਾਇ ਕੈ ਲਈ ਭਾਵਰੈ ਸਾਤ ।
ਬਾਹ ਪਕਰਿ ਪਿਤੁ ਤਿਹੁ ਦਈ ਸੁਤਾ ਦਾਨ ਕਰਿ ਮਾਤ । ੧੨ ।

DOHRA

Januk aag jaraye kae layi bhavrae sat.
Bah pakari pitu tehh dayi suta dan kari mata.12.

ਸੋਰਠਾ

ਮੈ ਤਿਹੁ ਹੁਤੀ ਨ ਜੋਗ ਜਾ ਕੋ ਮੁਹਿ ਰਾਜੈ ਦਿਯੋ ।
ਤਾ ਤੇ ਭਈ ਸੁ ਸੋਗ ਰੋਵਤ ਹੋ ਭਰਿ ਜਲ ਚਖਨ । ੧੩ ।

SORTHA

Mae tehh huti na jog ja ko muh rajae diyo.
Ta to bhayi su sog rovat ho bhari jal chakhan.13.

ਚੌਪਈ

ਅਬ ਮੋਰੇ ਪਰਮੇਸਰ ਓਹੁ । ਭਲਾ ਬੁਰਾ ਭਾਖੋ ਜਨ ਕੋਉ ।
ਪ੍ਰਾਨਨ ਲਗਤ ਤਵਨ ਕੋ ਬਰਿ ਹੋ । ਨਾਤਰਿ ਮਾਰਿ ਕਟਾਰੀ ਮਰਿ ਹੋ । ੧੪ ।

Chopaiee

Ab more parmesvar ohu. Bhala bura bhakho jan koyu.
Pranan lagat tavan ko bari ho. Natar mari katari mari ho.14.

Raja said

Chopaiee :

"Then the Raja came and asked her, "O my loving benign daughter! Why are you crying? I will do whatever you ask for, and if you are annoyed with someone, I will kill him."
(10)

Suta said

Chopaiee :

The daughter said,"had a dream while sleeping, as if the Raja had given me away (married to) to a poor man. Is it true my father? Was I not suitable for the person, with whom you had married me in my dream.?"
(11)

Couplet :

It seemed that around a lit fire, I had taken seven circumambulations and the parents had passed me on as a daughter offering to someone by holding my hand.
(12)

Sortha :

Was I not suitable (deserving) for the man, whom the Raja had handed me over to so I was feeling sorrowful with tears in my eyes?
(13)

Chopaiee :

"Now he is my (spouse) god (everything). No one should say anything against him. I will wed him only till the end of my life. Else I will stab my self with a dagger and face death."
(14)

ਦੋਹਰਾ

ਸੁਪਨ ਬਿਖੈ ਮਾਤਾ ਪਿਤਾ ਜਿਹ ਮੁਹਿ ਦਿਯੋ ਸੁਧਾਰਿ ।
ਮਨ ਬਚ ਕ੍ਰਮ ਕਰਿ ਕੈ ਭਈ ਮੈ ਤਾਹੀ ਕੀ ਨਾਰਿ । ੧੫ ।

DOHRA

Supan bikhae mata pita jeh muh diyo sudhari.
Man bach kram kari kae bhayi mae tahi ki nari.15.

ਅੜਿਲ

ਕੈ ਮਰਿ ਹੋ ਬਿਖ ਖਾਇ ਕਿ ਵਾਹੀ ਕੋ ਬਰੋ । ਬਿਨੁ ਦੇਖੇ ਮੁਖ ਨਾਥ ਕਟਾਰੀ ਹਨਿ ਮਰੋ ।
ਕੈ ਮੋਕਪੁ ਵਹ ਦੀਜੈ ਅਬੈ ਬੁਲਾਇ ਕੈ । ਹੋ ਨਾਤਰ ਹਮਰੀ ਅਸਾ ਤਜਹੁ ਬਨਾਇ ਕੈ । ੧੬ ।

Aril

Kae mari ho bikh khaye ki vahi ko baro. Bin dekhe mukh nath katari hani maro.
Kae mokyū veh dijae abae bulaye kae. Ho natar hamri asa tajhu banaye kae.16.

ਕਹਿ ਕਹਿ ਐਸੇ ਬਚਨ ਮੂਰਛਨਾ ਹੈ ਗਿਰੀ ।
ਜਨੁ ਪ੍ਰਹਾਰ ਜਮਧਰ ਕੇ ਖੀਏ ਬਿਨਾ ਮਰੀ ।
ਅਨਿ ਪਿਤਾ ਤਿਹ ਲਿਯੋ ਗਰੇ ਸੋ ਲਾਇ ਕੈ ।
ਹੋ ਕੁਅਰਿ ਕੁਅਰਿ ਕਹਿ ਧਾਇ ਪਈ ਦੁਖ ਪਾਇ ਕੈ । ੧੭ ।

Keh keh aise bachan murchana Java giri.
Janu parhar jamdhar ke kiye bina mari.
Aan pita tehh liyo gare so laye kae.
Ho kuyari kuyari keh dhaye payi dukh paye kae.17.

ਜੋ ਸੁਪਨੈ ਤੈ ਬਰਿਯੋ ਸੁ ਹਮੈ ਬਤਾਇਯੈ ।
ਕਰਿਯੈ ਵਹੈ ਉਪਾਇ ਮਨੈ ਸੁਖ ਪਾਇਯੈ ।
ਬਹੁ ਚਿਰ ਦ੍ਰਿਗਨ ਪਸਾਰਿ ਪਿਤਾ ਕੀ ਓਰਿ ਚਹਿ ।
ਕਛੁ ਕਹਬੇ ਕੋ ਭਈ ਗਈ ਨ ਤਾਹਿ ਕਹਿ । ੧੮ ।

jo supne tae bariyo su hamae bataiye.
kariyae vahaе upaye manar sukh paiyae.
bahu chir drigan pasar pita ki or chahi.
kachu kehbe ko bhayi gayi na tahe kahi.18.

ਕਰਤ ਕਰਤ ਬਹੁ ਚਿਰ ਲੋ ਬਚਨ ਸੁਨਾਇਯੋ ।
ਛੈਲੁ ਕੁਅਰ ਕੋ ਸਭਹਿਨ ਨਾਮ ਸੁਨਾਇਯੋ ।
ਸੁਪਨ ਬਿਖੈ ਪਿਤੁ ਮਾਤੁ ਸੁ ਮੁਹਿ ਜਾ ਕੋ ਦਿਯੋ ।
ਹੋ ਵਹੈ ਅਪਨੋ ਨਾਥ ਮਾਨਿ ਕੈ ਮੈ ਲਿਯੋ । ੧੯ ।

karat karat bahu chir lo bachan sunaiyo.
chael kuyar ko sabhin nam sunaiyo.
supan bikhae pitu mat su muhe jako diyo.
ho vahaе apne nath mani kae mae liyo.19.

Couplet :

"In my dream, the mother and father had married me off to a person as per rites, so now I am his wife, only by mind, word and action." (15)

Aril :

"Either I shall wed him only or I shall take poison and give up my life. Without seeing the face of my master (spouse) I shall stab myself to death with a dagger. Either you call him and marry me to him or give up all hopes about me." (16)

After saying all this, she fell down unconscious. It seemed as if without the strike of a sword she had been killed. The father took her in his embrace and the mother also came rushing, shouting dear 'Koer', (what is the matter). (17)

The father said, "The person, whom you got married to in your dream, please tell us all about him. We will arrange that marriage with great joy and peace. She was looking at her father with longing eyes for a long time. She wanted to say something but could not mention it. (18)

"After quite some time she uttered something giving his name as Chhail Koer. In my dream, my parents had handed me over to him and I had accepted him as my Master." (19)

ਚੋਪਈ

ਧੰਨਯ ਧੰਨਯ ਤਬ ਰਾਵ ਉਚਾਰਿਯੋ । ਇਹ ਪਤਿਬ੍ਰਤਾ ਸੁਤਾ ਬੀਚਾਰਿਯੋ ।
ਜੋ ਇਹ ਚਹੈ, ਹੈ ਇਹ ਦੀਜੈ । ਤਿਹ ਕਰਿ ਰਾਵ ਰਾਕ ਤੇ ਲੀਜੈ । ੨੦ ।

Chopaiee

dhanye dhanye tab rav uchariyo. eh patibrata suta bichariyo.
jo eh chahe vahae eh dijae. tehh kari rav rank te lijae.20.

ਨਿਪ ਬਰ ਬੋਲ ਤਵਨ ਕਹਿ ਲਿਯੋ । ਛੋਰਿ ਭੰਡਾਰ ਅਮਿਤ ਧਨ ਦਿਯੋ ।
ਰੰਕ ਹੁਤੋ ਰਾਜਾ ਹੈ ਗਯੋ । ਲੇਤ ਸੁਤਾ ਰਾਜਾ ਕੀ ਭਯੋ । ੨੧ ।

nirap bar bol tavan keh liyo. chor bhandar amit dhan diyo.
rank huto raja haav gayo. let suta raja ki bhayo.21.

ਅੜਿਲ

ਛੈਲ ਕੁਅਰਿ ਕੋ ਨਿਪ ਬਰ ਲਿਯੋ ਬੁਲਾਇ ਕੈ ।
ਬੇਦ ਬਿਧਨ ਸੋ ਦੁਹਿਤਾ ਦਈ ਬਨਾਇ ਕੈ ।
ਛੈਲ ਛਲਨੀ ਇਹ ਛਲ ਛਲਿਯੋ ਸੁਧਾਰਿ ਕਰਿ ।
ਹੈ ਭੇਦ ਨ ਕਿਨਹੂੰ ਮੁਰਖ ਸਮਝਿਯੋ ਚਿਤ ਧਰਿ । ੨੨ ।

Aril

chael kuyar ko nirap bar liyo bulaye kae.
bed bidhan so duhita dayi banaye kae.
chael chaelni eh chal chaliyo sudhar kari.
ho bhed na kinhun murakh samjhiyo dhari.22.

ਦੋਹਰਾ

ਇਹ ਛਲ ਸੋ ਤਿਹ ਛੈਲਨੀ ਛੈਲ ਬਰਿਯੋ ਸੁਖ ਪਾਇ ।
ਮੁਖ ਬਾਏ ਸਭ ਕੋ ਰਹਿਯੋ ਲਹਿਯੋ ਨ ਭੇਦ ਬਨਾਇ । ੨੩ । ੧ ।

Dohra

eh chal so tehh chaelni chael bariyo sukh paye.
mukh baye sabh ko rahiyo lahiyo na bhed banaye.23.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਦੋਇ ਸੋ ਗਿਅਚਹ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੨੧੧ । ੪੦੪੮ । ਅਫਜ਼ੁ ।
Iti Sri Charitar pakhyane Triya Charitare mantri bhoop sambade
doye so giyarah samaptam sat subham sat. 211. 4048. aphjun.

Chopaiee :

The Raja praised and thanked her and accepted her as a faithful daughter (to her spouse). "Whatever she wanted, we will give her and then make him a Raja from a poor person." (20)

The great Raja then called him and opening his treasury, gave him lot of wealth. "That poor man became a Raja (rich person) and took away the Raja's daughter." (21)

Aril :

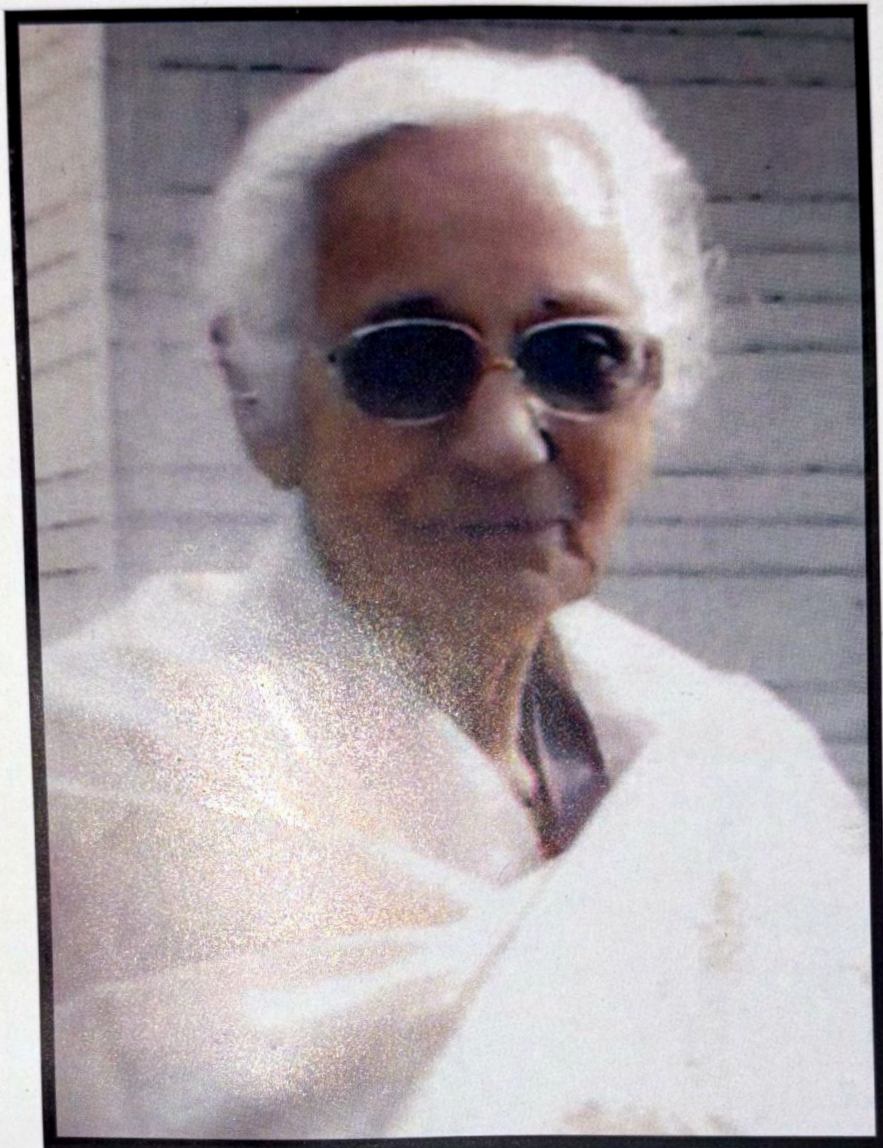
The grand Raja had sent for Chhail Koer and then married his daughter to him as per Vedic rites. The Chhalini thus had won over Chhail with this witchcraft. No fool could know the secret behind it. (22)

Couplet :

Thus with this magic play, the Chhailini got married to Chhail. All were left with their eyes opened (with mouths ajar) without knowing the secret. (23)(1)

Here the two hundred and eleventh episode of the King's and Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well.

(211-4048)(Contd)



*In the Everlasting memory
of
my wife
Parshotam Kaur Makin
(1930-2015)*



The Essence of Sri Guru Granth Sahib

This work involved me completely in the translation of Sri Guru Granth Sahib in English Prose and took me, to complete it, 10 years from 1990 to 2000. In fact this is the best part of my life, as the whole day was spent in studying and understanding each hymn and then writing its meaning first in Punjabi and then translating that Punjabi version into English Prose. The hymns of each page took two days to complete the job in English version, giving not the literal meanings, but the essence of each hymn, as understood by me. Of course, even a life time is not enough to deal with this subject, as Gurbani is too deep in its philosophy for any individual to really understand and then express it in a foreign language.

In fact, the Guru has clarified it by giving the final verdict by saying:

”ਆਪ ਆਪਨੀ ਬੁਧ ਹੈ ਜੇਤੀ। ਬੁਣਤ ਭਿੰਨ ਭਿੰਨ ਤੈਹੋ ਤੇਤੀ।”

as such human being has his limitations, but the effort is always rewarded.

II. a) Philosophy of Sikh Gurus

- i) This deals with the *banis* of Nitname, namely Jap Ji, Jaap Sahib, Sukhmani Sahib and Swaiyyais etc.
- ii) This book is in two parts, the first part dealing with the meaning of the Gurbani and the second one giving its philosophy under ten headings.

b) The Four Pillars of Sikhism

There are four main pillars of Sikhism, namely Guru, Lord's will (Hukam) Sadh Sangat and Naam.

True Name is to be attained through the help and benevolence of the Guru. The Guru helps us to understand the meaning and purpose of human life, and then understanding Gurbani with its simple version and guidance through four main-supports.

- c) The Eternal Bliss - It deals with the philosophy of Anand Sahib by Guru Amar Das Ji. It helps us to understand the purpose and meaning of human life and understanding Sikh Philosophy with simple version of Gurbani and its guidance.
- d) The Universal Message of Guru Granth Sahib. It deals with a simple explanation of the the philosophy of Sikhism and explained briefly with its meaning and objectives . All the hymns are listed. It is meant for those, who feel they have no time to read the full version or scope of the philosophy of

Guru Granth Sahib. So in simple language, in few words it deals with the central idea of each hymn. in four volumes.

- e) Zafarnama - Letter of Victory written by Guru Gobind Singh Ji to Aurangzoh at the end of hostilities. It poems a part of the present work (5 volumes).
- f) Amrit Boond Suhavani (ਅੰਮ੍ਰਿਤ ਬੂੰਦ ਸੁਹਾਵਣੀ)

All the hymns of Guru Granth Sahib, with Rehaou (ਰਹਾਉ) are listed and explained fully in Punjabi language.

- g) I am proud to be a Sikh - briefly explains the beauty of Sikh tenets and Sikh philosophy

